

Class PN1993
Book M74

Scanned from the collections of
The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, JULY 1 1916 No. 1

LIBRARY OF CONGRESS JUN 24 1916 PERIODICAL DIVISION



LUCILLE LEE STEWART WITH VITAGRAPH

Paid Circulation of this Edition Exceeds 10,000 Copies

PN1993
.M74

THE ATTRACTION

By Arrangement With F. Ziegfeld, Jr.

GEORGE KLEINE *Presents*

The Star Supreme

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.

Twenty Chapters—A New Feature Chapter Every Week. Now Showing at America's Biggest and Best Theatres. The only genuine feature serial ever produced with such a prominent star. For bookings apply to nearest Kleine Exchange.

THE RESULT



Are You Running TRIANGLE PLAYS?



The richest man, the biggest store, the most successful merchant has from the dark ages been the one with sufficient foresight to pick out the leader in the manufacture of the articles sold over his counter, and to then tie up with this concern as its authorized representative, thereby cashing in on the value of the manufacturer's good will and trade-mark.

And this same rule applies to the business of exhibiting motion pictures. The most successful and prosperous theaters are the ones that tie up with the recognized leader in the production of photoplays—with the concern whose pictures have by their merit alone won a reputation for the highest quality.



This is the reason the number of Triangle theaters throughout the country has been constantly increasing. Seven months ago the exhibitor was not positive just how the public would receive Triangle productions. Now experience has proved not only that the public wants Triangle Plays, but that it is willing to pay real money to see them.



And so if you are an exhibitor and are not already running Triangle Plays, why don't you, too, make an effort to arrange for their presentation at your theater?

Triangle Film Corporation
1457 Broadway, New York City



One of the many striking and delectable views from "A Daughter of the Gods," the "million-dollar" Fox spectacle filmed in Jamaica by Herbert Brenon.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, JULY 1, 1916 No. 1

Prominent Exhibitor Starts Organization

SPECIAL TRAINS TO CHICAGO CONVENTION

ALFRED HAMBURGER, of the Hamburger Theatrical Enterprises, acknowledged to be one of the biggest motion picture showmen of the middle west, on June 20, at the Hotel Sherman, Chicago, in addressing a meeting of thirty of the representatives of all branches of the industry, declared that he had started a fight to form a representative organization in the industry, and of all branches of it.

"I am in this fight to win," said Mr. Hamburger, "and I will keep the fight up until I win or am put out of the business."

The meeting was called by Mr. Hamburger for the purpose of stimulating interest in a mass meeting of exhibitors at the Colonial Theater, Chicago, on June 28. Forty invitations were issued by Mr. Hamburger and thirty-seven representatives of the industry responded. That these representatives were truly representative is shown by the list of attendants, which included several exchange men, numerous showmen and Jack Miller of the Motion Picture Operators' Union. The exchange men were the representatives of the manufacturers, as well as the distributors.



Alfred Hamburger.

The mass meeting at the Colonial Theater is called for the purpose of discussing numerous phases of the industry, including the relations between manufacturer and showman, exchangeman and showman, operator and showman, and showman with showman. The license question is a topic for discussion and the censorship permit question will consume considerable time.

In the censorship permit question the showmen are prepared to take up the fight for the distributors and legally ascertain why several permits are not issued for the same film after the film has been reviewed by the Board of Censors.

While the meeting at the Colonial Hotel is for the purpose of discussing and taking action on some of the many perplexing problems surrounding showmen of the country it is very likely to resolve itself into a "booster" meeting of the coming convention and show of the Motion Picture Exhibitors' League of America, which is to be held at Chicago July 10 to 18 inclusive.

The convention and show was the subject of considerable discussion during the meeting called by Mr. Hamburger. It developed that of the 581 motion picture houses open in Chicago proper at the present time 190 are members of the Motion Picture Exhibitors' League of America. The question arose as to why more Chicago motion picture showmen were not members and Jack Miller of the Operators' Union answered it in a characteristic manner.

"They are not members," said Mr. Miller, "Because the proper methods of organization have not been used. Every one of them should be a member.

"Speaking for my organization I wish everyone were a member. If that condition prevailed we would have some central body with which to do business. We could meet once a year, adjust our difficulties and sail along smoothly for another year. As it is now, outside of the members of the Motion Picture Exhibitors' League of America, we have to deal with each exhibitor as an individual. It takes time and it causes friction. With the League members we have no trouble. Any differences are adjusted amicably and without hard feeling."

This attitude on the part of Mr. Miller seemed to surprise several of the persons present who had not joined the League and they immediately announced their intention of joining.

Other persons who took part in the discussion looking toward the betterment of the industry as a whole were Manager Leonard, representing Fox, M. A. Choynski, William J. Sweeney, Samuel M. Frankland, James S. McQuade, N. S. Stronge, R. R. Levy, Fred W. Hartman, Manager Judell of Mutual, and several others.

Before adjourning after luncheon had been served by the management of Hotel Sherman, Chairman Hamburger appointed committees to call upon every motion picture exhibitor of the Middle West to urge upon the managers the necessity of attending the Colonial Theater meeting and taking part in the discussions which may be the forerunner of success or failure of the business as individuals.

The members of the committees appointed will prove to the exhibitors that their attendance at the Colonial Theater meeting is of far more importance than the receipts at the box office during the few hours necessary to be away from business during the course of the meeting.

The doors of the Colonial Theater will be opened at 10 o'clock in the morning and the first hour will be consumed in "getting acquainted." Committees will be present to see that every showman knows every other showman. At 11 o'clock the business meeting will start and it will continue until 1 o'clock, when all discussions will be declared closed. Committees then will be selected to continue the work.



S. M. Spedon, in charge of New York special train to convention.

Those who answered the invitation of Mr. Hamburger for the get-together meeting for the benefit of the entire industry were: H. Schoenstadt, R. O. Proctor, N. S. Stronge, C. J. Schaefer, J. A. Alcock, W. J. Sweeney, M. S. Johnson, Fred W. Hartmann, F. Bautholmae, E. D. Miller, H. L. Leiberthal, Chris Whelan, James S. McQuade, J. L. Friedman, J. Cooper, F. M. Brockell, W. H. Hollander, S. M. Frankland, B. N. Judell, George Henry, H. A. Spanuth, C. O. Bunn, George M. Laing, who acted as secretary to the meeting; W. D. Hildreth, Wal Johnstone, R. L. Jacoby, I. Von Ronkel, Martin J. Quigley, R. R. Levy, Maurice A. Choynski, L. H. Frank, F. J. Flaherty, Harry Leonhardt, J. E. O'Toole, W. M. Cohn and Adolph Powell.

On behalf of the F. I. L. M. club, President Friedman offered the active assistance of the entire organization to assist in making the Colonial Theater meeting the largest ever held in the industry.

While the movement started by Mr. Hamburger is apart from the convention and show of the Motion Picture Exhibitors' League of America to be held in Chicago July 10 to 18, inclusive, it has the same ultimate aim—the betterment of the entire industry. And it now looks as though the success of the convention and show is absolutely assured.

It is known that there will be at least four special trains chartered to carry showmen from various sections of the country to Chicago. Manager Leonard of Fox reported that he is in receipt of a communication from Los Angeles saying that the Southern California showmen will charter a train; L. W. Brophy of Oklahoma, reports that the showmen of his section will journey to Chicago in their own train. The Minnesota delegation, under the leadership of Thomas Furniss of Duluth, will have a special and the showmen of the Atlantic states will travel de luxe.

The New York special will be in charge of Sam Spedon, publicity man for the Vitagraph Company. It will leave New York City at 1 p. m., on July 8, arriving at Albany, 4:25 p. m.; Schenectady, 4:57 p. m.; Utica, 6:47 p. m.; Syracuse, 8:15 p. m.; Rochester, 10:04 p. m.; Buffalo, 12:02 a. m., and Chicago, 11:50 a. m.

Stops will be made at all the cities mentioned where showmen will join the party, starting from New York. Working in conjunction with Mr. Spedon to make the special a two-section train are Sam H. Trigger and Lee S. Ochs of New York, the latter an announced candidate for the presidency of the League.

The Chicago contingent in charge of the show has made arrangements with Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, to install a complete motion picture plant at the Coliseum, where the show is to be held. Everything will be done at this plant in plain sight of the visiting showmen. Pictures will be taken, developed and projected. The pictures taken one day will be projected on the following day in a special theater connected with the Rothacker exhibit. The visiting showmen will have an opportunity to see just how they look in action.

The numerous exhibits with their educational value will prove of inestimable value to all manufacturers and owners of motion picture theaters. Calls for space from all over the country are continuing.

It is a well known fact that more motion picture equipments were sold the week of the last Chicago Exposition, which was held at the La Salle Hotel in 1912, than in any three months of the year. The exposition already shows promise of becoming a much greater success than the previous ones, and many new novelties have already been inaugurated.

Directors, camera men and prominent photoplayers from all leading companies will take part in the show. The latter include Charley Chaplin, Francis X. Bushman and Beverly Bayne.

The exhibitors are taking more interest in the exposition and convention than heretofore, as they have found it is practically necessary to cast aside all business cares for one week and join in the universal gathering to exchange views, settle petty differences and extend connections of previous years, some of which were heretofore entered into by correspondence only.

It is also estimated that fully 150,000 visitors will pass through the gates of the Coliseum during the exposition week.

New Firm in Minneapolis

The success enjoyed by William A. Lochren in releasing the Northwest Weekly has lead to the formation of the Lochren Film Corporation with a million dollar capital stock. William A. Lochren is president, Edward F. Seavolt, vice-president, W. Peyton Mason, treasurer, and Stanley B. Houck, secretary. The stockholders are largely representatives of eastern film manufacturing concerns. The company is to cover every department of the motion picture business.

In addition to a pictorial news service, industrial and commercial work will be done, and a studio, properly equipped for producing photo plays, will be maintained.

The entire seventh floor of the Film Exchange building has been leased and in addition to the motion picture plant the company announces that through negotiations conducted between the Lochren Film Corporation and the Unity Sales Corporation it has purchased the entire northwest territory for "The Yellow Menace," a sixteen-episode serial, starring Edwin Stevens, and featuring Margaret Gale and Florence Malone. The states covered by the Lochren Film Corporation's franchise include Minnesota, North and South Dakota, two-thirds of Wisconsin and the entire state of Iowa.

A Complete List of the Officers of Each State Branch of the M. P. E. L. of America

OHIO BRANCH NO. 1

President, B. J. Sawyer, Cleveland; 1st vice-pres., G. W. Heinbusch, Cleveland; 2nd vice-pres., Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, F. M. Kinney, Cleveland; national vice-pres., W. J. Slimm, Cleveland.

ILLINOIS BRANCH NO. 2

President, G. M. Luttrell, Jacksonville; secretary, Sidney Smith, 1413 Masonic Temple, Chicago; 2nd vice-pres., Julias Alcock, 4311 W End Ave., Chicago; 1st vice-pres., Will Bradley, Ottawa; treasurer, W. W. Watts, Springfield; national vice-pres., Wm. J. Sweeney, 57 E. Van Buren St., Chicago.

PENNSYLVANIA BRANCH NO. 3

President, Ben H. Zerr, Reading; 1st vice-pres., G. W. Sahner, Pittsburg; 2nd vice-pres., Gilbert C. Miller, Plymouth; secretary, James Delves, Pittsburgh; national vice-pres., Fred J. Herrington, Pittsburg.

MICHIGAN BRANCH NO. 4

President, B. L. Converse, Owasso; 1st vice-president, August Kliest, Potomac; 2nd vice-president, C. C. Newman, Charlotte; secretary, A. J. Moeller, Howell; treasurer, Geo. O. Thatcher, Bay City; national vice-president, L. R. Simpson, Bay City; 3rd vice-president, J. M. Neal, Lansing.

INDIANA BRANCH NO. 5

President, F. J. Rembusch, Shelbyville; 1st vice-president, J. G. Turlock; 2nd vice-president, G. B. McClelland; secretary, Jos. H. Gavin; treasurer, W. Curl; national vice-president, J. C. Lockwood.

WEST VIRGINIA BRANCH NO. 6

President, R. Robinson, Wheeling; 1st vice-president, O. F. Langworthy, Sisterville; secretary, M. A. Sybert, Moundsville; treasurer, P. W. Barrett, Parkersburg; national vice-president, R. E. McCray, Fairmount.

WISCONSIN BRANCH NO. 7

President, J. Sillman, Rhinelander; 1st vice-president, Phil. Cross, Portage; 2nd vice-president, H. C. Zander; secretary, B. K. Fisher, 402 Manhattan Bldg., 133 Second St.; treasurer, H. T. Graham, Appleton; national vice-president, Chas. Phillips, 296 West Water St.

KENTUCKY BRANCH NO. 8

President, L. J. Dittmar, Louisville, Majestic theater; 1st vice-president, Geo. W. Bleich, Owensboro, Empress theater; 2nd vice-president, Jno. Burkhart, Newport; secretary, Fred J. Dolle, Louisville, W. Broadway theater; treasurer, H. H. Strube, Louisville, Empire theater; national vice-president, J. H. Stamper, Jr., Lexington, Orpheum theater.

MISSOURI BRANCH NO. 9

President, Louis Herman, St. Louis, 1825 N. 9th St.; secretary, W. C. Smith, Mexico, Lyric theater; national vice-president, E. E. Richards, Kansas City, Wonderland theater.

DISTRICT OF COLUMBIA BRANCH NO. 10

President, W. P. Herbst, Washington, Circle theater; 1st vice-president, Ira LaMotte, Washington, Hippodrome theater; 2nd vice-president, V. H. Stonesifer, Washington, Scenic theater; secretary, Fulton Brylawski, Washington, Pickwick theater; treasurer, A. C. Joy, Washington, Niagara theater; national vice-president, Fulton Brylawski, Washington, Pickwick theater.

NEW YORK BRANCH NO. 11

President, Lee A. Ochs. Costello theater; 1st vice-president, M. Oestricher, Franklin theater; secretary, Thos. Howard, New York City; treasurer, Lewis F. Blumenthal; national vice-president, S. H. Trigger, Tremont theater.

CALIFORNIA STATE BRANCH NO. 12

President, H. L. Beach, Berkeley, Lorin theater; 1st vice-president, A. P. Tugwell, Los Angeles, 1811 W. 25th St.; 2nd vice-president, none elected; secretary, W. A. Cory, San Francisco, 1042 Phelan Bldg.; treasurer, C. L. Mechten, Berkeley, Varsity theater; national vice-president, W. H. Hills, San Diego, Alhambra theater.

ALABAMA BRANCH NO 14

President, J. H. Wells, Anniston, Alamo theater; 1st vice-president, W. T. Howell, Tuscaloosa; 2nd vice-president, Walter Levi, Anniston; secretary, R. B. Wilby, Selma; treasurer, R. B. Wilby, Selma; national vice-president, Alex Wall, Birmingham.

LOUISIANA BRANCH NO. 15

President, A. G. Gugel, Gretna, Jefferson theater; secretary, F. H. Maybury, New Orleans, Savoy theater; treasurer, Sid. Levy, New Orleans, Roseland theater; national vice-president, John Depinet, New Orleans, Wonderland theater.

IOWA STATE BRANCH NO. 16

President, A. J. Diebold, Cedar Rapids; vice-president, R. Mittelbusch; secretary, W. G. Eddy, Marengo; treasurer, Chris G. Behrens, Davenport; national vice-president, T. A. Brown, Brown's theater, Iowa City.

TENNESSEE BRANCH NO. 17

President, Howell Graham, Union City; vice-president, W. H. Wasserman, Nashville; secretary, W. C. Morris; treasurer, Frank Rogers; national vice-president, W. H. Wasserman, Nashville.

TEXAS BRANCH NO. 18

President, A. B. Remey, Fort Worth, Texas; secretary, Harry J. Gould, Forest theater, Dallas.

NEBRASKA BRANCH NO. 19

President, E. C. Preston, Sterling theater, Superior; 1st vice-president, R. M. Shlaes; 2nd vice-president, G. J. Warren; secretary, G. S. Weever; treasurer, G. H. Heyman; national vice-president, Samuel Harding, Omaha.

NEVADA BRANCH NO. 20

Address all communications to Glen D. Hurst, Grand theater, Reno.

MASSACHUSETTS BRANCH NO. 21

Address all communications to Geo. H. Washburn, 700 Washington Ave., Boston.

OKLAHOMA BRANCH NO. 23

President, Ralph Talbot, Palace theater, Tulsa; vice-president, A. B. Mamand, Odeo theater, Shawnee; 2nd vice-president, S. H. Jones, Altus; secretary, L. W. Brophy, Muskogee; treasurer, J. L. Olive, Chickasha; national vice-president, H. B. Powell, Folly theater, Oklahoma City.

ARKANSAS BRANCH NO. 24

President, S. S. Harris, Savoy theater, Little Rock; 1st vice-president, H. E. Lynch, Clarendon; 2nd vice-president, S. A. Arnold, De Witt; secretary, E. J. Hanger, Royal theater, Little Rock; treasurer, E. H. Butler, Russellville; national vice-president; J. R. Carter, Crystal theater, Little Rock.

KANSAS BRANCH NO. 25

President, W. B. Moore, Galena; 1st vice-president, Archie Blue, New theater, Salina; 2nd vice-president, Fred Savage, Elite theater, Great Bend; secretary, P. J. Concannon, 411 Commercial St., Emporia; treasurer, W. H. Willey, Mulberry; national vice-president, C. E. Glaman, Majestic, Wellington; sergeant at arms, Guy E. White, Electric theater, Beloit.

MISSISSIPPI BRANCH NO. 26

President, H. A. Carleton, Dixie theater, Jackson; national vice-president, Fred Abbley, Dixie theater, Gulfport; secretary, R. H. Redus, Elite theater, West Point.

SOUTH CAROLINA BRANCH NO. 27

President, J. H. Bristow, Electric theater, Anderson; 1st vice-president, J. B. Wylie, Savoy theater, Chester; 2nd vice-president, J. W. Barr, Star theater, Lancaster; secretary, A. L. Rawls, Pastime theater, Columbia; treasurer, L. T. Lester, Lester theater, Spartanburg; national vice-pesident, J. M. O'Dowd, Auditorium theater, Florence.

CANADA BRANCH NO. 28

President, W. Liscombe; vice-president, A. Bailey; secretary and treasurer, W. Wescott, 1398 Queen St., Toronto for correspondence; national vice-president, J. L. French, Rosetown, Saskatoon, Canada; W. F. Sicton, Family theater, Lee Ave., Toronto, Canada.

MAINE BRANCH NO. 29.

Withdrawn from the National League

MINNESOTA BRANCH NO. 17

President, James Gilosky, Minneapolis; vice-president, V. B. Valleau, Minneapolis; secretary, D. W. Chamberlain, Minneapolis; treasurer, C. E. Van Duzee, Minneapolis; executive secretary, Chas. G. Branhan, Minneapolis; executive board member, Thos. L. Furniss, Duluth.

RHODE ISLAND BRANCH NO. 30

Address all communications to Walter L. Pavloski, 73 Weybosset St., Providence, R. I.

CONNECTICUT BRANCH NO. 31

Address all communications to P. S. McMahon, national vice-president, New Britain.

COLORADO BRANCH NO. 32

Address all communications to O. T. Curtis, state national vice-president, Pueblo, Colo.

SOUTH DAKOTA BRANCH NO. 34

President, L. F. Milne, Maynard theater, Mitchell, S. D.; secretary, M. B. Balsiger, Bijou theater, Huron, S. D.; national vice-president, E. J. Hipple, Bijou theater, Pierre, S. D.

WASHINGTON BRANCH NO. 35

President, A. B. Campbell, Princess theater, Sedro-Wooley; 1st vice-president, James Q. Clemmer, Seattle; 2nd vice-president, Fred Mercy, North Yakima; secretary, W. L. Shanks, 17 Valley St., Seattle; national vice-president, John Rantz, Pacific theater, Bremerton; member executive committee, M. E. Kennedy, Seattle; member executive committee, H. M. Crandall, 9th and E St., N. W.

MARYLAND BRANCH NO. 36

President, M. S. Pearce, Baltimore; 1st vice-president, Wm. Kalb, 404 S. Fremont Ave., Baltimore; secretary, Guy L. Wonders, 418 E. Baltimore St., Baltimore; treasurer, Geo. P. Kline, 4135 Frederick Ave., Baltimore; sergeant at arms, Wm. A. Hovey, Baltimore; national vice-president, J. Howard Bennet, 115 N. Howard St., Baltimore.

DELAWARE BRANCH NO. 37

Address all communications to J. N. Ginnes, Wilmington, Del.

VIRGINIA BRANCH NO. 38

President, D. P. Wine, Harrisonburg, Va.; national vice-president, D. P. Wine, Harrisonburg, New Virginia theater; secretary, W. W. Preston, Lexington, Va.; treasurer, M. M. Collins.

GEORGIA BRANCH NO. 39

President, John Evans, Vaudette theater, Atlanta; secretary, P. E. Castlebury, Rome; national vice-president, U. T. Koch, Mojeskam theater, Augusta.

ARIZONA BRANCH NO. 40

Address all communications to F. T. Greene, Miami, Ariz.

OREGON BRANCH NO. 41

President, Mel. G. Winstock, National theater, Portland; 1st vice-president, F. L. Houston, Klamath Falls; 2nd vice-president, F. L. Waters, Salem; secretary, W. E. Stevens, Woodlawn theater, Portland; treasurer, T. Maguire, Portland; national vice-president, I. Leser Cohen, 209 Globe Bldg., Portland.

NORTH CAROLINA BRANCH NO. 42

President, P. W. Wells, Bijou theater, Wilmington; 1st vice-president, L. B. Davis, Crystal theater, Raleign; 2nd vice-president, M. W. Jordan, Gem theater, Lousingburg; secretary, M. L. Farrell, Pilot theater, Winston; treasurer, S. A. Lambert, Dixie theater, Fayetville.

UTAH BRANCH

Secretary, A. L. Stollings, Rex theater, Prove, Utah.

FLORIDA BRANCH NO. 33

President, E. O. Griffith, Majestic theater, Tampa; secretary and treasurer, A. H. LaBelle, Kimodrome, Tampa; national vice-president, F. O. Griffith, Majestic theater, Tampa.

NORTH DAKOTA

Acting secretary, A. L. Stallings, princess theater, Provo; 1st vice-president, Clifton Pierce, Star theater, Springville; 2nd vice-president, C. M. Stringham, Manti theater, Manti.

Reel Fellows Hold Housewarming

A big housewarming and ladies' night was held by the Reel Fellows' Club of Chicago at its new quarters in the Hotel Morrison on the evening of June 15. The spirit of the event seemed to promise well for enlarged activities for the organization. A number of impromptu keynote speeches were made, each indicating the vitality of the club and the field of usefulness which lies before it. Alfred Hamburger, the prominent Chicago exhibitor controlling some fifteen houses, emphasized the desire of the club to encourage the attendance and membership of exhibitors, and steps are to be taken to interest more of the custodians of the screens.

Following the banquet R. R. Nehls of the American Film Company, president of the club, presided over the extemporaneous program. The speakers and entertainers were as follows: Chairman Nehls; Secretary M. G. Watkins, manager of the American Standard Motion Picture Corporation; the "States Four" quartette; H. C. Miller, the Madison street exhibitor; Ed. Delaney; William J. Sweeney, treasurer of the club and general chairman of the coming Chicago national convention; W. R. Rothacker, of the Rothacker Film Manufacturing company; Mildred Fitzpatrick, at the piano; W. K. Hollander, photoplay critic for the Chicago *Daily News;* Jack Cunningham (song); Frank C. Reighter, "poet laureate"; the "States Four" quartette; Attorney Leopold Saltier; Alfred Hamburger. Then followed the snappy Boston Oyster House cabaret show elevated to the club rooms for the occasion. An interval of dancing closed the evening. Among the guests were the following:

Frank C. Reighter, Press Writers' Club; Mildred Fitzpatrick, Boston theater; H. C. Miller, Alcazar, Rose and Boston theaters; Fred Z. Schaefer, Band Box theater; Edgar Mordue, E. C. Jenson, Lyman L. Ballard, Geo. T. Landis, World Film Corporation; Albert L. Kahn, Lee Mitchell, F. R. Bromley, Walter S. Altland, F. J. Flaherty and wife, C. E. Douglass, Universal Film Manufacturing Company; Thomas Greenwood, Blue Bird Photo Plays, Inc.; Miss Alys Hurd, Tom Keesey, Otto A. Schossling, Chas. C. Fetty, Tony West, Miss Rhea Catto Laughlin, Lillian De Turk, Charles E. Huntington, John M. Cavaleri, Miss Marie Stieter, Mr. and Mrs. M. G. Watkins, Willa Mae Thurman, W. C. Johnson, Marie Johnson, Mack Edmoncle, Emerald Motion Picture Company; Edmund F. Cobb, Thurlow Brewer, Mrs. Edmund F. Cobb, V. R. Day, Essanay Film Manufacturing Co.; Mrs. L. A. Nehls, Mr. R. R. Nehls, American Film Mfg. Co.; Mr. and Mrs. L. M. Noto, Mutual Film Corporation; W. R. Rothacker and E. L. Mooney, Rothacker Film Mfg. Co.; Harold V. Osborne, Walter R. Hopfer, Miss Florence Keenan, Mrs. H. C. Fish, Mrs. Maud Rogers, Miss Marion T. Metcalfe, Mrs. J. A. Blakely, Kathryn Myers, Mabelle K. Wells, Miss Eleanor Keter, Gail Purviance, Mrs. Maud Moore-Clement, H. L. Lindquist, Chicago Press Writers' Club; F. M. Brockell, Famous Players; Henry E. Friedman, Pathe; Samuel Zucker, Robert Saltiel, Clark W. Thomas, Eddie Delaney, Jack L. Buckley, Harry Blom, Billy Carr, Walter Griesy, States; Mr. and Mrs. Wm. K. Hollander, E. Schwartz, Majestic; Theo. S. Mead, *M. P. News;* E. H. Wood and wife, R. R. Beazley, Charles E. Nixon, Patrick J. Garvey, Mrs. Z. M. Biddison, Mr. and Mrs. F. W. Wild, Jr.; William J. Sweeney, treasurer Motion Picture Exhibitors' League, and wife; Edward S. Gaylor, Jr.; Alfred Hamburger, Mrs. H. Banks Van Name, mother of Beverly Bayne; J. L. Friedman, William D. Saltiel, Leopold Saltiel, Harry Grossman, Arthur E. Curtis, MOTOGRAPHY.

The present officers of the Reel Fellows' Club, recently elected, are:

President, R. R. Nehls, American Film Company; vice-presidents, F. J. Flaherty, Universal exchange, and R. C. Travers, Essanay; treasurer, William J. Sweeney, vice-president Exhibitors' League; secretary, M. G. Watkins, manager American Standard; assistant secretary, Freeman Owens, photographic department, Essanay.

On June 24, Saturday, the club will take a motor trip to Sceener Lake, Indiana, to enjoy a half-day outing and a chicken dinner in the country.

Freuler Favors New Organization

President John R. Freuler of the Mutual Film Corporation is distinctly in favor of an organization or association of the motion picture interests, including every ramification of the business from the manufacturer to the exhibitor.

Discussing the movement which began with the recent meeting of motion picture men at Delmonico's in New York, reported in the June 24 issue of MOTOGRAPHY, Mr. Freuler remarked:

That such an association is vitally necessary to the continued success and prosperity of the industry is self-evident. Never has the history of American business seen so great an industry as the motion picture development with so little organization, so little co-operation of the interests which should be allied in a common cause.

There are certain conditions and problems which are identical and equally important to manufacturer, distributor and exhibitor. There is no reason whatever save inefficiency within ourselves which can keep us from working on the common problems for the common good. We have only to evolve a way in which to give adequate and equitable shares in representation and responsibility to each branch of the business.

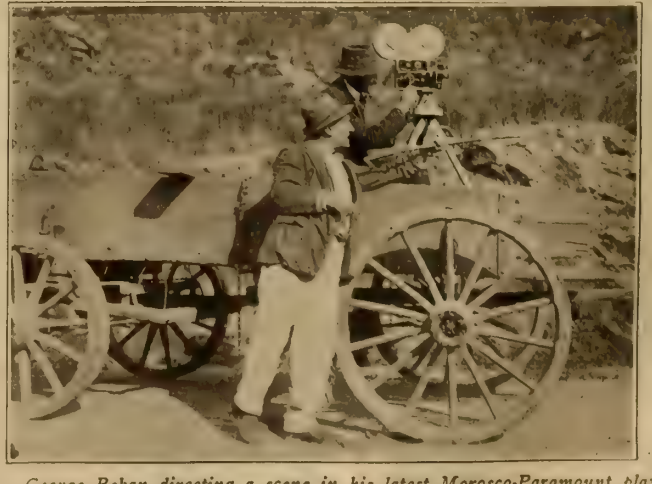
The exhibitor should recognize the bigness of his interest in this movement. He should recognize, too, his important position as the man who controls the screen, which is the most powerful medium of addressing the public that the arts of expression have ever devised. The motion picture is made for motion picture theater and its patrons. Every problem of the business is in a very definite sense an exhibitor's problem.

Four Stars in July Lasky's

Photoplays admirably suited for broad exploitation and effective presentation by exhibitors in the summer months are announced for release in July by the Jesse L. Lasky Feature Play Company.

The three productions will be released through Paramount Pictures Corporation on the first three Mondays of the month, the schedule being: Blanche Sweet in "The Dupe" on July 3; Wallace Reid and Cleo Ridgely in "The Selfish Woman" on July 10; and Mae Murray in "The Dream Girl" on July 17.

"The Crooked Road," featuring Henry King, is the Knickerbocker Star three-reel release of July 14.



George Beban directing a scene in his latest Morosco-Paramount play, "Pasquale," which has just been released. Beban, notable for his work in "The Alien," is among the screen's kings of convincing characterizations.

Rembusch Announces Platform

CANDIDATE FOR M. P. E. L. PRESIDENCY DISCOURAGES OPENING OF MORE THEATERS

FRANK J. REMBUSCH of Shelbyville, Indiana, leading candidate for the presidency of the Motion Picture Exhibitors' League of America at the election to take place during the national convention and show to be held at Chicago July 10 to 18 inclusive, has made a careful analysis of the motion picture business as it is to-day and in his formal platform lays stress on harmonizing every branch of the business.

"We have been fighting and battling for years and got nowhere," Mr. Rembusch says in his formal platform. "Let's try a little sense and peace."

In placing before the members of the Motion Pictures Exhibitors' League of America a thoughtfully prepared platform Mr. Rembusch gives a concise history of the motion picture business from its inception. One of his conclusions is that the money to be made in the business should go to the men in the business to-day.

"I believe we should discourage the opening up of any more picture houses," Mr. Rembusch says, "and I have in mind a definite plan by which it can be done."

"If Mr. Rembusch can accomplish this," said one widely known motion picture showman, "he will have solved one of the greatest difficulties of the business. But it only can be done with the co-operation of the manufacturing and distributing companies and if Mr. Rembusch can bring about that co-operation he is the only man in the country to head the league."

In an interview with a representative of MOTOGRAPHY prior to making public his platform, Mr. Rembusch said:

"Whenever a new business is born into the world it must, as a matter of course, pass through various stages of trial and experiment before it finds its true level and natural being.

There are three general stages or periods through which a new business must pass before it finds its regular level. The evolution that takes place from one period to the other is very gradual but nevertheless very certain. The time required in this evolution differs in various lines of business but generally speaking, from fifteen to twenty years' time is required for a business to develop from the experimental embryo state to a solid and matured standard.

"The three periods through which a new business must pass before it becomes a staple business and has universally recognized and definite fixed standards are as follows:

"First—Period of beginning and experiment.

"Second—Period of expansion and profit.

"Third — Period of over-reaching, loss, overproduction and adjustment.

"After these periods are passed the business will have the usual ebb and flow that is only natural but the day of great profit or great loss is over for the reason that those who are identified with the new business are able to know definitely from past experiences just what a business will and will not do.

"The motion picture business is following the history of all other new industries. It has been changing constantly. We have passed through two periods in the natural course of events, and we are now in the third, which is always a period of over-reaching, over-production, which precipitates loss and compels adjustment.

"We are today all naturally anxious for the motion picture business to settle down to a staple basis and we have it in our hands to hasten the day when this business will be a regular, commercial proposition and not a game of chance such as at present.

"Let us briefly analyze the situation and see what the remedy shall be. By the past we may well judge the future.

"The first showing of motion pictures as a means of livelihood was the usual experiment. The general opinion of the public was that motion pictures were a new craze, a novelty that would last a few months and then pass into oblivion. We who went into the business were of the same opinion—we thought it would have only a short life and set our stakes accordingly. Our general attitude was to get every cent we could while

The Rembusch Platform

WE must determine what the people will spend per one thousand inhabitants for motion picture recreation.

We must get away from the idea of so many shows in a town or so much seating capacity. Our figures must be based on investment and overhead expense, whether it is a big show or small.

We must determine what percent of the gross box office receipts we can afford to pay for our film service every week.

We must determine what percent we can charge for depreciation and natural hazards.

We must, above all, determine how we can hold and increase the appetite of the people for pictures because I believe we are losing ground on account of the universally long programs. There should be shows at five cents; shows at ten cents; shows at twenty-five cents, and so on, and the program should be in keeping with the price.

In a general way I believe those who are in the motion picture business at the present time are entitled to remain in the business. They can take good care of it and no new motion picture theaters or producers are needed. I believe the time has come when we must take counsel with each other, determine on facts and figures, and work for a specific standard in everything.

I believe we should discourage the opening up of any more picture houses and I have in mind a definite plan by which it can be done. I believe that we should have the utmost harmony in the attitude of the various organizations toward each other. I would even compel harmony if it were possible. We have been fighting and battling for years and got nowhere. Let's try a little sense and peace.

These are the principles upon which I would make the race for National President of the Exhibitors' League. I am not in favor of anything destructive but everything constructive. I am in favor of putting this business on a basis where everybody connected with the business will make a good living, some profit, so that we can have something laid aside for our declining years and meet our obligations as we go.

F. J. REMBUSCH

'the getting was good.' In a general way the investment was small—hardly ever over from three to five hundred dollars.

"During this period there were quite a few failures attributed to various causes but probably came because the public had not yet formed a habit or appetite for seeing pictures.

"We should always remember that when everything is said and done, on the last analysis, 'the people rule.'

"Our business was limited because we lacked confidence in its stability and future. Expert management, fine arts in motion picture presentation, were unknown. We showed one reel of film, turned our crowd every fifteen minutes, in show rooms that would be known now as a hole in the wall. The whole fabric of the business was so loosely woven and haphazard that it was considered very undesirable and risky as a business proposition.

"Months went into years and the dear people still kept coming to the theaters and the second period, the period of expansion and profit, gradually came into being. Theaters were crowded daily, the demand for pictures grew until it was greater than the supply, the margin of profits became great and the investment remained comparatively small, film service was cheap, the natural appetite people have for recreation and entertainment was kept sharpened because the program was short, therefore the show could never become tiresome.

"The average investment was about one thousand dollars for a first class show at that time. We had no expensive music, no great pipe organs and high salaried orchestras; no high rents or costly equipment. A lot of people who had very often poor business ability became wealthy almost over night. People began to lose their heads. The period of expansion was here. Theater after theater sprang up with more and more seating capacity. The brightest spots in every city were the motion picture theaters. People began to wonder and then seeing others making money many decided to also go into the business.

"So, from one extreme where folks had no faith in a business, everybody got the wild idea that there was no limit to the profits, possibilities or natural demand of the business, and so more and more exhibitors came into the business. Investments went from hundreds to thousands and millions without the least regard to any specific or definite amount that could be invested profitably. As a naural course we kept expanding and reaching out until the field of possibilities was covered and over-reached.

"Film producers had the same experience. Fortunes were made in a few years and so film producers increased by the hundreds. Salaries of performers were increased by leaps and bounds because the film manufacturers began to bid until the salaries of performers were all out of reason and proportion.

"There seems to be absolutely no way in this period of a new business to bring reason or common sense into play. The business has to be overdone and a lot of people lose money which generally pounds sense into the minds of those identified through the sad experience of disaster and loss.

"Our business is unfortunate in one thing, that is on account of the ease with which anyone can break into the producing or exhibiting business, therefore it is only natural that the crest of profit and expansion would be reached quickly and this period of trial and over-reaching be difficult to overcome.

"We are now in the third period of over-production and loss and the question is, what shall we do about it? Our money is up and we cannot quit. There is only one solution to the problem. It is the same solution that every new business has had to face some time, namely, all the various elements of the business must work together and create a definite standard for the future. It is going to come because it always does for the reason that misery likes company. An exhibitor said to me the other day, 'It isn't possible to standardize this business.' But I say that it is just as possible to standardize this as anything else. We must standardize and commercialize; We must have a basis upon which we will figure what we can and cannot do; *and if this basis is not correct at first it is better to have some basis than no basis at all.*

Colors Fly at Rialto

Military methods as applied to the operation of the Rialto Theater in New York are responsible for a ceremony that arouses the curiosity of thousands in Longacre Square nightly when "retreat" is sounded and the colors lowered. Three flags fly from the roof of the theater, the American flag at the peak, the Rialto ensign at the right and the city ensign at the left. At "retreat" a bugler sounds three ruffles, the colors are lowered and the Rialto flag run up to the peak. The entire ceremonial is in accordance with naval regulations and official "sundown" time is furnished by the navy yard daily. The latter is one minute later each day at this season of the year.

V. L. S. E. Theater Opened in Chicago

Alfred Hamberger, one of the most prominent exhibitors in Chicago, has formally opened the V. L. S. E. Theater. This was formerly the Ziegfeld, situated in one of the best locations in the city, at 624 Michigan boulevard, and is also one of the largest picture theaters in the city.

The big Essanay seven-part feature, "Sherlock Holmes," with William Gillette in the title role, is the first picture to be run in the newly christened house.

German Advertising Scheme

The Messter Film Company of Berlin has adopted a new method of popularizing its films. This firm issues a booklet giving a well written story of a play, using fine paper and excellent half-tone illustrations. These are sold at the theater box offices for about 2 cents a copy. The good results of this policy became evident recently when one of the films so advertised was retained for over a week instead of the usual four days, and the house was crowded every night.

Active work on the Selig feature production, "The Prince Chap," began when on Thursday, June 8, Director Marshal Neilan escorted Bessie Eyton, Cecil Holland, Leo Pierson and other Selig players to New York city. Special scenes for "The Prince Chap" will be filmed in Gotham.

The Universal Company states that it covers 35 miles of film all over with drama every week. Nine million feet of film were used in the Universal laboratories last year.

H. E. Friedman, assistant manager of the Chicago Pathe exchange, staged a trade showing of "A Matrimonial Martyr" and a Goldberg cartoon for the benefit of the exhibitors of Peoria last week.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

A Brooklyn Sixteen Hundred Seater

Triangle Theater, Brooklyn, N. Y.

THE accompanying photograph is of the Triangle leader in Brooklyn, N. Y. It has in its flock some of the most progressive and successful theaters in this country. Nor is it a laggard in the matter of success. It opened last September and maintained a scale of prices ranging from twenty-five cents to two dollars until last week when the summer charge of twenty-five and fifty cents became effective.



William H. Kemble.

When it is taken into consideration that the Triangle Theater is within twenty-five minutes' ride of Times Square, the greatest theater district in the world, and is really competing with its show-houses, this high scale of prices seems like a piece of pure nerve, but William H. Kemble said the theater would make good and followed his statement with proof.

Mr. Kemble, although not very old in years, is as old as the oldest showman in experience. It has taught him many things, as well as making him the moving spirit in three or four large concerns. His principal lesson from the school of hard knocks is to be sure of his decisions and then to back them to the limit. When Mr. Kemble paid an enormous amount for the privilege of showing "The Birth of a Nation" at the Brighton Beach Music Hall for the few summer months, people told him he was sure to lose. His answer was a comprehensive advertising campaign, good management and big profits.

This spirit of determination coupled with a sincere desire to be courteous and fair to everyone is seen and felt in every part of the Triangle Theater. It runs only Triangle pictures, and has just two performances a day; matinee and evening. Beside the theater is a well-appointed parking place for autos. This is not a vacant lot, but an enclosed place, well lighted, with a fountain in the center and having a man in constant attendance.

Every Tuesday night since its opening the Triangle Theater has been taken over by somebody for a benefit performance. This plan proved of priceless advertising value to the theater as well as assuring a certain margin of profit on a night which is problematical as to receipts at the best. The management found no trouble in getting societies, clubs and charitable organizations interested. The entire house was turned over to them for a certain amount. They priced the tickets to suit themselves, in some cases doubling their ordinary cost.

The money from tickets sold at the box office on these nights was turned over to the temporary proprietors. The Triangle Theater seats 1,600 people. One organization cleared $4,000 on a benefit performance, and another $3,500. E. J. O'Donnell, press representative of the Wm. H. Kemble Theaters Corporation, co-operated with the societies in the laying out of a special souvenir program. This differed from the regular program only in having a special cover and a four-page insert devoted to the purpose of the society, a resumé of its activities, and the personnel of its officers, candy and program girls, etc.

Nothing but satisfaction and profit resulted from these benefit performances. The societies made money; so did the theater management, and both received free newspaper publicity and advertising which carried endorsements they could not have purchased at any price. The society sections of the daily papers carried two and three-column stories of these affairs, listing the names of those who were present or who took active part, and very often printing pictures of the young women prominent in the society.

Constructive work like this cannot fail to meet with success. Many theaters need just such an introduction to its neighborhood as is afforded by this benefit performance plan. It acts like a tonic. If your theater needs one, try it.

A New Co-operative Scheme

By R. R. VOORHEES.

An exhibitor in Boston recently hit upon a novel plan to boost the attendance at his theater and at the



Triangle Theater, Brooklyn.

same time made it an advertising proposition for the merchants in his vicinity. His assistant operator was an amateur photographer and this fact gave him the inspiration for the idea.

The proprietor of the theater visited one of the merchants in the neighborhood, a dry goods dealer, and offered to take a picture of his store showing the crowd in front of it some morning and exhibit it at his house for a week if he would offer as a prize $1.00 in merchandise to the person whose face was enclosed in a circle.

This the merchant agreed to do and so one clear morning the assistant operator took a picture in front of the store and made a lantern slide from the negative. Then one of the faces that showed plainly was enclosed in a circle and the slide was ready to be shown. A sign was made headed:

SEE YOURSELF ON THE SCREEN

Then followed the offer of $1.00 in merchandise to the person whose face was inclosed in a circle.

The slide was shown several times each afternoon and evening and had the desired result of getting the people's attention. After three days the right person showed up and received her $1.00 in trade at the merchant's store.

So well did the plan work that the manager began to see other merchants in the vicinity and was successful in getting someone for every week. The cost to the exhibitor was small and the result was great. It advertised his house and made the merchants his friends because they found that the plan brought them business and was a good investment.

Good Equipment and Honesty

By William Keller,

Manager, Keller's Theater, Bridgeville, Delaware.

I attribute my success in the motion picture business to the fact that I built a good, big, comfortable theater with plenty of ventilation for hot weather, and with plenty of heating facilities in cold weather.



The main floor is not an upstairs proposition but is the ground floor with plenty of windows all around so that in case of a panic the crowd can hop out of the windows if in a hurry. My main floor seats 500, then I have a gallery seating 300. I use the best apparatus obtainable for projecting pictures, use a large mirror screen and a Simplex machine. My stage is equipped with wings, drop curtain and all necessary scenery for playing road shows. Good equipment and honesty is my motto. I treat everyone fair and square.

A Veteran Exhibitor

By C. W. Wonderly,

Manager, Rourke and Wonderly Theaters, La Junta, Colorado.

After having read a lot of yellow back novels and literature of that sort I thought I must come to Colorado to kill buffalo, and so left Ohio in 1877. As the buffalo are all gone and I am still here, I must have accomplished something. After that I broke into the music business as a musician. There were three stages of the music proposition with me, namely, first because I liked it; second, because I thought there would probably be a little money in it; third, accommodation. All these seemed to fail so I discarded playing only for my own amusement.

Then I got into the show business. That was ten years ago and the five cent shows were popular. I must say that I made more money then than I have before or since, running three reels per week and a lot of gaudy song slides and a player piano in a room 25 by 60 feet.

Now I am running fifty-seven reels per week and high grade stuff, too, with an orchestra of six people. I have two theaters, one a $45,000 proposition and a seating capacity of 800, a beautiful theater called the "Rourke." The other, "The Wonderly Theater," seating 500; playing road shows at the "Rourke," pictures and vaudeville at times; strictly pictures at the "Wonderly," and am perfectly satisfied with the business.

Electrical Equipment for Michigan Theater

Exceptionally rapid work was recently completed in the electrical installation for the Butler theater at Ishpeming, Mich. This theater was designed to be completed by a certain day and the entire construction of the building and its equipment was finished in 59 days according to schedule.

This theater was built for the Ispheming Theater Company and is a motion picture house seating about 500 people. The building is 105 by 35 feet in outside dimensions and is devoted exclusively to the theater. Above the rear portion of the auditorium is a balcony.

The complete electrical work of wiring the entire theater and installing all of the electrical equipment for lighting, ventilation and picture projection was done by two men, an electrician and a helper. It was completed in 29 working days. The wiring is entirely in conduit throughout. Over the auditorium are 10 semi-indirect fixtures, each including four lamps. Three of these are 100-watt type "C" Mazda lamps for the bright illumination used at the beginning and the close of each performance; there is also one 40-watt tungsten lamp for providing the dim light which is maintained during the display of pictures. These fixtures are arranged to be lowered simultaneously by means of a single windlass with wire cables.

At the outside of the exits are lights installed in Newgard vaporproof receptacles. In the upper portion of the theater front are two 600-watt type "C" lamps. Along the cornice are 18 lamps to aid in outline lighting. There are also numerous lamps about the main entrance canopy, besides special fixtures in the office and lobby. On columns along the side of the auditorium are numerous wall outlets for use in connection with oscillating fans.

The operating booth is in the rear of the balcony and has a large storeroom adjoining each side. It is entirely of fireproof construction. The two projecting machines are now operated from two Fort Wayne single-phase Compensarcs. A set of double-pole double-throw switches has been installed to enable the projecting machines to be thrown over to a direct-current supply from a type 14-T Wagner white-light three-phase rotary converter, which will be installed in the near future.

The electrical work was installed by the Milwaukee branch of Henry Newgard & Company.

From Honolulu comes word of the activities of Helen Holmes, J. P. McGowan and the Signal Film Company which went to the islands to film exteriors for the coming feature, "The Diamond Runners." The players worked on scenes on their way over, while they were in Honolulu and during a hard trip into the interior of the island. It is said new and striking scenery will be shown to the public for the first time as a result of the expedition.

First Aid to Theater Men

BY S. L. ROTHAPFEL

I AM very glad to have an opportunity to publish the opinion of S. I. Levin, manager of the Jones, Linick and Schaefer chain of theaters in Chicago, on this subject of the value of the reviews published in the trade journals, as I know all theater managers will be interested in his viewpoint.

Until this discussion of the reviews was taken up in Motography I did not pay a very great deal of attention to them because as manager of city theaters which run set programs I could not use them as so many exhibitors do as a guide to planning their program. My impression always had been that they were very favorable to all the pictures—in fact too favorable. I have been interested in analyzing this question from the side of the exhibitor and the critics and have come to the conclusion that the reviewer occupies a very difficult position—he is trying to help all the exhibitors and no two want the same thing or have the same ideas. The only proper thing for him to do is to be neutral. The fairest way is to err on the side of commendation rather than on the side of condemnation.

The reviewer must necessarily guard himself in writing of a film because he is naturally more critical than an audience or an exhibitor would be. He is trained to criticize, he is looking for defects. The people come to a theater to be amused not to find fault, and the reviewer is entirely right in not giving too outspoken an animadversion because he probably has seen many faults which the audience and the theater man would never notice.

The exhibitor should not always expect arbitrary condemnation, for the reviewer must be tactful in his remarks and his statement that "the film is not up to the standard of the company" or "the story is mediocre" ought to be warning enough to the manager to be careful about booking it. The only time a reviewer is justified in utterly condemning a play is when it really is very poor and not worthy of presentation, or when because of its sordidness it is unfit to be shown to the public.

I would, however, like to see a little more frankness in calling attention to the poor parts of the film—although not condemning them. For example if the photography is poor, or if the acting is not good or the story is mediocre and only carried along by the good acting of the players I believe this knowledge would aid the manager in knowing whether the film would please his particular patrons.

The main difficulty with the reviews is that they are only one person's opinion. The reviewer sees the film at a private showing in a projection room with only other press representatives present. If after he has seen the film there he could view it again at a theater and study the audience and the impression it was making on them, not staying in one seat all the time but changing around sometimes in the center of the house, again in the back and then going into the balcony—listening to all the comments made and watching the people, he would be better qualified to give not simply one man's opinion but the way in which an audience would receive the film.

For the manager of a big house or chain of houses the reviews are not very important for he usually runs a set program, but for the smaller exhibitor in the small town they are invaluable and he can be guided by them entirely. If the reviewer says a picture is good he may be sure that it is and that his patrons will also consider it so.

I rather agree with the San Francisco manager that the only way to publish reviews that do state arbitrarily and in plain language just what the reviewer thinks could only be written under a nom de guerre for everyone in the film industry seems to be going around with a chip on their shoulder, the manufacturer, the exchangeman, the exhibitor, are all too quick to feel that they are not being treated right and the other fellow is not doing what he should.

As far as the question of catering to the manufacturers who are advertising in the trade papers is concerned, I do not know what attitude the journals do take on this, but personally, as an outsider, would consider that it is simply a matter of business policy such as would be followed in any line of commercial industry, and it is only a fair co-operation. The advertiser is necessary to the trade journal and why should not the trade journal be necessary to the advertiser?

Anyone who is trying to please a number of people at the same time has my sympathy, for every manufacturer, every exchangeman, every theater manager knows how absolutely impossible it is to satisfy everyone. So I would advise the reviewers to go ahead in the way in which they are going and give a conscientious and truthful account of the film, for I believe the reviews are good, I believe they are fair, and I believe the reviewer is right in his attitude of simply giving a hint of warning against the film which does not especially appeal to him and not radically condemning a picture unless it is absolutely without merit.

39—I have been working in a local picture house for the past six months as operator and during the past four months have handled the machine entirely alone. I understand that it is necessary to pass some kind of examination in order to get a license to work in the larger cities. Can you put me in touch with some person or school that prepares one for this examination, or give me an idea of what the test consists? I would like to get information about as many different cities as possible as I have not decided yet just where I will locate and may be guided by the rules governing the operating of a machine.

I cannot quote you the exact requirements of all the different cities but will give you an idea of a few of them with which I am familiar and which I believe are typical of all others and this may furnish sufficient information to help you decide where you would like to locate. If you will write to the city clerk of any city in which you are interested he will give you the information you desire or refer you to the proper department from which to obtain the necessary knowledge.

In Chicago one is obliged to pass an examination for a license to operate a moving picture machine. This examination is in charge of the city examiner, in the Bureau of Electrical Inspection, Department of Gas and Electricity. A person applying for a license must have had six months' actual experience, or must have served one year's apprenticeship to a regularly licensed operator. The examination is practical, the questions pertaining to the operation of the various machines.

The Cincinnati, Ohio, ordinance states that the Board of Examiners shall examine all operators of moving picture machines. Any person desiring to take this test is required to send in an application to the Board accompanied by a fee of $2.00. He is questioned as to his knowledge of electricity and wiring in so far as they pertain to moving pictures, also as to his understanding of the operation and mechanism of moving picture machines, the repair of films, the prevention of combustion and the mechanism of the booth.

Los Angeles requires that the operator register his name and place of residence with the Board of Public Works in the office of the city electrician and make an application in writing to the board for a license to operate a machine, accompanying the application with a fee of five dollars. Within five days after the application is filed he will be examined by the city electrician as to his age, his knowledge of the mechanical construction and principal parts of moving picture machines, his particular experience in operating and his ability and competency properly to operate such machines. If he passes the examination a license will be issued provided the operator is not under eighteen years of age and is of temperate habits.

You will find that the examinations and the ordin-

ances are very similar in all cities. Madison, Wisconsin, rules that no person under eighteen and who has not had at least one year's practical experience shall be permitted to operate a projection machine; and St. Louis, Missouri, also places the age limit at eighteen.

40—I have just moved into a small western town and rented a motion picture theater which has been closed for over a year. Being a newcomer in this locality myself I do not know anything about the people or their likes and dislikes. I am very anxious to make a success of the theater and to give the people just what they want in the pictures but I don't know how to find out what they do want. It doesn't make any difference to me what films I show just as long as they will bring the people into my house. Can you suggest any way I can find out what the people will come to see? There is one other theater in town, a five cent one—mine will be ten cents admission—which runs a Universal program.

You are taking exactly the right stand to make your theater a success in your desire to cater to the wants of the public, and this attitude ought to bring results. A selected mailing list will undoubtedly assist you in introducing your house to the people. Send out a personal letter to representative residents in the town and in the country round about, announcing the opening of the new theater and inviting them to come and see the kind of program you are going to run and also state in this letter that your policy is to be one of pleasing the people and endeavoring to give them just what they would like to see. The public is naturally interested in a new theater and will come once or twice just out of curiosity to see what kind of show the new manager is going to offer them. Be very careful in planning your program to be sure to have pictures which cannot fail to attract and please, especially for the first two weeks. Your price of ten cents as compared with the only other theater at five cents may work against you a little at first, but make your patrons feel that you are giving them a program which is worth twice as much as that of your competitor. They will come at first out of curiosity, make them come again because they feel that it is worth while. It is up to you to make regular patrons of your visitors.

There are a number of ways you can experiment to find out what the people really would like. In the first place be conspicuously present yourself at every performance and speak to the people as they come out, ask them if they liked the program and see if you cannot get them to suggest what they would care to see. Tell them that you are planning to make your house the people's theater and if they will tell you of any film which they would especially like to see you will try to secure it for them. Your getting acquainted with the patrons in this way will help to foster a friendly and personal interest feeling, which will do much toward establishing the popularity of your theater.

Be sure to advertise in the local paper. Announce the opening of the theater under new management and the improvements you are going to make. Tell the people you intend to show the pictures they desire to see and the only way you can find out what these are is from the individuals. Suggest that you are always on hand at every performance and would be glad to talk with them on this subject, that they write you expressing their wishes in the matter, or that they might leave a note at the box office at any time telling what film or what actor or actress they would especially like to see.

An old scheme is the "idea" or "suggestion" box, but at the same time it is always effective and should be used in every theater. Put up such a box in a conspicuous place and label it so that everyone will know why it is there. If you use a program in your house put a notice in it to the effect that the box is in the vestibule and asking that sugestions be given you, always emphasizing the fact that your aim is to make your house a people's theater and you desire their co-operation. Also run a slide setting forth your policy and asking that your patrons make use of the suggestion box to give their ideas and desires. You might make the question more specific and this perhaps would bring answers more readily than a general one. For example, ask whether they would rather have serials, dramas, comedies, features or short reels, and what actors and actresses they like best.

These various methods might be used one after another or all at the same time for if the people will not respond to one they will to another and you are sure to get results ultimately.

Sometimes it is rather hard to get the public to respond to appeals of this kind and it is difficult to persuade them to express their likes. They are quick enough to criticize a program if they do not like it and condemn a theater if it does not please them but are slow about telling what will suit their taste. On the other hand in some localities the people are very responsive and hearty in their co-operation. In a small town they are liable to be more interested in getting what they want for the moving picture theater furnishes practically the only means of entertainment and it makes a great difference to them what is shown at these houses, while in the city there are so many other things to attract them and such a great number of picture houses that if one does not give them what they want another will, without any effort on their part.

Activities of Photodramatists Club

The Photodramatists Club, formerly known as the Ed-Au, is making rapid strides toward perfecting an organization which promises to become a power in the photoplay field.

Composed of members, all of whom are recognized screen dramatists, the club boasts an array of talent. The president, Howard Irving Young, formerly responsible for some of Kalem's biggest hits, now a member of the Metro organization, has big plans for the coming year. He is ably assisted by Vice-President Arthur Leeds. co-author with Dr. Esenwein of the text book on photoplay writing, and until recently scenario editor for the Edison company.

At a meeting held Thursday, June 8, plans were formulated for enlarging the club by inviting recognized writers, many of whom are now lending their names to the screen, to join the club which has heretofore confined its membership to established photodramatists and directors only.

An entertainment committee was appointed to have charge of the social side of the club's activities for the coming year. Mrs. L. Case Russell is chairman of this committee, the other members being Edward J. Montagne, of the Vitagraph company and C. Doty Hobart, of Famous Players. The club has arranged a trip to the Bayshore studio of the Vitagraph company on the invitation of Mr. Montagne.

After a short address by Mrs. Russell from the point of view of the free-lance writer, the club was treated to a showing of the latest Vitagraph Blue Ribbon feature, "The Destroyers," an adaptation by Mr. Montagne from a story by James Oliver Curwood, directed by Ralph Ince.

ADVOCATE CHILDREN'S FILMS

Federation Discusses Special Children's Programs, Family Entertainments and Educational Pictures —J. H. Freuler Speaks for Manufacturers

At the recent convention of the General Federation of Women's Clubs a great deal of attention was paid to the question of the special pictures for the children and almost every speaker had something to say on this subject. The discussion ended in a resolution recommending the formation of local censorship committees of clubwomen and the organization of a committee to co-operate with film manufacturers in raising the standard of motion picture productions and in insuring more films suitable for children.

Mrs. Dexter Thurber, of Rhode Island, brought out the idea that the national demand for better pictures is evident; that the need for co-operation between the clubwomen and producers is also evident; and that pictures for the child, the adolescent and the family program must be encouraged.

In speaking of the commercial, educational and philanthropic side of motion pictures Miss Helen Duey made it clear that as yet the philanthropic aspect of the film is negligible and the possibilities of the educational film have not yet been touched upon. While the producers claim that the educational films which are now in circulation are not used by the Visual Education Associations in their work in the school, the school authorities declare they are unable to find motion pictures to conform with their needs in promoting visual education. They mention a few productions such as "Julius Ceasar" and "Silas Marner," which have proved invaluable in stimulating the interest in literary classics, but the motion picture as an aid in teaching geography and history is practically useless. Miss Duey advocated the co-operation of the authorities on education with the producers to see that points useful in schoolroom instruction are brought into the films and the pictures are correlated with class room work.

Miss Klein spoke of the good work which had been accomplished in Cleveland in the use of the family program. She showed that the chief aim of running these programs is to keep the children out of the theaters on nights when they should be studying or asleep. By setting apart Friday, Saturday, and in some cases Sunday nights as family nights, two good results are accomplished; first, children are sure of seeing pictures which they can understand; second, by presenting pictures which can be enjoyed by adults, too, the danger of children coming unaccompanied by a guardian is avoided. Any picture which places no over-emphasis on bad manners or bad morals is available for a family program.

John H. Freuler, president of the Mutual Film Corporation, spoke in behalf of the producers.

Speaking in general for the industry and in person for seven great studios, I can say that motion pictures are made and always will be made to meet the demand of the public.

You represent a very large and important part of our public. We want to please you as that part of our public. Therefore it only remains that you shall decide what you want and that you shall adequately communicate to us what that want is.

We make pictures for a market. The pictures of today are made for the market of today, to supply the demand as it is interpreted to us.

Under present conditions there stands between us the motion picture theater which gives you entertainment with our product. Your pictures are bought for you by the man who operates the motion picture theater—the exhibitor we call him.

The exhibitor has invested his money and his effort with the principal and final purpose of making a profit. We have made our investment for the same purpose. We must serve the exhibitor with what he demands. He, to succeed, must serve his patronage with what it is willing to pay for.

Your special purpose here, as I understand it, is to concern yourself with what you call the problem of securing motion picture productions for children.

You will have to make it worth while to the man who runs your motion picture theater. If you do he will ask us for the pictures and he will get them.

I might take issue with you on "the child and picture problem." Frankly, I do not believe that the motion pictures of today are working harm to children. The drama and the motion picture in particular present "predigested experience." I believe that motion pictures and their educating influence have done a great deal to make the children of today the cleanest generation in our history—clean with positive strength and knowledge, rather than clean with the negation of sheltered ignorance.

Successful Children's Matinees

By Bernard Depkin, Jr.

We have been conducting the Special Children's Performances for about a year at our Parkway Theater, Baltimore, Maryland, and they have proved to be a great success, both from a financial standpoint and as an advertising medium. The picture will show you what a large attendance we have, and this is not an unusual day.



This is how the Parkway Theater of Baltimore, Maryland, draws the kiddies at its Saturday morning matinees.

I am sending a list of the attractions we have played as it may interest other exhibitors who are contemplating the special program.

Mary Pickford in "Cinderella," "Alice in Wonderland," "Little Mary Sunshine," "Good Little Devil," "The Girl of Yesterday," "The Wishing Ring," "The Little Dutch Girl," "Rip Van Winkle," "The Foundling," "Wild Flower," "Loyalty," "The Patch Work Girl of Oz," "The Magic Toy Maker," "Goldie Locks," "Rumpelstiltskin," "The Goose Girl," "The Camp Fire Girls," "The Old Homestead," "Treasure Island," "The Prince and The Pauper," "Molly Make Believe," "Uncle Tom's Cabin," etc.

All of these films were thoroughly enjoyed by the children, and in some instances a repetition was requested.

The scenic beauties of Canada from Nova Scotia to British Columbia and from the Georgian Bay country to the Yukon will be filmed by several squads of Essanay cameramen during the summer months.

PENN EXPOSITION COMPLETED

Business Sessions, Entertainment, Exhibits and the Speakers Have All Been Arranged for the Coming Convention.

Arrangements have practically been completed for the fourth annual convention and exposition of exhibitors of the State of Pennsylvania, to be held at Pittsburgh June 26 to 28. Exhibitors of Pennsylvania, West Virginia and northeastern Ohio have been invited to participate.

Very elaborate exhibits and advertising displays are being erected and all the latest devices of the industry will be exhibited; also a number of notable screen stars will be present to become personally acquainted with their admirers.

Many important questions of vital interest to the exhibitors will be taken up at the meetings and local and state censorship of motion picture films will be one of the most important questions to come under discussion. It is hoped that the exhibitors will make suggestions and devise ways and means to eliminate the obnoxious legislation and Breitingerism from the state of Pennsylvania. It is believed that the combined efforts of all interested can accomplish this end, and an example is cited in the success gained through concerted effort in New York State.

Several prominent speakers have been secured to address the convention. W. Stephen Bush of the *Moving Picture World* will speak on the history of the motion picture film and also on legalized censorship of motion picture films and its effects. F. H. Richardson, editor of the projection department of this same magazine, will address the convention on the subject of efficient projection.

A special ladies' reception committee has been appointed to take care of the exhibitors' wives and other lady guests while the convention sessions are in progress, and they will take great pleasure in touring the city and pointing out the points of interest in and around Pittsburgh.

Every exhibitor is requested to make a special effort to be present at this convention and exposition. Any information that may be desired will be given on application to James Delves, secretary, Motion Picture Exhibitors' League of Pennsylvania, 823 Penn avenue, Pittsburgh, Pa.



One of the oddly emotional scenes in one of the chapters of "Who's Guilty?," Pathe-Arrow

Author's Friend Stars in "Jaffery"

When negotiations were begun nearly a year ago, for the photo-play rights of "Jaffery," William J. Locke cabled the conditions upon which he would agree to have his most popular novel filmed. If C. Aubrey Smith would be cast for Jaffrey, the author would agree.

It developed that the great novelist and C. Aubrey Smith, the actor, had been close friends from their boyhood days, and that in creating the character of Jaffrey, Locke had written with the splendid strength and personality of Smith in mind.

The production of "Jaffrey" in picture form has therefore been delayed by the Frohman Amusement Corporation until the close of Smith's engagement with Margaret Illington, with whom he has played for several seasons.

After holding an option on this book for many months, the Frohman company has had a skillful scenario prepared by Anthony P. Kelly, and has begun the picture with a uniformly strong cast.

PHOTOPLAYS AND ADVERTISING

Seattle Times Establishes Photoplay Section and Reaps Reward in Advertising Done by the Local Theaters

The combination of a photoplay section and picture advertising has been found to be most profitable by the Seattle *Times,* the pioneer on the Pacific coast in the printing of film news.

To George H. Bellman, the photoplay editor of the *Times,* belongs the honor of establishing the basis of this co-operation between the paper and the exhibitor, and last year Mr. Bellman brought $80,000 in revenue from motion picture business to his paper.

The *Times* has recently established an eight-page section in its Sunday issue devoted to motion pictures and amusements alone, of which ninety-five percent is given to pictures, and also runs a daily photoplay department of nearly two columns in addition.

Evidently the motion picture world appreciated this move on the part of the *Times,* for the first issue of the eight page section carried $1,100 in advertising, and despite this big Sunday amount, Monday showed $200 worth of advertising.

Mr. Bellman has handled both the news and advertising end of the *Times'* amusement department for four years.

Valkyrien in Ibsen Play

Valkyrien, the Danish screen diva, who has been the Thanhouser star on the Mutual program for nearly a year, has begun work at the New Rochelle studios on a new Thanhouser classic entitled, "The Lady from the Sea," a five-reel adaptation of Henrik Ibsen's famous drama by the same name. The difficult part of the female lead in this searching soul drama was tendered Valkyrien by Edwin Thanhouser in recognition of her splendid and illuminating performance in "Hidden Valley" and "The Image Maker of Thebes," the two great Thanhouser classics, which she finished this winter in Florida, and which are easily the most elaborate ever attempted by the Thanhouser people. It so happens that Valkyrien, who is the Baroness Dewitz in private, has been all over the locale in Norway where the "business" of the Ibsen drama is laid, and her director is finding her a valuable aid in securing the proper atmosphere and settings.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, JULY 1, 1916 Number 1

Attend the Convention as a Member

IF anyone were to insist that we name the greatest fault of the average exhibitor, we would be inclined to call it indifference. By that we don't mean indifference to business or to his own welfare, but indifference to the condition of his profession as a whole, to the organization of his fellows, to the opportunities for publicity and growth that lie all about him, purchasable at the cost only of a little effort.

It should not be necessary for us to make the self-evident statement that all exhibitors of motion pictures should be members of one big national organization. There is no good argument to the contrary, yet everybody knows that the majority of exhibitors never become members. They have no reason for refusing to join that they can put into language; they just don't.

A league that combined the strength of all the exhibitors in the country would be a wonderful league. It would be so powerful that it would dominate every branch of the business, and its dictation of quality and distribution could be absolute.

The Chicago convention next month will be attended by a good many exhibitors who are not league members. If they recognize the interest of the convention to the extent of attending, they should appreciate the value of membership. They should come with the determination to join while here, and they should not be allowed to escape without joining.

Those who, for some fancied reason, are luke-warm in their interest, or actually object to membership, must think of the league not as it is without their help, but as it would be if they and their fellows all had a hand in its government. If they dislike the way it is run, the only reasonable way to cure the supposed defects is to jump in and help elect a board of directors to represent them.

No man may run an association to suit himself; but all together can run it to suit them all, if they hold steadily to the real problems and the big purposes. And every man who is willing to do that will find a plentiful supply of that co-operation that is so scarce and elusive when every man works for himself alone.

The Chicago convention will be a huge success, largely because of the tireless labor and unselfish effort of comparatively a few men. Those few want no reward beyond the evidence that the league is becoming more useful and that its value is appreciated by those whom it is meant to benefit. The unattached exhibitor who attends the gathering can do no less than make himself a part of it for all time.

The Multiple Taxation of Censor Board Fees

SOME Chicago exhibitors report that they frequently receive films unaccompanied by the official permit of the local censor board, without which permit running the film is a misdemeanor. The absence of the certificate does not signify that the film failed to pass the board, but merely that, it having passed, the exchange failed—doubtless from motives of economy—to buy a sufficient number of permits. The law says that each print of an approved film must have its own certificate, at a dollar apiece.

We believe strongly in the strict observance of all the laws on the books. The only reasonable way to escape an objectionable law is to repeal it. If the ordinance lays a tax on each copy of an approved film, to avoid trouble the tax must be paid. A dollar's worth of economy on the part of the exchange may mean a lot of trouble for the exhibitor—trouble with the police if he runs the film and trouble with his program if he refuses to run it and has no substitute.

But the most conscientious observance of a law does not make it a just law. Particularly in the payment of taxes of various kinds we habitually honor laws that we know to be defective, because the machinery for changing them is so unwieldly and inert. Probably there is no taxation system that is perfect. But few of them are so unreasonable as the system of charging for censor board permits seems to be.

When a censor board examines and approves a motion picture film we may grant it the right to impose a fee covering the cost of examination. We can make that concession so long as we find it necessary to submit to censorship at all.

But a film approved is a picture approved. Duplicate prints need no examination and get none. Yet under the system a thousand prints would each be taxed the same amount as if each presented a new problem and a new job to the censors.

It would be a parallel case if the government copyright office should charge a publisher a separate fee for every book published, the editions of some of which might run into the hundreds of thousands.

When the exposed film is taken from the motion picture cameras and developed and fixed and washed and from that negative a single positive print is made, that print represents, and is, the picture. When it has been approved by a board of censorship, the censors are through so far as that particular picture is concerned. No quantity of prints can change the quality of the censorship or the moral or ethical status of the picture. It has been passed; therefore it may be shown anywhere without further interference, no matter how many duplicates are required for the showing.

It is not the print that is censored; it is the picture. Making prints of a picture has no more significance than making press copies of a book or a magazine. To charge a separate fee for each print has no justification in logic or precedent.

Giving the Tricks Away

OCCASIONALLY some inspired maker of films releases a production whose plot is in the industry itself. Whether the picture be classed as comedy or industrial, its purpose is to reveal to an eager and marveling public the manner in which some of the death-defying feats and hair-raising thrills of filmdom are put over. Uncovered to the vulgar gaze are the prop that holds the automobile on two wheels, the wire that suspends the burning aeroplane, the dummy that is substituted for the fall, and all the other ingenious properties that make features and serials worth while.

The thing does not happen often enough to waste many words over it. The only question we are raising is whether it would not be better if it never happened.

Last week, talking on altogether another subject, we tried to show how large a part illusion plays in the enjoyment of a picture. Every showman knows that is true. Therefore everything that helps destroy illusion destroys enjoyment. The picture fan may get a lot of amusement out of his ability to tell his friends just "how they do it," but with the knowledge his own interest fades. The glamour is gone. His attendance becomes less frequent and more languid.

The prestidigitator is successful so long as his performance remains a mystery. The lighting effects of the modern stage are delightful because the audience does not know how they are accomplished. The pictures are the most pleasing of all because the illusion of real life is most nearly perfect. The story writer has all the mechanism of his imagination to help create illusion; but if, carelessly or intentionally, he lets us see the mechanism at work we do not care to read his stories.

The pictures are especially gifted in their ability to create a maximum of illusion with a minimum of mechanism. Those few devices that are necessary to the safe creation of thrilling situations should be allowed to remain secrets of the craft.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE consensus of opinion among Scottish exhibitors in regard to censorship is that there should be some sort of review of films and that national censorship is to be prefered to local.

Free moving pictures have been inaugurated in the parks in Chattanooga and Nashville, Tennessee.

Four different Italian producing firms are at present working on separate film versions of the opera "Cavalleria Rusticana."

F. G. Hyde, an exhibitor of Lindsey, California, was recently injured in a mine explosion, and nearly lost his eyesight.

The Fox Film Company held a house warming at its London offices the first week in June, being at home from 11:30 a. m. to 5 p. m.

Two packed houses greeted "Indiana," the historical film production of the development of the state of Indiana, when it was first shown in Muncie, Indiana.

Manager Seamans of the Strand Theater, Winnipeg, Canada, has shown his patriotism by donating his entire net receipts for two days to the 197th Battalion.

The Oxford Street Picture House of Manchester, England, employs an orchestra of 40 men, and advertises "symphonic orchestral performances" for every afternon and evening.

There will be no more motion pictures in Wymore, Nebraska, on Sunday. An ancient ordinance has been found by the city authorities which forbids their showing.

Lyceum Motophotograms, the official house organ of the Lyceum Theater, Monticello, N. Y., states that it issues 1,500 copies of this small sized magazine every two weeks.

"When once you get your public to know that they can let themselves 'go' it is half the battle on the road to success," says an English exhibitor, who ran a slide encouraging applause in his theater.

An ordinance permitting theaters to do business on Sunday in Danville, Illinois, became effective June 18, and all the managers arranged special programs for that date.

Quinn's Superba Theater, Los Angeles, California, will soon show the Sturgeon eight-reel feature "God's Country and the Woman." This will be the first showing of this film in Los Angeles.

Mr. de la Cour, chairman and managing director of the Bioscope Film and Supply Company, has received a commission in the Army Service Corps M. T., and is now on active service in France.

The latest wrinkle is a motion picture theater as part of the equipment of a private yacht. D. C. Jackling has his yacht "Cyprus" fitted up with every luxury from a player piano to a complete picture theater.

The new Rialto, perhaps America's finest photoplay house, has been running a scientific film showing the excavation and research work being done among the ruins of ancient Pompeii. The film took well with the public.

The motion picture theater men of Windsor, Canada, have petitioned the Ontario government to exempt children from the one-cent amusement war tax. The tax is said to be keeping the youngsters from the theaters.

The Triangle Theater, Brooklyn, N. Y., issued an elaborate souvenir program of ten pages and cover at the benefit performance held by the Junior Auxiliary of the New York Congregational Church for the Home for the Aged.

In spite of the amusement tax and the facts that business just now is not so good as during the winter and that it is very difficult for exhibitors to secure operators whom the government officials will allow to remain out of the army, there has been a new picture house opened in Glasgow, Scotland. It is called the Battlefield Picture House.

The Clark Theater, Chicago, Illinois, issues a very compact program printed on emerald green stock. The two-page folder is 2½x4½ and can easily be carried in the pocket or purse. On the front page the announcement is made that the program will be mailed each Monday to all who leave their address at the box office.

The Stratford Theater, Detroit, Michigan, carries an announcement in its program to the effect that at the evening performances all children must have tickets, but at the matinees (except Sundays and holidays) all children under twelve years of age, when accompanied by parents or guardians, will be admitted free.

The Sampson Theater, Penn Yan, N. Y., H. C. Morse, manager, runs matinees at 2:00 and 3:30 each day and evening performances at 7:30 and 9:00. The admission is ten cents on the lower floor and five cents in the balcony. It runs a feature, educational and comedy at each performance.

Souvenir postal cards of the theater are being given away by the manager of the Family Theater, Davenport, Iowa. The management has named this the "Parlor Photo Play House" and with its artistic interior decorations of fountains and flower boxes it is very deserving of the name.

A canvass of twenty-one exhibitors to find out whether their patrons preferred the all-feature program, the three-feature-a-week program or the mixed program resulted in a vote of seventeen to four for the mixed program. Four were in favor of the three-feature-a-week entertainment.

Ben Blotcky, manager of the Strand Theater, St. Paul, showed originality in advertising "The Dumb Girl of Portici." He installed a euniphone on his outdoor balcony, covered with electric signs, playing popular music, while a strong searchlight played its rays on various signs regarding the film.

Coliseum Columns is the house organ of The Coliseum, West Philadelphia. This contains three pages of chat about the plays, the players and the house itself, with the last page devoted to the week's program. The Coliseum is a five cent house which never raises its prices. It runs matinees every day from two to five and evening performances from seven to eleven.

One theater manager found a novel way to pack his theater and at the same time catch up on a serial which he had booked rather late. He decided to have a "serial" week and run one episode of the series daily until he was up-to-date on the picture. He advertised his "serial week" heavily and ran one episode a day. The result was that in spite of very bad weather his house was filled every day that week.

Paramount states that it would thank each exhibitor to instruct his operator *not* to rewind their films when taking off the machine after the last show at night. "Although this is a peculiar request, its fulfillment will save us a great deal of time, for the simple reason that if they are *not* rewound by you, it will not be necessary for our inspector to again rewind them before examining."

The program for the week of June 18 at the Strand Theater, New York, was made up of a double bill, "The Clown" being the main feature, augmented by a two-reel subject "Diana the Huntress." A Mutt and Jeff cartoon and the Topical Review completed the picture program. The musical program consisted of an overture and incidental music by the Strand orchestra, solos by Jan Rubini, violinist, Bruce Weyman, baritone, and Kate Davis.

C. M. Wonderly, manager of the Rourke and Wonderly Theaters, La Junta, Colorado, utilizes the same program for both theaters. The cover is an artistic conventional design in colors, and on the last page is an open letter signed by the manager giving the policy of his houses. This letter is a very good idea and one which other managers would do well to copy as it fosters a feeling of fellowship between the exhibitor and the public.

Gertrude McCoy, the screen star, made a personal appearance at the Gertrude McCoy Theater, Baltimore, Maryland, when Manager Frederick Clement Weber was showing her latest production, "The Isle of Love." The event was widely advertised by the management and between five and six thousand people flocked to the house to see the star. She held a reception after each performance. Miss McCoy also appeared at the Lord Calvert Theater, which is owned by this same company.

The Philadelphia *Ledger* originated a clever advertising scheme which might be used to advantage by theater men. Under the heading, "Do You Want a Piece of Film?" the photo-play department is offering to give all who send a personal letter or a postal card a piece of film left from one of the last photoplays in which Lubin presented Arthur V. Johnson. It is amazing how few people have ever seen a piece of film and a bit of celluloid from a film which they have witnessed might prove a very attractive souvenir for the manager to distribute.

The motion picture exhibitors of Toronto, Canada, have petitioned that the regulation which makes it necessary for an assistant motion picture operator to serve for a full year before he can obtain his certificate as a full-fledged operator be changed. It has been found that this rule has worked a hardship against the theater men because so many operators are enlisting and many returned soldiers are learning the business, and unless some relief were given a number of picture theaters would have to go out of business. On the other hand a number of the assistant operators who have served for seven or eight months are quite ready to take their examination. It was also pointed out that it was necessary for the returned soldiers to get to work as soon as possible and therefore the petition asked that the term of apprenticeship be shortened.

A hint to the man opening a new theater is given in *Amusements*. It suggests that one of the best ways to bring patrons into the theater is for the manager to get hold of a mailing list of people who live in nearby villages and peruse the telephone or city directories and mail post cards announcing the theater policy, prices and programs, or else mail out some sort of novelty card. In this way an exhibitor gets in personal touch with everybody, makes the recipient feel that there must be something to the new house besides splashy paper, and, in the country, postal cards usually adorn some piece of furniture where they are very noticeable upon entering a room.

"The Little Girl Next Door," the film constructed on the report of the Illinois vice commission, continues to do undiminished business at the La Salle Theater, Chicago. It is now in its ninth week. At every performance the house has been crowded, an average of 4,000 patrons a day being maintained.

On Saturday and Sunday nights it has been necessary to continue the show until 2 o'clock in the morning to care for the crowds. The film has also appeared to good business in St. Louis, Peoria, South Bend, Alton, and other Illinois and Indiana cities.

Miss Harriet E. Vittum, active in reform work in Chicago, appeared before a council committee to protest against the film, declaring that it shows "pandering in all its hideousness." The film does show the pitfalls which beset a girl in large and small cities alike, and for just such reason it was permitted to be shown in Chicago.

The film is being booked from Room 521, First National Bank Building, Chicago, Ill.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Plot of Tomorrow

BY AGNES CHRISTINE JOHNSTON

Read at the meeting of the Photodramatists Club, New York.

IN discussing the future of the photoplay, I feel quite like a proud parent talking over the possibilities of little Sammy becoming president—the same little Sammy being still in knickerbockers and busily engaged in playing marbles or "beaning" some furtive window pane with his sling shot. For although not in its infancy, the photoplay is certainly in its hobble-de-hoy stage. We never know just what the precocious child will do next. He ranges from the wildest of melodramas to deeper psychological studies, which are surprising in the depth of thought they reveal.

It seems that every art follows the pattern of the life of man. Like a child, whose energies are first directed to the physical, his furtherest ambitions being to walk, to jump or to excell in sports, his first mental activities are merely incidental. Fiction, the legitimate drama, even music and painting—if you trace them back—will be found to have passed through these different stages. They started first, with an appeal to the natural cravings of their audiences for Action. They fluctuated, at times retrograded, but finally emerged into a higher, more mature state—nicely grown-up Arts!

And the drama of the screen, being so wide-reaching in its scope, is certainly not to develop along conservative and conventional lines. It has not the educated audience which the stage-play and the novel comfortably adapt themselves to. It meets a long coveted demand—an art for all the people. Therefore, is it any wonder that this adjustment and advancement of our photo-plot child will not take place without many growing pains?

First and foremost, what is the reason for any art? *Why* are "movie" audiences? For amusement and distraction, mental stimulas? Call it anything you like, it is really a desire to peep into life, which makes us go to the theater! That is the consuming passion of the human mind! Curiosity—as to the lives of others, the follies, graces and virtues of human beings, is at the base of every action or desire in the world. We are most interested in human activity. For life is the universal mystery and the greatest of joys is the prodding of this mystery—the endeavoring to test and try every throbbing channel and by-way of its infinite depths.

The creator of any work of art takes his audience by the hand and shows them a telescope through which they may look on life. The photoplay author meeting an audience so large and so diffuse, naturally must adapt his work to the majority. He must arrange the focus of his telescope so all will be able to see and understand. Otherwise, only the bright-eyed can distinguish more than a blur. In the past, the photoplay showed only the surface of life. In fact when pictures first came out, they were of interest merely because they *moved*. And the plots had only to portray physical activity. Little plot was necessary. However, this attraction soon wore off. The audience demanded cause and effect in the movements of the screen people. They wanted to see the physical perils and hair breadth escapes of the characters. The author adjusted the focus of his telescope and "punch" was born. Our photo-plot had only to contain a spectacular feat—there had to be some thriller at the finish, some exciting climax, and our audience was satisfied.

But as their mental perceptions grew still stronger, they sought to look further into life. They wanted their screen idols to give evidences that they had brains and hearts and souls—that they were more than mere marionettes. The people demanded personalities—living, human beings. A mere melodrama where the handsome hero rescued the beautiful heroine from the unscrupulous—black-whiskered—villain, was not enough. The audiences wanted to know why the handsome hero loved the beautiful heroine and the author had to give her a "raison d'etre." The villain had to have some logical reason why he did not catch the lovers, beside the fact that he was the villain. The deus ex machine was banished, just as it has been from drama. The puppets began to think. Our photo-plot child had begun to reason.

And it is in this stage that we find him today. He fascinates the audience not only by his activity, but by his personality—his mind. And he sometimes even forgets his wild animal spirits and shows a mature poise which the audience appreciates keenly. The photo-plot of tomorrow will have to adapt itself to this thirst of the audience for thought. The physical punch will become psychological. The author must create living, breathing people. He must show the workings of their minds and the growth of their souls. It will not be "characters for the plot" but "plot for the characters" —situations which will best portray the individualities the author wishes to bring to life. And in following the psychology of the human mind, the situations will be more natural and true to life.

People are beginning to demand a better focus on life. They want to think and grow. Anything that does not incite growth becomes tiresome after a while. Even now, it takes a very unusual thrill to stir the hardened nerves of the constant movie-goer. The conflagration, the fall from a great height, the fight with a wild beast—all these have become trite and commonplace. The photodramatist racks his brain to find some novel punch or tries to disguise an old one by dressing it up in new clothes. But the throb and pulse of the human brain, and heart, and emotions will never be wearisome. We

never tire of seeing our own faults and virtues painted in other individualities. There is always a fascination in taking some human trait and studying how it will match the "color" of a certain character. It is the same old material colored and altered to adorn a new model. The result is a work of art, a wonderful, exquisite, interesting creation.

Fundamentally, one human soul is pretty much the same as any other and it is our natural egotism which makes us want to see our own emotions portrayed and our own problems discussed. Life, after all is an eternal striving to grasp life—a perpetual effort to get as much out of living as possible and unconsciously or deliberately, we are always trying to solve our own problems, to understand living more thoroughly, so we may enjoy it the more.

The pessimist's cry that moving picture audiences do not want to think—that they do not appreciate the deeper things in life—is contradicted by the change which the photo-plot has undergone since it began. The audiences are becoming educated. They are beginning slowly, but surely, to think. If you will only listen to the remarks of an average audience you will be delighted by the evidences of gray matter which their impressions of a photoplay brings forth. "Now you see Mame, she ain't happy, even wid all dem swell clothes. She was happy before, only she never knowed it!" "Look, it ain't fair fer him to do dat! If he could only see de poor little kid, waiting at home fer him! Poor little kid!" We are sharpening not only the minds but the sensibilities of our people.

To be sure, in our very strugglings after the true and genuine, we must pass through a period of chaos and perhaps the reaction against the shallow melodrama may swing us past the ideal to the sensational for a while. The public fancy may be swayed, for the moment, by the morbid—the distorted viewpoint of sex story, the impractical canting of the idealist. But it is only the underbrush, through which we must pass in endeavoring to reach the open country. We will settle down after a while, tired of glamor and gaudiness and realize the joy of simplicity and truth. The real artist will then triumph. The literary hypocrite, the mercenary bluffer, will be left behind when the new photoplot emerges from its chrysalis. The photodramatist of tomorrow will not have to strain wildly after original, fantastic ideas. It will be left behind when the new photo-plot emerges from of artificialities. But he will show it to you from his generous, wholesome viewpoint. He will present his human problems frankly and with no pretensions. He will give you his opinion of them, that you may *think* and form your own opinions. He will paint the true emotions, the vital feelings of the character he portrays. He will teach his audience the joy of living, the supreme happiness of simplicity. The photodramatist of tomorrow will be a philosopher, a teacher. He will have no cause to use the photoplay as a stepping stone for drama or fiction or even philosophy.

His literary style will improve, for every saying of his will become an epigram, a choice jewel of thought; because his efforts in word painting will be concentrated to sub-titles in pictures. When he does speak, his words will be vivid in their intensity.

Therefore, why should not the photodrama become the great art of arts, which we have long been seeking? Does it not have powers that no other arts could aspire to? For it solves that eternal problem, whether to sacrifive one's standard in literary lines, for popularity. The photodrama will teach the audience and bring their tastes up to the ideal standards.

What a vast field to devote one's energies and talents to. It is the art that reaches all the people, that has power to stir the heart of the working man as well as the brain of the student, that teaches and helps this great old world of ours to go a little easier upon its destined path, to feel a little more keenly the joy of life.

No Price Too Great for World

By William A. Brady

THERE is no limit to the price the World Film Corporation will pay for good, logical, dramatic material. If the writer is important and brings us a big story he can demand his own price. If a writer of unknown quality can bring us a tale that will attract unusual attention and make an unusual picture, he can get far more for his product than he can for like amount of work in any other field in the world.

We pay for material any sum commensurate with the importance of the writer, bigness of the story, unconventionality of the plots and promise of the scenario. A John Smith is as welcome to us as Sir James M. Barrie—all we want is the finished product.

There is no field in the world where a reputation counts for less than in motion picture making.

An author, in order to attract attention, must lay before us a finished work. If it is unfinished we must, in order to produce it, put a professional writer to work, have it revised and scenes, situations and climaxes injected, all of which, when the film is produced, go to the credit of the original writer.

We court the finest stories from the world's greatest authors. We are advertising at an expense of ten thousand dollars for new writers, new idea creators, new plot architects—all because we want to get away from the hackneyed, tiring "two men and a woman" ideas.

Last week a noted playwright, one of whose plays created a furore on Broadway, wanted to do business with us. He wanted to write six scenarios a year. We would have liked to engage him—but he demanded one thousand dollars in advance, before even submitting his synopsis. We had to decline his services. But an hour later we paid an unknown writer five hundred dollars for a finished scenario, which on the face of it, proved original and attractive.

We recently bought one scene from an author to insert into the story of another writer.

There is no standard price for World Film. We are in the market for the product of the best authors, for which we will pay the highest prices. We are just as much in the market for original matter from obscure writers. We invite newspapermen to send us ideas and stories. We want new and better material—there is no limit—a good story to start with, is half the battle won.

We have stellar players of every imaginable type and we want material that will permit of them displaying the versatility they are supposed to possess. We do not want stories bordering on the forbidden topics of conversation. We do not want vampire stories. We do not want to put on the screen, to show the people of the world, anything we would not broach as a subject during a drawing room chat.

Subjects unfit to be spoken of in polite circles, are certainly not fit to offer millions of people of every thinking class. We want clean, original, dramatic material—and will pay amply for it. Those who write for the morbid, the pervert, and the low thinking, can save their postage.

Mutual Introduces Vagabond Charlie

AUDREY MUNSON'S ARTISTIC ALLEGORICAL FILM COMPLETED

A NEW note will be struck in artistic film spectacles with the release on July 17 of "Purity," the six part allegorical film featuring Audrey Munson, produced by the American Film Company. Many of the scenes were taken in a natural ampitheater and the grandeur of the exterior locations has never been surpassed. At a large garden fete Miss Munson reviews most of her noteworthy poses including "Descending Night," "The Running Diana," "L'Allegro," and others. The story is taken from Greek mythology and the allegorical characters of Evil, Beauty, Art, Music and Drama all play important roles. Prominent in the cast supporting Miss Munson are Eugenie Forde, Nigel de Brullier and William Carroll.

While the noted model was chosen for this picture solely because of her perfection of feature and figure and it was not expected that she would do aught but pose, the director soon discovered that Miss Munson possessed natural-born dramatic ability. Although utterly lacking experience she persisted in taking the role assigned to her seriously in portraying the character she was to represent and now she is spoken of as a photo-play actress.

Two hundred nymphs in their beautiful interpretative dances on the green add much to the artistic beauty of this film. Miss Geneva Driscoll, a former pupil of Ruth St. Dennis, has drilled these dancers for weeks, and draped in flowing veils, bare footed and bare legged they glide over the grass of the beautiful lawn.

"Youth's Endearing Charm," which will be Mary Miles Minter's first feature on the American-Mutual program, is being rushed to conclusion and will be released several weeks earlier than was anticipated. William C. Dowlan is directing the young star and Walter McDonald, Harry von Meter, Gertrude Le Brandt, Alfred Ferguson, Margaret Nichols, are in the supporting cast.

Other features ready for release include "The Decoy," which will go to the public on June 29; "The Sign of the Spade," "Tangled Skeins," and "The Fate of the Dolphin," all to be released the week of June 26. The Mustang-Mutual two-reel offering "The Demon of Fear" will be given to the public June 30 and "The King O' Make Believe," featuring Crane Wilbur, the Centaur-Mutual star, will be released July 1.



Photo copyright 1916, Mutual Film Corporation.
Purity," the American-Mutual feature adorned by Audrey Munson, the noted artists' model.

Comedy offerings for this same week include the Vogue fun-makers, "A Safe Loss," starring Rube Miller, and "Just for a Kid," with Ben Turpin and Rena Rodgers, to be ready June 27 and July 2, respectively. "When Adam Had 'Em," with Carol Halloway and John Sheehan, for June 28, and "A Gink from Kankakee," starring Orral Humphrey, for July 2, are Beauty contributions; while Cub offers "Jerry's Big Haul," featuring George Ivey, ready June 30.

Various topics of interest are included in Mutual Weekly No. 78, to be shown June 28. In "See America First," for release the same day the Gaumont-Mutual cameraman takes the spectator for a trip through Glacier National Park. "Reel Life," to be given to the public July 2, offers a wide variety of interesting subjects.

Two-reel features under way include "The Taming of Wild Bill," a Mustang-Mutual featuring Jack Richardson and Nita Davis; "That Gal of Burke's," starring Frank Borzage, supported by Anna Little, Jack Richardson; "That Good-For-Nothing-Kid," which also presents Frank Borzage in the role of author, director and star; "The Little Troubadour," with Vivian Rich, Alfred Vosburg and George Periolat; "The Enchantment," also featuring Vivian Rich; "Ruth Bidley's Return," in which Lizette Thorne, Edward Coxen and George Field enact the principal roles; "The Dreamer," in which these same players appear; and "A Million Dollars," starring Anita Davis and Ashton Dearholt.

Single reel comedies being filmed under the Beauty brand are "Spartan Spleen," with Orral Humphrey; "Slicking the Slickers," another Humphrey feature; and "B. V. D., the Cave Man," with Carrol Halloway, John Sheehan and John Steppling furnishing the laughs.

Charlie Chaplin will again bow to the public on July 10 in the third of the Chaplin-Mutual comedies entitled "The Vagabond," in which he appears as the



A couple of flash-aheads of Charlie Chaplin's third Mutual story, "The Vagabond."

itinerant musician. In this play Charlie again returns to his famous make-up, which he discarded temporarily in his last comedy.

Eric Campbell, the "heavy" of Chaplin-Mutual releases, Edna Purviance, the comedian's leading woman, Leo White, Charlotte Mineau, Phyllis Allen and Lloyd Bacon, members of Chaplin's supporting company, all have important parts in "The Vagabond."

To obtain the proper atmosphere for the gypsy scenes a band of nomads on their annual pilgrimage camping near Los Angeles, were engaged to appear in the film, along with their paraphernalia. In "The Vagabond," for the first time in his career, Chaplin brings into the play his famous violin, about which so much has been written.

The value which the Mutual Company places on the Chaplin reels is shown by the insurance policy which it has just taken out for protection against theft by "film pirates." The twelve releases in which Chaplin is to appear this year will cost more than a million dollars, including the comedian's salary of $670,000, and every phase of the business involved which is insurable has been insured.

The Mutual Film Magazine, Reel Life No. 8, will show the methods followed by the administration of New York in keeping the largest city in America free from dirt.

J. P. McGowan, the producer, Helen Holmes, the star, and her company have returned from Hawaii, where they have been filming exterior scenes for "The Diamond Runner," the forthcoming five-act Signal-Mutual release. Meanwhile in the studios preparations have been completed for the filming of "Judith of the Cumberlands," in which Miss Holmes will take the title role.

John Reinhard, the popular Gaumont-Mutual player, pleads for consideration for the "movie villain." He claims that the bad man is the hardest worked actor on the screen and his role demands the best acting, in fact many actors prefer the villain's part because it gives them a broader opportunity to show their art. He compares the aids which the stage villain has in the words which register his cussedness, the low and insinuating tones and the sneering threats which help to show him of the deepest dye, while the screen hero can register his villainy only by the movements of his facial muscles and his eyes.

A series of three-act features starring Gertrude McCoy are now being prepared at the Gaumont-Mutual studios in Flushing, L. I. Miss McCoy's first appearance in these productions will be in "Gates of Divorce."

Municipal Educational Film

Robert H. McLaughlin, president of the Reserve Photo Plays Company of Cleveland, has outlined a film that would be a municipal educational photo-play, with just sufficient plot to prevent it from becoming a technical demonstration. It would show, for example, a "close-up" of a fire alarm box, the proper method of opening it, and of transmitting an alarm. The scene would then jump to the fire alarm telegraph office, showing the receipt of the alarm and the notifying of the engine companies responding. Another section of film would show children how to avoid street accidents. Housewives would be shown the proper handling of gasoline in cleaning. A special feature would be graphic instruction to both men and women as to the proper way of besting the footpad, pickpocket or burglar. An educational film under municipal auspices, film men believe, would be a valuable part of the city's public service.

Gertrude McCoy in New Feature

Miss Gertrude McCoy, one of the screen's most popular stars, has been engaged by the Gaumont-Mutual studios to appear in a series of three-act feature productions especially written for her.

First of the features starring Miss McCoy will be released through the Mutual shortly under the title of "Gates of Divorce." It is a story of New York life written especially for Miss McCoy by Robert Burns, a well known New York newspaperman.

Miss McCoy's second feature will bear the title of "The Wonderful Desire." It is from the pen of Rennold Wolf, the New York dramatic critic.

In the Red Feather "Temptation and the Man," Hobart Henley portrays the role of a hero of the underworld.

V. L. S. E. Inaugurates Feature Courses

SELIG PRESENTS FAMOUS STARS IN ATHLETIC FILM SERIES

THE Big Four has instituted a new departure in the distribution of films in the form of star courses of V. L. S. E. feature plays which are rapidly replacing the old-style Lyceum and Chautauqua plans of entertainment in the small towns. Realizing that the very small town cannot afford to book the extraordinary features the company has arranged various lists of four, five and six feature plays that lend themselves to the exhibitor on the Chautauqua plan. These courses are being used not only to provide amusement and entertainment but also to raise money for civic and charitable purposes, and have been found a source of great profit.

The success of this plan was shown in the little town of Muncy, Pennsylvania. It was desired to improve the town park by the planting of trees and flowers and the star course plan of V. L. S. E. was mentioned and the proposition made that subscriptions be taken up to run such a course. Two hundred and sixty tickets were sold for the series of entertainments and besides this a number of single admissions were taken when the pictures were displayed. With the proceeds on the course tickets the promoters booked a star course including "Graustark," "The Rosary," "The Island of Regeneration" and "The White Sister." The entertainments were given once a week.

There are less than a thousand inhabitants in Muncy but when the course was completed and the promoters figured up their box office receipts and paid off all expenses they found a most substantial profit in the strong box.

On June 26 the Selig Polyscope Company will release through the V. L. S. E. the first of its much-heralded Selig Athletic Film Series which present the most famous stars in every line of legitimate sports.

This series consists of twelve one-reel subjects which will be released one each week. These pictures are being produced under the personal direction of J. H. Herman, a well-known figure in the athletic world, and they depict every line of athletics including boxing, wrestling, field events, billiards, pool, roller and ice skating, ski jumping, swimming, bowling, tennis, golf, rowing, canoeing, hockey, basketball, polo, automobile, curling, fencing and a host of others. Every athletic champion and runner-up known to sport followers throughout the country have signed contracts calling for their appearance in one of these series of films.

Any events of sufficient merit along the line of athletic meets which may come up while this series is being produced will be included. For example it is expected Frank Gotch will wrestle Joe Stecher for the world's championship and exclusive motion picture rights for this match have been secured. Also if the Olympian games are held this year the Selig Company will have the exclusive rights to film them.

To create interest in this series leaders in the various sports will write articles telling of their ideas on physical development and giving instructions on how to become perfect men and women. These articles will be copyrighted and will be sent to sporting editors throughout the country, more than 50 of whom already have agreed to run them in their newspapers.

The first film presents Mike Gibbons, middleweight champion, training for a bout. He is also seen in a three-round bout with Tom Gibbons. Yamada. the Jap billiard champion, matches his skill against that of Albert Cutler, the Yankee leader. Dr. B. F. Roller, the wrestling champion, engages in a finish match with Fred Dalkus, the Lithuanian champ, in which he gets two out of three falls. Willard and Moran will be seen in a near release.

Essanay Makes Twelve Films at Once

The Essanay studios now have twelve companies working at the same time on a program of two and three-reel subjects. The third new studio makes it possible for this number of directors to be on the floor at once. This extraordinary activity arose because the shorter reel features are being made somewhat ahead of program in order to finish them to make room for the big features in which Edna Mayo and Henry Walthall are to appear. Mr. Walthall has already started work on his five-reel production. Antonette Walker will play opposite him. A number of the exteriors will be filmed at Camp Logan, the rifle range and encampment grounds of the Illinois National Guard.

"The Return of Eve" is the title of the play in which Edna Mayo will next appear, and Eugene O'Brien will support the star.

President Spoor is glad to call the attention of the exhibitors and public to the fact that neither of these features depend upon crime or the sex topic for the development of their plots.

Thirty members of the Essanay company, including Bryant Washburn and Marguerite Clayton, journeyed to Joliet to appear in the prison scenes in "Worth While." Michael F. Zimmer, warden of the Joliet penitentiary, and Dr. J. Wiley Devry, chief physician of the institution, took parts in this drama. Mr. Washburn was placed in a cell and handcuffed and when the time came to remove the bracelets the property man with the key could not be found. The deputy warden called over a real convict and with a writing pen he quickly unlocked the handcuffs.

Governor Dunne of Illinois was caught in some of the scenes in "Power," as he was inspecting the state roads while the scenes were being filmed near Starved Rock, Illinois. Nell Craig and Sydney Ainsworth appear in the leading roles in this play.

Nehls in New York

R. R. Nehls, general manager of the American Film Company, has returned from New York, where for several days he was in consultation with the officials of the Mutual Film Corporation over the new policies of his company. He was accompanied by Mrs. Nehls.

Universal Director Jacques Jaccard has completed the first of a series of stories of "Men and Women."

New Trade Organization Forming

COMMITTEE OF TWELVE WORK ON SUCCESSOR TO NATIONAL BOARD OF TRADE

A MEETING of the sub-committee of twelve to formulate plans for a motion picture association, was held in the office of W. W. Irwin, chairman of the committee, at 1600 Broadway, New York City, on June 15. There were present the chairman and Messrs. Nicholas Power, J. H. Hallberg, Lee A. Ochs, John J. Whittman, L. L. Levine, W. Stephen Bush, Wm. A. Johnston, Tracey Lewis and Jesse L. Lasky. Jules E. Brulatour and Wm. W. Hodkinson had notified the chairman in advance of their inability to attend the meeting.

In the call for this meeting Mr. Irwin had requested members of the committee to feel perfectly free to bring their attorneys if they so desired in order that the committee might have the benefit of legal advice. A number of attorneys, therefore, were present in addition to the committee members, to advise the various interests of the best plan for getting together.

Mr. Irwin appointed two sub-committees of the committee of twelve, one a sub-committee of charter and by-laws, and another committee of budget.

The sub-committee of charter and by-laws is composed of Arthur S. Friend (attorney for Jesse L. Lasky) and William M. Seabury, who will act as lawyers in taking care of the legal side of it, and Messrs. W. Stephen Bush and L. L. Levine as lay-members; Mr. Levine representing the exhibitors, and Mr. Bush the other interests of the industry.

The committee on budget is to determine upon ways and means of financing the proposed association, and if its report to the committee of twelve is accepted this report will be made a part of the proposed charter and by-laws. The committee on budget consists of Messrs. William A. Johnston, Lee A. Ochs, J. H. Hallberg and W. W. Irwin.

At the close of the meeting of the committee of twelve, Mr. Irwin made the following statement on behalf of the committee:

"We considered very carefully the question of making public at this time the various proposals and discussions had by this committee of twelve. It was decided that any such publication at this time might be premature, that it would start a premature discussion of ideas that the committee itself had not thoroughly digested. The committee therefore decided not to go into details at this time of its discussions.

"The committee instructed me to say, however, that all our discussion of today was based upon the purposes and objects of the association, the methods of operation, the co-ordination of the various branches of the industry, and the membership of the whole association.

"Necessarily these points being all of them so important, it was impossible to settle at the first meeting all the details covering these four points. It is for the purpose of giving our committee members a chance to digest thoroughly what we went over today that we decided not to make a specific statement of our debate.

"The entire committee was harmonious in the extreme, and everyone expressed himself, both in word and in deed, as desirous of securing the best possible results for the industry at large and for all its collateral and allied branches. Everyone present worked most unselfishly toward this end, and there is every promise that with the magnificent spirit shown by all those present we shall be able to present a thoroughly comprehensive organization report."

Before reporting back to the committee of twelve the two sub-committees of charter and by-laws and budget will hold several sessions in order, first, to acquire and then to codify the essential details of their respective missions.

Mr. Irwin, as chairman of the committee of the whole and of the special committee of twelve, is in receipt of numerous letters and telegrams offering the heartiest co-operation from every branch of the industry. Other members of the committee of twelve also have been shown every indication that the industry is at last united on attaining that well-knit front by which they can achieve the results so earnestly desired by all.

KEMBLE BUYS WAR PICTURES

"The Zeppelin Raids on London, and the Siege of Verdun" Will Be States-Righted by Film Corporation

The Kemble Film Corporation of Brooklyn has secured the American rights for the films "The Zeppelin Raids on London, and the Siege of Verdun," and will states-right them.

These pictures, which have been pronounced the most spectacular war pictures ever seen, show the great importance of the Zeppelins in the world war. They show the giant aircrafts flying over London, the bombardment of the city, the attack on the huge dirigibles by anti-aircraft guns, and the devastation wrought by the Zeppelins.

Le Morte Homme, or "Deadman's Hill," is shown in thrilling realism and also the blowing up of the Malancourt bridge at Verdun.

These pictures were first shown in the Park Theater, under the auspices of the New York *Globe* and drew capacity houses.

Index to Motography

Volume fifteen of MOTOGRAPHY was completed with the issue of June 24, 1916. This includes the issues of the past six months. A complete index has been printed and may be had upon request. This gives an accurate key to the news and events of the motion picture industry during the last half year. Address simply, MOTOGRAPHY, Chicago.

John W. Grey of the International, speed merchant, author of "Pep" and organizer of forty-dollar lunch clubs, is going to the motion picture exposition at Chicago, July 10 to 18. Also John promises to have the most startling exhibit on the lot.

Pastor Approves Fox "Vampire"

JUNE CAPRICE TO MAKE PREMIER IN JULY

THAT the pastor of a church should endorse an actress depicting vampire roles is almost a miracle, and yet this distinction has been conferred on Theda Bara, the Fox star by Rev. Morgan E. George, pastor of the First Christian Church, Ottumwa, Iowa. This minister not only sets his approval on the acting of the star but states that he never misses watching her on the screen in each new release. Rev. George, very much impressed by the emotional tragedienne, has made a study of her real character and says he would like to see her in a different role—one which would reveal the real woman's soul and her sweetness which shines out through her eyes even while her lips are curled in a satanic sneer. In a letter to Miss Bara the clergyman says "I think a role in which you yourself would be crushed, where the soul could make its appeal through those eyes, would bring you greater success than ever."

June Caprice, the dainty little actress whom William Fox discovered, and whom he claims he will make famous in a year—will make her bow to the film fans in July. She will play the title role in "Caprice of the Mountains," where her love of the out-door-life and her athletic ability will be brought into play.

Miss Caprice is enamored with the screen and her life in the studio, and John Adolphi, her director, is much impressed with the histrionic progress of the Fox protege. The young star is adept at swimming, rowing and yachting, and an expert at tennis, golf and basketball.

De Witt C. Jennings, the famous actor whose latest success was in "Under Cover," has joined the William Fox forces and started right to work on a picture. Bertram Bracken is directing the film, which deals with sporting life.

Clifford Bruce has returned to the Fox company where he will be seen as hero in the Valeska Suratt picture now being taken.

"A Tortured Heart," the Fox drama in which Virginia Pearson will star will be of unusual historic interest because of the many scenes which are taken in a little village fifteen miles north of Savannah, Georgia. The church in which John Wesley preached his first sermon in the United States, and in which General Sherman and his staff stopped on their march to the sea figures in the play. The picturesque ox-cart used in the scenes served as a mess wagon for the northern army during the early part of the Civil War. Harriet Beecher Stowe drew her inspiration for "Uncle Tom's Cabin" from the plantation in this little hamlet, and in many ways the town recalls "The Deserted Village."

Those who think Valeska Suratt a sophisticated woman beyond the powers of emotion would have changed their minds if they had been present at the scene in her new picture in which the villain was supposed to be struck by lightning. Miss Suratt was seated on the porch of a bungalow, the villain standing immediately in front under a tree which was filled with dynamite. When the explosion came Miss Surrat was moved—her chair went over backwards and the shrieks of the heartless adventuress could be heard by all within earshot.

Madam Bertha Kalich, whose next appearance will be in the Fox drama of political intrigue "Ambition," is fascinated by the second-hand book stores which dot New York, and the actress confesses that the call of the dusty tome, the unique binding or the forgotten author is irresistible. Mme. Kalich spends a great deal of time in these little stores among the old books and she is impartial as to the language in which the book is written as she speaks eight tongues fluently, but she concedes that she is not yet quite ready to cope with the barriers raised by Chaucer's ancient English.

A complete list of the actors and actresses who appear in the Fox pictures is as follows:

Virginia Pearson, Bertha Kalich, Annette Kellermann, Theda Bara, Dorothy Bernard, Hattie Burks, Claire Whitney, Valeska Suratt, Anna Luther, Betty Schade, Betty Harte, Baroness von Dewitz, Jane Lee, Katherine Lee, Kittens Reichert, Elda Furry, Miriam Battista, William Farnum, Herbert Heyes, De Witt C. Jennings, Harry S. Hilliard, William E. Shay, George Walsh, William H. Tooker, Stuart Holmes, Walter Miller, James Marcus, Stanhope Wheatcroft, Milton Sills, Gladys Brockwell, Charles Clary, Glenn White, Clifford Bruce.

Vim Stays in Florida

Contrary to expectation the three Vim comedy companies will not come to New York for the summer months but will remain in Jacksonville, Fla. Managing Director Louis Burstein, after consultation with Mark Dintenfass, determined to take advantage of the extraordinary season which Florida is experiencing and dispense with the difficulties attending removal from the spacious and up-to-date studios on the St. James river.



Could anybody but Wheeler Oakman look the other way when he's put right in a row with all these Fox girls? And right next to Alma Hanlon, too! Jose Collins is neutral, but see how Betty Schade has her eyes on him. Valaska Suratt has lost her head for the moment but Anna Luther is perfectly composed.

FOUR NEW TRIANGLES READY

Lillian Gish, William S. Hart, Frank Keenan, Enid Markey and Norma Talmadge Begin Work on New Features

The Fine Arts studio has been a busy place this last week and four new Triangle plays were completed and are now being prepared for an early release. The list includes:

"The Marriage of Molly-O," a comedy-drama starring Mae Marsh and Robert Harron; "The Devil's Needle," a melodrama presenting Norma Talmadge and Tully Marshall in the stellar roles, principally supported by Marguerite Marsh; "The Little Schoolma'am," written especially for Dorothy Gish, in which Elmer Clifton and Jack Brammall have prominent parts; and "The Old Player," showing De Wolf Hopper in a typical role, with Bessie Love playing opposite him.

Arthur Hansen, driving a Mercer in the interests of Thomas H. Ince's "Civilization," won the ten-mile event of the motor carnival held at Ascot Speedway for the benefit of the Actors' Fund of America.

The Fine Arts studio has secured the motion picture rights to Rupert Hughes' story "Daughters of Shiloh," and it is likely that Lillian Gish will play the stellar role.

Monte Katterjohn and Lanier Bartlett have just completed an unusual desert island story which has been turned over to Director Walter Edwards. The leading parts have been assigned to William Desmond and Dorothy Dalton.

William S. Hart with a company of fifty players has gone to a point on the International boundry line south of Elcentro for the filming of scenes in the new Triangle play which is of a military character.

Frank Keenan and Enid Markey will soon be seen as



Two of the newest views of Mabel Normand, the ex-Keystoness who now has a company all her own, and below from right to left, Fred Mace, komical keystoner, Richard Jones, Keystone director, and Al St. John, the only Keystone artist who can eat beans with a knife.

co-stars in "The Phantom" to be released on the Triangle program.

Norma Talmadge, who has added greatly to her popularity through her appearance in "Going Straight," has returned to the east and already begun work on the first of a new series of pictures she is to make in the Triangle studios at Riverdale.

Work has been started on another addition to the Culver City studio, a new receiving department. This



The latest off the screen views of Norma Talmage (left) and Lillian Gish

will be a distinct building by itself of fireproof construction to harmonize with the other structures, and will measure 60 by 100 feet.

Norma Talmadge was honored by being officially designated Maid of Honor for the "Made in Jersey City Week" celebration being held there under the auspices of the Jersey City Chamber of Commerce. After the banquet in Grand View Auditorium Miss Talmadge held a reception and was the recipient of many "made in Jersey City" souvenirs.

Duty on Picture Machines Fixed

Judge Smith of the United States Court of Appeals fixed the status of moving picture machines in his decision of the case in which the American Express Company was the protestant, although it is understood the Pathe Freres Company, of New York and Paris, was the importer.

The merchandise in controversy was described on the invoices as "Pathescopes" and Collector Malone held that the machines were dutiable at 30 per cent as "frames for optical instruments."

This view was not approved, however, by the Board of General Appraisers which reversed the collector and ordered the moving picture machines admitted at the 25 per cent rate. The government then appealed to the court and the result was the fixing of the status of picture machines as coming under the 25 per cent rate.

"Ramona" in Chicago

Clune's big cinemaplay, "Ramona," opened at the Auditorium Theater in Chicago on the evening of June 19. Two performances are given daily. The spectacle is in 14 sections divided into a prologue and two acts, the whole being about ten reels in length. It was produced by Lloyd & Brown, and Donald Crisp.

The play is presented with three different stage settings and a fine musical score. The story is adapted from the novel by Helen Hunt Jackson and deals with the romantic early history of the Mission Indians in California. A large audience saw the first performance and seemed to enjoy it thoroughly.

Pathe Announces New Serial

"THE GRIP OF EVIL" ON THE FIVE MILLION DOLLAR PROGRAM



Affectionate scene from the first chapter of "The Grip of Evil."

J. A. BERST, vice-president and general manager of the Pathe Company, follows up his announcement of a five million dollar serial program with the statement that a powerful, new continued photoplay will be released on July 17, following the completion of "The Iron Claw" series. The new feature will be called "The Grip of Evil." The basic idea for this big serial was conceived by Le Monte Waldron, the picturization was made by Douglass Brunston and the novelization has been entrusted to Louis Tracy.

"The Grip of Evil" is neither a serial nor a series in the accepted sense of the words but has been described as "a master plot in fourteen chapters showing the real side of humanity." The greatest men of America have expressed their opinions on the question which is asked every man and woman and their thoughts will be presented on the screen for the benefit of people who see these pictures in which will be portrayed the ideas conceived by men whom they know personally or by both national and local reputation.

Pathe is the best advertised moving picture company in the world today and is spending more money every day for the right kind of publicity. Nearly a million and a half dollars has been spent in the advertising of features and five hundred thousand dollars will be expended in exploiting the serials now planned. The campaign on "The Grip of Evil" will be the most extensive of any yet instituted. Some of the papers that have already agreed to run the stories are:

Baltimore *American,* Albany *Times Union,* Atlanta *Constitution,* Buffalo *Times,* Butte *Daily News,* Cincinnati *Times-Star,* Cleveland *Sunday Leader,* Ohio *State Journal,* Dallas *News,* Denver *Rocky Mountain News,* Des Moines *Register and Leader,* Galveston *News,* Houston *Chronicle,* Los Angeles *Record,* Louisville *Herald,* New Orleans *Sunday Item,* Omaha *Sunday Bee,* Philadelphia *North American,* Pittsburgh *Chronicle,* Portland *Telegram,* Providence *Tribune,* Richmond *Times Despatch,* Rochester *Photoplay News,* Salt Lake City *Telegram,* St. Louis *Times,* San Francisco *Daily News,* Seattle *Post Intelligencer,* Wichita *Beacon,* and the Worcester *Evening Post.*

"The Grip of Evil" has been produced by the Balboa Amusement Producing Company, and the principal actors are Jackie Saunders and Roland Bottomley.

The story deals with John Burton, born a poor man, who later inherits millions. With his money comes unhappiness, and he sets out to solve the question: "Is Humanity in the Grip of Evil?" His quest for the answer takes him into every walk of life, society, politics, the underworld and what lies between. He bares the sins of mankind as seen in the palaces of the rich and the hovels of the poor in such a manner as to give to the photoplay in which his experiences are picturized every element that leads to popularity and success.

"Little Mary Sunshine" was such a success in her first feature that Pathe has contracted with the Balboa company for the exclusive services of the child in forthcoming Gold Rooster plays. The bear which was her playmate in her first success will probably appear in the new pictures. Henry King will again be her director.

G. L. Chanier, who was formerly connected with the Pathe exchange, and was one of its oldest employes, has returned to the company and accepted the position of general superintendent of factories. Mr. Chanier will have under his immediate supervision the factory in Bound Brook, the factory in New Jersey, the studio in Jersey City and the Pathe News department.

"Realism," said J. A. Berst, "is the essential quality in a picture and it was recognition of this fact which prompted Pathe to experiment in coloring films since by the use of natural colors realism is increased." The Pathe company felt that no film which it has released would lend itself more beautifully to this coloring than "A Matrimonial Martyr," produced by the Balboa Company because of the beauty of its photography and the full ripeness of its wonderful outdoor scenes. It was, therefore, sent to the Paris laboratories to be Pathecolored and the result endorses all efforts put upon it. This is a five-reel feature released June 19, in which Ruth Roland plays a double role. Andrew Arbuckle plays the matrimonial martyr.



The workman learns that he has inherited an earldom. Scene from the first installment of Pathe's new serial, "The Grip of Evil."

EXHIBITORS BUY TOGETHER

Meeting of Brooklyn Exhibitors Crystallizes Co-Operative Buying Plans—W. W. Irwin of V. L. S. E. Boosts Organization.

The Brooklyn Exhibitors' Association held their regular meeting on Thursday, June 15, at W. H. Kemble's Triangle Theater. Over one hundred prominent Brooklyn exhibitors are now members of this organization. President Manheimer opened the meeting, and introduced Commissioner of Weights Joseph Hartigan. The latter was quite enthusiastic about the exhibitors' plan of co-operative buying, and gave them some valuable advice on how they should make their purchases.

General Manager W. W. Irwin of V. L. S. E., was one of the guests. He made a stirring plea for the trade organization now in formation, pointing out to the exhibitors that it was their duty to themselves and to the industry to support the body, and naming the many advantages to be derived by them from such co-operation. Mr. Irwin stated that there is a growing spirit of confidence existing between the exchange, manufacturer, and exhibitor, and said that he felt that a national association such as the one proposed would weld the three branches of the industry together in a way which would be highly beneficial to all.

The various committees reported on their activities since the last meeting. Most interesting of these reports was the one from the committee appointed to negotiate the purchase of fifty thousand tons of coal. The estimates submitted up to the present time mean a saving of $25,000 on coal to the exhibitors. The committee has not yet closed up the contract, as the men feel that they can get a price which will increase this $25,000 saving to $30,000.

The committee appointed at the last meeting to take up a certain grievance with two manufacturers found, to the pleasure of the manufacturers present that the bulk of the blame rested with the exhibitors themselves. The complaint made was that certain manufacturers were enabling a non-member of the Brooklyn Exhibitors' Association to cut under his competitor's admission price by furnishing him film at a low cost.

It developed that the man under complaint was just in maintaining a lower scale of prices, because the exhibitor who filed the charge was giving away free tickets of admission. Both of the theater owners were present, and a lively debate ensued. At the close it was the opinion of those present that the complainant (a member of the Association) was in the wrong, and a committee was named to investigate his methods of competition, and see that he played the game fair. This little instance proves that the Brooklyn Exhibitors' Association is devoted to the best interests of the trade, and that wrong is wrong to them whether it exists inside or outside of their membership.

Among the other speakers in the open forum were C. R. Seelye of Pathé and Mr. Horn of the American Red Cross Society. The latter asked that publicity be given the Red Cross movement on the screens. Every exhibitor present promised to run slides and distribute literature in his theater for this charitable organization.

A big theater party was announced for the latter part of August, to be held at the Triangle Theater. The proceeds of this performance will go to the local organization's treasury.

The entire Brooklyn organization will do honor to Lee Ochs at a beefsteak dinner to be tendered to him on June 28 at the Brighton Beach casino.

After the meeting the men were entertained by the Triangle Theater management with luncheon and a smoker.



Tom Moore and Anna Nilsson in "Truth Crushed to Earth," story given of Pathé Arrow's "Who's Guilty?" series.

Signal Back From Honolulu

The Helen Holmes company of Signal players, under the direction of J. P. McGowan, have returned from Honolulu, where they have been for several weeks, making exterior scenes in the production of a five-reel feature entitled "The Diamond Runners."

The party left Los Angeles studios about the middle of May and took passage at San Francisco for the Hawaiias. By the aid of a dozen artificial lights which they took with them, they worked practically all of the way over, making scenes aboard ship, on deck and in the salons and staterooms. At Honolulu they remained several days before pushing on to Hilo, where they stayed until the sailing of their ship for San Francisco. At both Honolulu and Hilo they made interior and exterior scenes for their film and in addition made many exteriors in the forests and mountains for the same production.

Besides the work which the company did on "The Diamond Runners," they secured between four and five thousand feet of educational and Mutual weekly negative.

Practically the entire cast made the trip, including Helen Holmes, J. P. McGowan, Paul C. Hurst, Leo D. Maloney, Thomas G. Lingham, William Brunton, Chance E. Ward, Louella Maxam (loaned by the Keystone company for this one production), Jean Perkins and S. A. Sues, cameraman.

With Helen Holmes featured in the title role, the Signal Film Corporation this week began the production of a five-reel screen version of Alice MacGowan's southern novel, "Judith of the Cumberlands."

Mary Charleson with Selig

Miss Mary Charleson is the latest motion picture star to be engaged by William N. Selig to appear in Selig picture-plays. Miss Charleson arrived recently in Chicago from New York City, and immediately assumed a leading role in "The Prince Chap," now in course of production at the Selig Chicago studios.

New Method of Creating Big Drama

DIRECTOR BRENON FILLS "A DAUGHTER OF THE GODS" WITH LILTING RHYTHM

ONE day last year William Fox said to Herbert Brenon: "Herbert," or words to that effect, "I am going to let you make a picture starring Annette Kellermann. The sky is the limit."



Herbert St. John Brenon and Annette Kellerman in Jamaica during the making of "A Daughter of the Gods," the Fox spectacle. The encampment contains hundreds of Moorish soldiers.

"And what, may I ask," rejoined Herbert, "are the boundaries of the sky?"

"Exactly one million dollars," said Mr. Fox, gulping perhaps a little as he said it.

"One million dollars!" repeated Herbert. "But what shall I do? How shall I——"

"That," remarked Mr. Fox, "is more or less entirely up to you. You have talked Art to me until my dreams are a moving picture of Rembrandt, Corot and Rodin rolled into one. You have one million dollars. You have one year. Drop me a postcard occasionally!"

Herbert Brenon had worked for Mr. Fox exactly three months. He had a faint, unassuming notion that he had made good in a way. But he hadn't the slightest idea he weighed so much!

With Annette Kellermann and one million dollars performing some heavy trapeze stunts in his mind, he left the office for fresh air.

He wandered up Fifth avenue, New York, to the Metropolitan Art Museum. There he noticed a painting called "A Dream of the Arabian Nights." He immediately conceived a motion picture to which would be transferred the glamour and romance of Villegas's art. For days he studied Grecian, Roman, Egyptian, Indian, Arabian and other oriental architecture. For days he marveled at the wonderful expressiveness of Rodin's hand studies, at Rodin's character groupings. He studied sculptured anatomy. He applied himself to Winslow Homer for inspiration in the making of water pictures.

He analyzed Carl Muller for the anatomy of groups, Schreyer for horses and Arabian costumes. Definite, tangible scenes which are contained in his picture are directly traceable to others. Homer's "The Gulf Stream" suggested a realistic battle between natives and sharks. A composite of Cabanel's "The Birth of Venus," and Coypel's "Venus and the Sea Nymphs," is recorded in the opening scene. "Moonrise," by Frederick Church, is responsible for some remarkable glimpses of sea nymphs. "A North Easter," "Cannon Rock" and "Maine Coast," by Homer, found definite artistic niches in the story. To Charles T. Frere he gives credit for inspiring oriental cities and Arab encampments. "Beaching the Boat," by Joaquin Sarollay Bastida, was the instigator of a fleet of ancient vessels with great billowy sails. "The Surf," by Emil Carlsen, "Isle of Shoals," by Childe Hassam, and "The Waterfall," by Twachtman, all found definite places in his artistic scheme. Countless sketches were made and filed away for reference. Then Brenon dictated the story as it had formed in his mind to the accompaniment of music rendered by a pianist who plays a regular part in the Brenon payroll. Then Herbert embarked for Jamaica. With him went mermaids, chemical installations and construction material and apparatus by the veritable ton, and with him also went an orchestra. Excluding the close-ups, not a scene was undertaken without appropriate musical accompaniment. The entire 220,000 feet of film was done to four-four, six-eight or the swinging cadence of three-four time. There is rhythm in every foot and the picture fairly lilts along.

Brenon boiled down 220,000 feet of film, or 220 reels, to 10,000 feet, or ten reels. A stenographer with a pencil and pad under a shielded lamp took down notes as the cutting progressed. The net footage had by progressive stages dropped from 220 reels to 150, to 54, to 26, to 18, to 15, to 14. From fourteen reels to ten reels meant cutting that hurt. If you were a director you would know how it hurt. Many a good picture has been injured by supersensitiveness to this pain, too.

Thus Herbert Brenon applies the poetry of motion to the motion picture. Brenon believes that the true aim of the motion picture should be painting and sculpture in motion. Such was his object during his filming of "A Daughter of the Gods." It is all poetry.



An Egyptiancsque pose of Annette Kellerman, the noted "diving Venus," who is the luminary of the Brenon-Fox spectacle, "A Daughter of the Gods."

"Let the speaking stage monopolize the theatrical and the literary drama!" is his forcible remark.

That is a phase of the profession that has not occurred to many of Brenon's associates of the camera and the megaphone. And here is another bit of Brenon originality: "Ten years from now the motion picture theaters will be devoted to runs instead of weekly or daily releases."

The time was in Pittsburgh when Herbert Brenon, author and director of "A Daughter of the Gods" was so poor that he could not even die as a patriot in the service of his adopted country, the United States.

A few weeks ago, the Pittsburgh *Dispatch* stated that Brenon once had owned a picture theater in Johnstown, Pennsylvania, that he had once lived for a brief time in Pittsburgh and that another famous brother had been a noted critic of music and opera in Pittsburgh and elsewhere.

This friendly little effort of a newspaper to make a native son of a man who has grown powerful as a creator of motion picture spectacles brought a letter from Herbert Brenon to the Pittsburgh *Dispatch* in which he said:

I landed in the United States July 4, 1896, and was in Pittsburgh the next day. I earned my first American dollar in Pittsburgh in a real estate office. I was poor enough one Saturday night to sell socks at a bargain counter in one of your principal dry goods stores; and I nearly enlisted in the United States army in the Pittsburgh recruiting office, but I did not have the necessary dollar to take out my citizen papers.

The preliminary presentation of "Indiana," the historic motion picture filmed by the Selig Company to commemorate the history of Indiana as a state, was given in Indianapolis State House on Wednesday, June 7. A select audience was present, including the Indiana State Historical Commission, the governor of Indiana, members of his staff, and other state officials.



The Kozy Theater, 40 South Clark street, Chicago, one of the few five-cent houses in Chicago's loop, showing manner in which Manager G. L. Madison advertises his features. On the day on which this photograph was taken Manager Madison was forced to run a substitute feature, having been disappointed by his regular exchange.

Billie Burke Floats

Experts aren't always as expert as they are presumed to be. The most carefully constructed, most expensive and elaborate mechanical apparatus sometimes "goes wrong." That this is true is most strikingly illustrated in the rather unusual "vision" scenes that mark chapter six of the new George Kleine motion picture novel, "Gloria's Romance," in which Billie Burke is the featured star.



Billie Burke in the "floating" costume she wears in "Gloria's Romance."

When the "vision" scene, in which Billie Burke floats in her dreams to the side of her lover, was decided upon it was determined that no "Little Eva going to Heaven" apparatus would do, for something quite out of the ordinary and unusually effective in the way of a "floating" body was sought. Accordingly some of the master magicians who were responsible for the "flying scenes" in such productions as the Russian ballet and the Hippodrome spectacles were engaged. They came with a small corps of workmen to manipulate the machinery and set up the apparatus in the studio.

Before Miss Burke trusted herself to the wire that was to enable her to fly, it was decided to "try it on the dog," just to be sure everything was right. A terrified camerman was selected as the victim. In a moment the poor youth was strapped into the apparatus and set free to "float." Float? Not a bit of it! He was *intended to*—yes—but instead he turned and twisted, spun and jerked along a few yards, then wavered and dipped like an intoxicated pigeon. It was the funniest spectacle ever seen and the beholders had hysterics. Billie Burke watched and laughed till her sides ached and thanked her lucky stars that she herself wasn't in that harness-like arrangement.

A flying apparatus was provided by the Kleine stage crew—the unsung, unpraised, obscure magicians who create such really wonderful illusions, and the "vision scene" as displayed on the screen in the completed picture is a triumph of mechanical genius. Billie Burke "floats" about like a bird. And audiences all over the country are going to "wonder how it was done!"

What exhibitors will undoubtedly term "pep," "snap" and "action" abound to a startling degree in chapter seven of the new George Kleine motion picture novel, "Gloria's Romance," featuring Billie Burke. In fact "The Harvest of Sin," which is the title of this seventh chapter, undoubtedly advances the story farther than have any two previous installments of the Hughes novel and will proportionately increase box office receipts at the theaters running it.

"Civilization" Breaks All Records

INCE MASTERPIECE OF WAR AND PEACE SOON TO BE PRESENTED IN CHICAGO RATHNER HAS STATE RIGHTS



One of the homely and powerful situations in Ince's "Civilization." Photoplay history has few scenes to surpass this one in human appeal.

"CIVILIZATION," Thomas H. Ince's multiple reel masterpiece, has established a new record practically since its premier. Seats have been placed on sale eight weeks in advance at the Criterion Theater, sixty additional chairs have been placed in the house, and it has been found necessary to absolutely dispense with the free list.

H. Rathner, manager of the Supreme Feature Film Company, has purchased state rights in six states for the Ince spectacle. The states selected are Minnesota, Wisconsin, Iowa, North and South Dakota and Montana. The price paid is not stated but Mr. Rathner said he expected to make a quarter of a million on the deal.

Victor L. Schertzinger, composer of the musical score for "Civilization," who has been conducting the orchestra at the Criterion Theater since the New York opening, has left for Chicago where he will conduct the premier at Cohan's Grand Opera House on June 30.

Owing to the tremendous success of his masterpiece Mr. Ince has found it necessary to take larger offices and increase his executive and publicity staffs. J. Parker Read, Jr., will continue to be Mr. Ince's general and personal representative in all business matters; Robert Grau will be manager of the national and international publicity campaigns; James Shesgrin has been appointed house manager for the Criterion Theater during the run of "Civilization"; and four of the best known publicity men in New York will be sent on tour ahead of the "Civilization" companies in the early fall. In charge of the New York publicity department is Beulah Livingstone and Elizabeth Marbury. J. L. Barnard has charge of the Chicago publicity.

Thomas H. Ince's determination to accomplish what he sets out to do at all hazards was tested to the utmost during the year and a half "Civilization" was in the making. Twice during this time Mr. Ince nearly lost his life. The first accident occurred while he was speeding from Inceville to Hollywood and his car turned turtle going up a hill. He was taken to the hospital with a broken arm and was laid up for six weeks but each day one or more of his assistant directors called and received his instructions regarding the changes in the scenes of the production. Shortly after his recovery occurred the big fire which partly destroyed Inceville. At this time Mr. Ince and three of his men were so badly burned that they were rushed to the hospital but all the doctors in California could not keep the producer in bed longer than a day and the next morning he was directing his men with both arms and one hand in bandages.



"Civilization" reveals war as it really is.

Exhibitors Furnish Talent

The Twin City Screen Club last week held a successful midnight entertainment for the benefit of the Actors' Fund of America. Exhibitors co-operated heartily in providing talent for the occasion. Director William Koenig put on 12 keen acts, as follows: Mayor Nye, Minneapolis, address; Lyric quartette, courtesy Lyric Theater; King Brothers, courtesy Unique; Catlin and King, courtesy Gayety; Grace Holcomb, courtesy Gayety; Beals and Flaig, courtesy Gayety; Ray L. Royce, courtesy Gayety; Edmund Kraus; Bennie Fields, courtesy Gayety; Rolph, courtesy Unique, and Stein, Hume and Thomas, courtesy Andy Campion, Unique. F. S. Meyer, T. E. Mortensen and William Koenig were in direct charge of the show and were assisted by four committees. A handsome program was issued for the occasion.

PARAMOUNT'S STAR PROGRAM

Pauline Frederick, Myrtle Stedman, Blanche Sweet and Donald Brian in Features—Farrar Discusses Music for the Films

Two features are announced for release on the Paramount program for the last week in June. Famous Players contributes "The World's Great Snare," featuring Pauline Frederick, ready on June 26, and Pallas offers "The American Beauty," starring Myrtle Stedman, released on June 29.

Short reels to be given to the public this same week are "Bobby Bumps' Fly Swatter," Earl Hurd's Paramount-Bray animated cartoon; the "Spreewald Near Berlin," in the Paramount-Holmes Travel Pictures; and the twenty-first release of the Pictographs, showing the "Training of a Lion," "Which Do You Remember?" in Hugo Munsterberg's "Testing the Mind" series, a jaunt to Coney Island and the picturizing of Montessori methods in the "Better Babies" release "Seeing With the Fingers."

The ancient mystery of the affinity between sand and spinach has been solved in the Paramount Pictographs feature "He Has a Good Job," in which a culinary expert was caught in the act.

Two five-reel features head the Paramount Pictures for the week of July 3, Blanche Sweet in the Lasky production "The Dupe," and Donald Brian featured by the Famous Players in "The Smugglers."

Short subjects which complete this week's program will be "Munich the Magnificent" in the Paramount-Burton Holmes Travel-Pictures; Paul Terry's drawing, "Farmer Al Falfa's Watermelon Patch" in the Paramount-Bray Animated Cartoons and the weekly release of the Paramount Pictographs.

Included in the index of this Pictograph edition will be "Weights and Measures," "Testing Your Mind; Memory for Numbers," by Professor Hugo Munsterberg, and more "Better Babies." Film novelties in the same issue will be "Assembling a Flivver" and "Boob Town New York," in which Gotham is picturized as the city where people are too busy to work.

Unusually effective sets of posters are being issued by the Paramount Pictures Corporation for distribution with single reel releases of the Philippine cruise shown by Burton Holmes and also for the Paramount-Bray animated cartoons and the Pictographs. These posters are being designed by some of the best artists in the country, among whom are Cory Kilvert and C. G. Anderson. The one-sheets are prepared under the direction of J. A. Thorn of the Paramount office.

Geraldine Farrar, the Lasky-Paramount star, points out the fact that film accompaniments offer a distinct field for the students of music. Miss Farrar claims that "anything which deepens the appreciation and increases absorption in the screen picture enhances its value.

"Here is a distinct field for the student of music—to search out and make available the musical settings which will add to the total value of motion pictures. In proportion as the music harmonizes with the theme of the scenario, the period, and the essential quality of the story, so will the art value of the whole be augmented."



Miniatures of the effective set of posters just issued by Paramount with the Burton Holmes travel pictures.

No Picture House Near Church

Chicago has a city ordinance which prohibits moving picture houses within 200 feet of churches and schools. Sometime ago this eliminated the Harper Theater, on East Fifty-third street. The common council committee has refused several petitions for the reopening of the house and now comes up in the case the story that someone paid $500 to the law firm of Schuyler and Weinfeld with the idea of bringing about the closing of the theater. The Beach, an opposition house, denies any connection with the matter.

A delegation of women from the neighborhood of the Harper has presented a petition to the city council committee asking that the theater be allowed to re-open but this was denied. The committee has also taken steps to close any houses whose licenses have been granted since the passing of the 200-foot church limitation ordinance in 1911.

Vivian Rich in Dual Role

The combined efforts of Author Charles M. Peck and Director Carl M. LeViness offer Miss Vivian Rich a golden dramatic opportunity in the two-part "Flying A" drama, "The Gentle Conspiracy," in which Alfred Vosburgh and the famous character actor, George E. Periolat, have the supporting roles.

"The Gentle Conspiracy" is released by the Mutual on June 19.

Vitagraphs for Last of June

TWO FEATURES AND A COMEDY UNDER WAY

A THREE part Broadway star feature, "Letitia," heads the Vitagraph releases for the week of June 26. Belle Bruce plays the title role in this drama, supported by Charles Kent. Others in the cast are Hugh Wynne, Gordon Gray, Thomas R. Mills, Charles Wellesley and Frank Chapman.

Two single reel comedies on this same program are "Losing Weight," featuring Hughey Mack with Jewell Hunt and John Flatow as assistant funmakers, and "The Foxy Trotters," with George Kunkel, Anne Schaefer, Carmen Phillips, Jack Mower, Archie Warren and Vera Rowe.

Another Vitagraph Blue Ribbon feature will be released through the V. L. S. E. on June 26, "The Shop Girl." This is a five-part play in which Edith Storey and Antonio Moreno take the leading roles. This play is a picturization of C. N. and A. M. Williamson's novel of the same name and was directed by George D. Baker. The cast includes Lillian Burns, Thomas R. Mills, Josephine Earle, Harold Foshay, Templer Saxe and Edward Dunn.

The Kernel Nutt number for this same week is "Kernel Nutt in Mexico," in which Frank Daniels takes up the occupation of "banditting." Alice Washburn and Adele De Garde help the laughs along.

With Wally Van directing Earle Williams in "The Scarlet Runner;" S. Rankin Drew directing Anita Stewart in "The Girl Philippa;" and Lawrence Semon directing Hughey Mack in a comedy; four days of rain wrought havoc in the Vitagraph schedule. A great deal of out door work had been arranged to relieve the pressure for floor space in the studios—and then the rain descended. When the sun did shine the yard at the studio swarmed with automobiles and people, "props" and costumes, and everyone went to work with a will to overcome the loss of time.

Barney Bernard will next appear in a picture written especially for him by Senor Andres de Segurela, the celebrated baritone of the Metropolitan Opera Company. In this play Bernard will enact a double role depicting the contrasting characters of a



Harry T. Morey, at the left, S. Rankin Drew and Frank Shaw, of the Vitagraph Company.

grasping banker and a big-hearted pawnbroker.

Rollin S. Sturgeon, director-general of the western Vitagraph, has gathered 200 expert divers and swimmers to make realistic a shipwreck scene he is incorporating in a six-reel detective play by Cleveland Moffet. One of the largest liners of the Pacific coast will be used in the filming of these scenes.

Director Van Dyke Brooke is working on a Broadway star feature with Leah Baird in the leading role. Mr. Brooke also plays in the production with George Arvin, Jack Ellis and Harry Fisher. The picture will be released in three reels.

Anita Stewart is now working in a feature to be released the latter part of July. S. Rankin Drew is directing the play and Charles Wellesly, Frank W. Mann, Anders Randolf, Julia Swayne Gordon, Doc Donohue, Donald Mac Bride and Mr. Johnson appear in the cast.

S. Rankin Drew, director for Anita Stewart, has the distinction of being the youngest director employed in a motion picture studio. Mr. Drew is a nephew of John Drew and a son of Sidney Drew.

Director Eugene Mullin and his company of players headed by Evart Overton have returned to the Flatbush studios after a few days trip to Perth Amboy, New Jersey, where they have been filming exteriors for a coming Broadway star feature from the pen of James Oliver Curwood.

ANOTHER DOG STAR

Pathe's "Who's Guilty?" Series Has Developed a Canine Actor Who Rivals Any Other in the Game

A week ago MOTOGRAPHY nominated for the office of head dog star of the photoplay world Mr. A. M. Teddy. And now Pathe presents a rival actor who is touted as second to none—"a motion picture actor of stellar abilities." Here is his story. We leave you to cast your vote after you have seen this new candidate on the screen.

Don is only a dog. But he probably has been seen by a greater number of people than any dog in the world. For Don is a motion picture actor of stellar abilities. He is a three-year-old collie with a most intelligent face and an equally honest and brave heart.

Ever since he was a year old, Justus Barnes, Don's owner and trainer, has had him playing in pictures. For the last three months Don has been a member of the acting staff of the Arrow Film Corporation, which is producing the famous "Who's Guilty?" series of fourteen photo-novels for the Pathe Exchanges.

Mr. Barnes and Director "Larry" McGill of the Arrow Company got together recently while waiting for the sun to come from behind a cloud and tried to figure out Don's film mileage. In Pathe productions alone he has appeared in 118 scenes. These total about 5,500 feet of film negative. More than 100 positive prints, such as are used in motion picture theaters, have been made of each of these negatives.

Computed on that basis, not less than 550,000 feet of Don in action have been distributed by Pathe in the last three months alone. There are sixteen different and separate images to each foot of film, so that Don is seen in 8,880,000 different poses. More than 100



Tom Moore in chapter seven of Pathe's "Who's Guilty?" series of fourteen photo-novels.

miles of film carry Don's image to the public. And yet Don is not the least bit stuck-up or temperamental about it.

His latest appearance is in "Truth Crushed to Earth," one of the newest "Who's Guilty?" photo-novels. In this picture Don gets his young master into a lot of trouble by attacking the little fellow—he is only a five-year-old-tyke—and causing the hero to chase him across a muddy field. The little fellow in his pursuit, goes headlong into an especially muddy spot and is instantly punished for getting himself so dirty.

When the lad's mother angrily rebuked the boy for getting himself so dirty—of course this was all for the purposes of telling the story of "Truth Crushed to Ealth"—Don barked as angrily at her as she did at her son. He jumped around making a great to-do over the affair and Director McGill and Trainer Barnes had a difficult job persuading Don that this part of the performance was as much acting as his own part in leading the boy to the puddle.

NEW PLAYERS FOR PALLAS

Dustin Farnum to Make Cross-Continent Trip—Grace Carlyle, Walter Frederick and Pomeroy Cannon Join Cast

Dustin Farnum, the popular Pallas-Paramount star, is planning to make a cross-continent automobile tour starting at the most southwesterly point, San Diego, and going to one of the most northeasterly, Bucksport, Maine, his home town, where he will spend his summer vacation. Mr. Farnum will start upon the trip as soon as "The Parson of Panamint," which is now being produced at the Pallas studios, is completed. He is planning to deliver the first print of this picture to Carl H. Pierce, head of the New York office. It is understood that he will be accompanied by Tom Kennedy, the well-known pugilist. Many stops will be made as motion picture men all along the route are planning big receptions for the star.

Grace Carlyle, well known to followers of both the legitimate stage and the screen, has become affiliated with the Oliver Morosco Photoplay Company at Los Angeles, and will make her debut in Rita Jolivet's new feature "An International Marriage," a forthcoming release on the Paramount program. Prior to her appearance on the screen Miss Carlyle attained considerable success on the speaking stage playing with Ethel Barrymore, Hattie Williams, Rose Stahl, John Drew and Elsie Ferguson.

The most recent acquisitions to the Pallas roster of players are Walter S. Frederick and "Doc" Pomeroy Cannon, neither of whom needs any introduction to the motion picture public. Mr. Frederick comes to Pallas from the New York Motion Picture Company, and prior to his screen appearance played on the speaking stage for twenty-two seasons in stock, comic opera and vaudeville. "Doc" Cannon also had a varied experience on the stage and has appeared in screen characterizations for the Fine Arts Company. Mr. Cannon is now enacting an important role with Dustin Farnum in "The Parson of Panamint."

A number of the prop buildings and sets used in the last production are being torn down to make room for several large exterior sets for "Nell of Thunder Mountain," starring Vivian Martin.

Birth Control Film

"The Unborn" is the title of a new five-reel feature which has just been completed.

The theme of this picture is a timely one dealing as it does with a much advertised subject—birth-control. The story is by G. Eliot, Jr., and embodies a gripping visualization of life as it exists today in every large city. Kulee Features, Inc., of 220 West 42nd street, New York City, are the sponsors.

Freuler in Chicago

John R. Freuler, president of the Mutual Film Corporation, recently spent a week in Chicago, looking into the affairs of the Mutual in the middle west territory.

A picturization of "Where Love Is," a novel of London studio life by William J. Locke, is being produced at the Thomas A. Edison, Inc., motion picture studios in New York with Ann Murdock, the famous Frohman star, in the leading feminine role. The production will be in five reels and, beside Miss Murdock, it will present Henry Stanford, a former Belasco star and a noted actor.



"Dusty" Farnum, Pallas-Paramount planet, who expects to meteor across the continent via gasoline.

International Begins Castle Feature

TWO HERRIMAN CARTOONS READY FOR RELEASE IN JULY

SOME new faces are soon to be seen on the screen under the brand of the International Film Service, Inc., which bid fair to become very popular. They are Maude, the educated mule, Krazy Kat, Ignatz and Si, all of whom are well known to the public when smiling from the "funny page" of the New York *Journal*.

George Herriman, the director of these new players, has completed two animated cartoons for release July 3, "A Tempest in a Paint Pot" and "Maude, the Educated Mule," in which all of these ludicrous but intensely human children of the Herriman mind appear, and they grow funnier with each release.

The Wharton brothers, of Ithaca, have probably produced more feature series than any other one company and are therefore competent to speak authoritatively on the subject. In discussing the production of "The Mysteries of Myra," Leopold Wharton says:

"The average layman, and even the most rabid 'movie fan' does not seem to realize that every episode of the 'Myra' series is authentic, and both author and producer have striven not only for realism but for authenticity.

"Some idea of our task in producing 'Myra' may be gained from the fact that nearly every piece of film used in this picture has to be run through the camera twice—this on account of the double exposure work necessary. It is almost like producing two pictures at once, only it is a lot more trouble.

"This double exposure work, together with levitation effects where one body is seen to leave another and travel out of a window or door, through space and down the wall of a building, involves infinite time and patience. One levitation scene in 'Myra,' required a derrick—to do the lifting—and all of one day's time of director, camera man, actors, and helpers—all this for one single scene."

The Whartons have made a special study of lighting effects and have the dimming process figured out to a nicety. Their studios are unique in many ways, and are probably the only indoor studios employing no violet ray lights—being equipped with 1,000 watt Mazdas throughout. For two weeks before the making of the first scenes the Wharton cameramen experimented with double exposures and lighting effects and the perfection attained is demonstrated in the scenes of "The Mysteries of Myra."

Nelson B. Edwards, staff cameraman of the Hearst News Pictorial, stationed with the Turkish army at Constantinople, has taken some remarkable photographs showing the Turkish infantry in the field. He has also secured the first motion pictures ever produced of the Sultan of Turkey and ruler of Islam. Also he has photographed General Liman Von Sanders, German military advisor to the Ottomon Empire, Field Marshal Von Mackenson reviewing the Turkish troops, Enver Pasha, commander-in-chief of the Turkish armies, and many characteristic action pictures of other dignitaries of the Ottoman government. All these will appear in the current releases of the Hearst International News Pictorial.

Ariel Varges is another cameraman in the midst of the battlefields in the interest of the Hearst News Pictorial, and bears the distinction of being the only representative of an American film concern in the Balkans. Mr. Varges has been allowed to go about freely with the Serbian army and has moved among the English and French lines as well and so has been enabled to obtain some most interesting and unique photographs. His lens has recorded some vivid pictures of the great German drive, the desperate Serbian retreat and the activities of the allied armies at Saloniki.

Irene Castle has returned from her flying trip to England, where she went to bid goodbye to Mr. Castle, who leaves for the front immediately as a member of the Royal British Flying Corps. While in England the Castles danced for the queen, but were unable to fly together in Mr. Castle's aeroplane as the rules of the flying corps forbade this.

The title for the first Irene Castle picture for the International has not been announced but work has already begun on it. Mrs. Castle is not a stranger to the screen as she has danced for the camera many times and also has appeared in "The Whirl of Life."

Mrs. Castle is very enthusiastic about the pictures, but says she prefers drama to comedy. Upon her return from England the dancer was presented with the Hearst trophy awarded the motion picture actress receiving the most votes at the recent exposition of the Motion Picture Board of Trade at Madison Garden. That the new star is very popular with the moving picture public was also shown at the Allied Bazaar held at the Grand Central Palace, New York, where her photographs were in such demand that hurry calls were sent to the International studio for more. The pictures were auctioned off to the highest bidder and some of the sums paid were fabulous.

All colors, races and creeds worked together for a common cause and all racial antipathy and hatred was forgotten by the cast of "The Mysteries of Myra" in which are represented thirteen distinct nationalities. Included are M. W. Rale, grand master of the "Mysteries;" R. H. Bennard, Hollander; Michael Schlesser, Servian; H. M. Chifzien, Armenian; H. Carr of Eng-



Home-loving folk will find keen appeal in "The Apostle of Vengeance," with William S. Hart.

land; Shiro Mori of Japan; Roy Baker of Spain; P. J. Hennessy of the Emerald Isle; G. Howe of Austria; E. Moffet of Sweden; R. Stewart, American, and E. Castanida, a Cuban.

DIXON SPECTACLE POPULAR

"Fall of a Nation" to Be Presented in Los Angeles and Chicago and Touring Companies Sent Out

"The Fall of a Nation," which is beginning its fifth week at the Liberty Theater, New York, has come to be generally known as "The Play of All Nations." This play is attracting all classes and all nationalities and it is a truly cosmopolitan audience which fills the theater at each performance. The third act seems to be especially popular with the audience and great enthusiasm is shown at the thrilling scene where the American woman takes her place beside the American man to drive the imperial conqueror from the shores of the United States.

The players, Lorraine Huling, Flore MacDonald, Arthur Shirley, Paul Willis, Leila Frost and the youngsters Beulah Burns and May Giroci have become great favorites. Miss MacDonald has been especially praised in her unusual emotional role. Victor Herbert's patriotic score is also very popular.

Preparations have been begun for a country-wide exploitation of this patriotic spectacle and within three months it is planned to have it showing in every large city in the country and several touring companies with complete orchestra will be sent out.

The first production outside of New York was made at Clune's Auditorium, Los Angeles, June 19. The Illinois Theater, Chicago, will house "The Fall of a Nation," starting July 3. Mr. Dixon is especially pleased at his success in obtaining the Illinois Theater as it was there that "The Birth of a Nation" had such a long engagement. The desires for bookings of this spectacle are so numerous in the south that four companies are projected for the territory south of the Mason and Dixon line.

Thomas Dixon, immediately upon his arrival in Los Angeles, went into conference with his chief photographer, William C. Thompson, who reported the success of several experiments he has been making. Mr. Thompson got his start in the chemical laboratories at Columbia University. After obtaining his degree his work attracted so much attention that he was admitted to the American Chemical Society and other organizations of scientists. His new methods of improving photography and making prints will be awaited with interest.

Flora MacDonald, who created the part of Angela Benda in "The Fall of a Nation," has offered to enlist in Miss Candace Hewitt's preparedness camp at Camp Hewitt, Erskine, N. J. Miss MacDonald expresses her belief that actions speak louder than words and offers her natural and several months acquired training which she received under the supervision of a retired army officer while making the battle scenes for the patriotic masterpiece.

Smoothing Out the Picture Performance

Theaters usually experience a more or less confusing exodus and reseating at the end of pictures, when a larger proportion of those who have arrived during the progress of a theme, are prone to "hold over" their seats clear through the entire subsequent run, in order to clear up the tangled mysteries; immediately following which, there is a grand rushing out and in, especially during rush hours. The management is the loser by all such as hold their seats over on account of having thus been interrupted during such confusions, as every seat thus unnecessarily held is keeping back others.

It is a fact that many managers permit their operators to rush upon the screen the next succeeding picture, immediately during seething confusions to the annoying disgust and disappointment of their patrons. The Vallen system of curtain manipulation precludes this.

The first arriving auditors, instead of seeing the screen, are greeted by a handsomely painted "faraway" back scene or a pair of attractive fabric draperies, according to the taste of the management—or both, as at the Chicago Strand, where these are intermittently shown between plays.

Coincident with the starting of the reel, the operator also pulls this new curtain manipulating switch, located within his booth, which causes the draperies to quickly but gracefully glide apart, without the customary awk-



Bringing the camera artillery to bear on the infantry during the making of "The Fall of a Nation," and the scene in the same Dixon spectacle showing an East Side peace meeting just before the launching of the conspiracy against the freedom of America.

ward "flip flopping" back lash caused by the hand over hand stage employe's manipulation.

This permits the opening title film to first flash upon the withdrawing draperies, as well as upon the gradually appearing screen for the brief period of from three to four seconds, by which time said curtains shall have reached the limit of their opening, when the current is automatically cut off, thereby stopping the machine at the same time and automatically reversing the field of the motor by Vallen's ingenious system of specially invented switches, and other mechanical apparatus.

Just as the final reel is approaching its "finis" another touch of the same switch causes the machine to wind in an opposite direction, by reason of the aforesaid changed field, thereby again gracefully drawing the curtains over the closing picture, and again reversing the field of the motor all ready for again repeating the entire process at will.

Coincident with the withdrawal of the curtains to expose the starting of picture, the lights are also automatically switched gradually by means of a rheostadt in connection with this automatic machine; while in reverse order the houses are again automatically relighted with a crescendoing effect at the close of each picture play, for the purpose of accellerating the exodus and reseating of the house, which can the more readily be accomplished in the lighted house than in the dark.

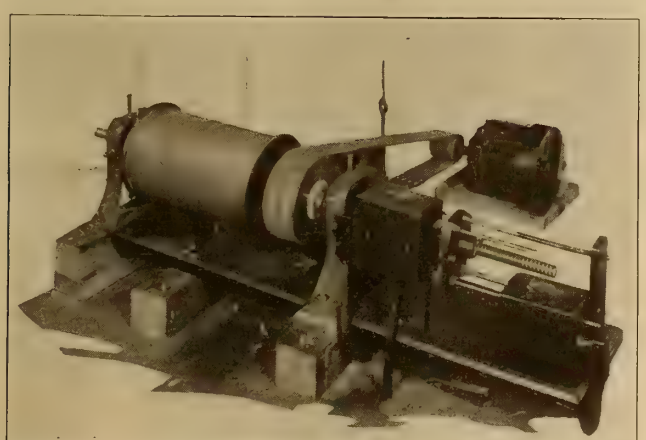
The Vallen shifting device is in use among others in the Strand Theaters of Chicago and Akron, Ohio. It is inexpensive, fire proof and uses a direct current.

A Film for Tiny Tots

Grown-ups who have forgotten how to understand dolls will perhaps enjoy "A Toyland Robbery" as much as the children. At any rate Universal has made in this little doll drama a story which is bound to appeal to youngsters, particularly to those of tender years who still associate with dolls as with fellow beings in a strange earth rather than as playthings.

The film runs nine minutes but the lead states that it took three weeks to photograph it as it is composed of 9,000 separate photographs, and someone had to pose the sawdust actors each time for the next tiny segment of film.

"A Toyland Robbery" is one of the few films adapted for very young children. Even if they can't read the captions, put in for prosaic grown-ups, they will eagerly live this story with the dolls.



Vallen's electro-automatic curtain shifting device which handles draws and screen at the turn of a switch.

"FAUST" TO BE FILMED

Famous Old Grand Opera to Be Picturized by California Motion Picture Corporation—Beatriz Michelena as the Immortal Marguerite

With the final scenes of Beatriz Michelena in "The Woman Who Dared" completed, announcement is made by the California Motion Picture Corporation that it now has in preparation a pretentious adaptation from the opera "Faust" and that Miss Michelena is playing the role of Marguerite.



Beatriz Michelena as Marguerite in a California Pictures Version of "Faust."

It has frequently been intimated that Beatriz Michelena contemplated this characterization for the screen, for it was known that when she came to pictures from the opera, where she was recognized as one of America's most celebrated prima donnas, she brought with her a decided longing to see "Faust" adequately done in film. The idea has stayed with her and grown in its details until the forthcoming production is to be the result.

This adaptation by the "California" people should be a notable one and well in keeping with their present attempt toward something out of the ordinary in the picture-producing art. No role could be better suited to Miss Michelena's beauty and emotional powers as a screen actress than "Marguerite."

This will be the first time that "Faust," the greatest of all the opera stories, has been done in pictures with an artist of recognized fame and ability in a leading role. Linked with Beatriz Michelena's name and beauty, it is impossible to anticipate the full scope of the production's possibilities.

Kathlyn Adventures Into Sea

Kathlyn Williams, the Selig star, and Charles Eyton, one of the owners of the Oliver Morosco Photoplay Company, were married June 3 at Riverside, California. The marriage was a culmination of a romance which began ten years ago in Utah City, when Miss Williams was a member of the Willard Mack stock company playing there, and Mr. Eyton was a representative of the Morosco Company.

Boy Actor Loses Job

Film companies in New York must needs have a care how they hire youngsters to work in films. The Society for the Prevention of Cruelty to Children has complained against the Famous Players Company for having in its employ little John Harron, 12 years old. The legal "working age" is 16.

Current Releases Reviewed

"The Head of the House"

Knickerbocker Star Feature. Produced by H. M. and E. D. Horkheimer. Reviewed by Thomas C. Kennedy

AN adventure story with Frank Mayo, who plays a double role, and Lillian West at the head of the cast will be the June 30 Knickerbocker Star Feature release on the General Film program. "The Head of the House" is a three-part comedy



The characters in "The Head of the House" are very convincing.

presenting several interesting moments and the production, barring a few slips in the direction, is splendid.

The settings have realness and the photography entirely good. The Horkheimer studios turn out excellent double exposure effects. The double exposures in this picture live up to the standard set in the last few Horkheimer productions we viewed.

The romance tells of a rich young man who looks forward with no pleasure to the intended visit of his aunt and his cousin. Matrimony is the main factor in this visit to Morril's seaside home. While thinking of some way out of his difficulty a remarkable opportunity presents itself to Morril. The burglar who enters his house is his double and Morril proposes to leave him in charge of the house during Aunt Mary's stay. The burglar is agreeable, so Morril, clad in the tramp outfit, leaves the house.

Outside he meets the girl newspaper reporter, who is in league with the burglar because she wants a story out of the proposed robbery. Morril carries her off with him and together they flee from the watchman in a motor boat. Stranded on an isolated island they soon develop a high regard for each other and when they reach his home, which is a number of days later, their minds are made up; shortly they will be married. The burglar has a pleasant and an unpleasant time as the master of the house. He does pretty well until the night of the reception given by Aunt Mary. On this occasion he takes too much to drink and Morril arrives just in the nick of time, as it were.

Mr. Mayo's double performance is rendered in his best style and the girl reporter is interesting as played by Miss West. Jimsy Mayo and Ruth Lakaye are the cousin and aunt respectively.

"The Return of John Boston"

Three-Reel Lubin Drama Released June 29. Reviewed by Genevieve Harris

PROBABILITY has been sacrificed in this release in order to build up a situation. And like most situations founded on improbabilities, it is not as effective as it might be. The play moves slowly during the first two reels, but the acting of George Routh in the leading role and the interesting events in the third reel help to make it an average program offering.

Routh plays Gordon Edwards, a struggling author. He goes from failure to success by the simple expedient of adopting a nom de plume. His work, rejected when signed Gordon Edwards is accepted when attributed to "John Boston," an improbability at the beginning of the play.

Edwards, one day in his rambles, saves a young man from suicide and gives him a position as his secretary. He warns him to keep the identity of "John Boston" a secret. Later, when society wishes to do honor to "John Boston," Edwards sends the young secretary, Williams, in his place. Williams falls in love with a society girl, Edith Bates, who believes him the real author. Then, at a summer resort, Edith Bates and Edwards meet, but Edwards knows Edith, who is an amateur painter, only by the name of "Miriam Lee," the name she signs to her paintings. Although the two are in love, they are separated through one of those tricks of fate, elaborately explained but not convincing. Edwards goes abroad as a war correspondent under his own name, is injured and reported killed. His secretary continues to play the role of "John Boston," even to exhausting the author's bank account. Finally Edith, believing the man she really loves dead, agrees to marry him. But Edwards, recovering from injury, returns just in time to stop the deception and to marry Edith himself.

The photography, especially of the war scenes, is good. The cast of players supporting Routh includes Golda Madden, Millard K. Wilson, Jack Byrne and Adelaide Bronti. The story, written by Millard K. Wilson, was directed by Jack Byrne under the supervision of Captain Wilbert Melville.

"The Wasted Years"

Mutual Masterpicture. Produced by Horsley. Reviewed by Thomas C. Kennedy

IN this drama there is a wealth of good material and while it cannot be said that the best of all of it has not been realized, "The Wasted Years" presents Crane Wilbur in one of the best pictures he has appeared in of late. The title could be truer to the development of the play. The character around whom the story revolves made one grevious error, but his deeds thereafter would seem to compensate, and we do not feel that years were wasted.

The story contains much that is admirable and that it is not even stronger must be charged up to the poor handling it received by the scenario writer. The main story is told in the reverse fashion. In the prologue the spectator is confronted by an old, poorly dressed man. This man visits a theater and on the stage there is a drama enacted which resembles his own youthful life. It is probable that the play itself is not the one the spectator sees, because in that event there are several incongruities. It is more likely that one sees the visualized thoughts of the old man as he watches the drama.



A really appealing scene from "The Wasted Years."

Of course, there should be no doubt as to what one sees, but in this story there is and this is one of the faults.

Harry Weatherby lives in a country town and he becomes engaged to a pretty girl who works in the millinery store. He is summoned to the city and upon arriving there is astonished

to learn that he is now wealthy, the heir of his uncle's rich estate. He becomes a victim of the white lights. One night while under the influence of liquor he marries an adventuress. This naturally separates him from the girl back home.

After a few months Harry is deserted by his wife, who is soon to be a mother. Years he spends in a vain search for the child. Finally he meets his little daughter and taking all his holdings with him, he and the little girl go in search of the girl he was once betrothed to. But happiness is not to be his, for June is now married and after traveling about with the child as a gypsy Little Pal dies, a victim of the White Plague.

Despite some inconsistencies and the confusion the setting for the main story causes, "The Wasted Years" is a continuously interesting picture. Fundamentally the play is strong enough to divert mental argument and compel attention. And if it is interesting and entertaining, it is a good picture. Mae Gaston, Jessie Burnett and little Thelma Salter are members of the cast who deserve praise. George Broadwell produced "The Wasted Years" and he produced it in a highly capable manner.

"The Man Behind the Curtain"

V. L. S. E. Melodrama With Lillian Walker. Reviewed by Thomas C. Kennedy

WELL produced and acted, "The Man Behind the Curtain" is a melodrama embodying the element of human interest to a degree which makes the picture seem assured of success with most audiences. As implied by the title, "The Man Behind the Curtain," is a mystery story, but only to a small extent is this so, for the main action follows the fortunes of the girl who is innocent and her innocence of the crime committed by an unseen hand in the early scenes of the picture is known to the spectator. It is the struggle with the suspicion which falls upon her which makes the real basis for the story.

Though drawn beyond its own limitations to make up five reels, the sympathy Lillian Walker centers in the leading character and a number of well presented dramatic situations enliven and give spirit to a story that might otherwise be dull. Where the play drags the spectator's interest has the acting to fall back on and the result is that "The Man Behind the Curtain" will in all probability take its place with the popular offerings on the V. L. S. E. program.

Miss Walker has a highly emotional role to portray. She is Edna Hall, the girl who enters the home of a society woman in search of a position as secretary. To her amazement she finds Mrs. Stanhope lying dead on the floor. Mrs. Stanhope was stabbed by the hand of an unseen person and robbed of a valuable pearl ring. A man steps from behind the curtain and tells Edna that while he believes her innocent she will have a hard time proving her case to the police and advises her to flee. The girl leaves the house hurriedly.

Later Edna meets a young man named Leland, whom she marries shortly after. She is surprised to learn that her husband is the son of the murdered woman by her first husband and that he believes the girl who visited his mother on the fatal day guilty of the crime. His butler was interested in the



Lillian Walker in "The Man Behind the Curtain."

robbery and he created this impression with both his employer and the police. Through a series of circumstances the fact that Edna is the mysterious girl becomes known to Leland and he at once orders her to leave him. The girl finally locates the Mr. Gardner who told her to flee and he is forced to confess his guilt, and Leland and Edna are reunited.

C. J. Van Deusen directed the production and the story is by Minnie Krakauer. Evart Overton plays the leading male part well and the heavy role is rendered effectively by William Dunn. Templer Saxe is the butler and John Costello as Mr. Stanhope complete the cast. The settings are good and so, too, is the photography.

"East Lynne"

William Fox Five-Reel Drama Featuring Theda Bara. Reviewed by Genevieve Harris

THE combined popularity of the story "East Lynne," and of the actress, Theda Bara, assures beyond a doubt the success of this offering. The very large number of people who have read the book will enjoy seeing it picturized in the pleasing fashion in which this company has arranged it, while the admirers of Miss Bara will be interested in her work in a sympathetic role.

There is little cause for adverse criticism on the manner of presentation. The story is clear even to one who has not read the book or seen the stage play. But in the main, the directors have taken it for granted that the story is well known and have shown as many scenes from it as possible, rather than giving long explanations. A number of subtitles given are taken from the text of Mrs. Henry Wood's book. The scenes are effectively presented, special advantage being taken of the introduction of the children. The youngsters who play the roles are allowed to romp through as many scenes as possible and their appeal to the audience with which the writer viewed the picture was marked.

Theda Bara's acting in the role of Isabel is thoroughly satisfactory. The part gives her an opportunity for more lightness and variety than she usually displays. The restraint shown in depicting the emotional scenes is particularly commendable.

Stuart Holmes gives his usual excellent portrayal of a villain. Captain Levison, in this story. Barbara Hare is well presented by Claire Whitney. The balance of the supporting cast, all very good, includes W. H. Tooker, Eugenie Woodward, Stanhope Wheatcroft and Ben Deeley, the latter as Archibald Carlisle, Isabel's husband. Loel and Eldean Stewart appear as the children. Mary Murillo adapted the story for the screen, and Bertram Bracken directed the production.

In brief, the story tells of a young woman whose distrust of her husband leads her to leave him and her two children. Later she is reported killed in a wreck and the husband marries again. The report is false, but she is willing that her husband believe it. Later, however, her longing to see her children leads her to apply for a position as their governess. She is disguised and is not recognized. The boys falls ill and when he calls for his mother, Isabel throws aside her disguise. When the boy dies the identity of Isabel is discovered, but she also dies. There are a murder mystery, an unjust accusation, a train wreck and a number of other complications in the story.

"The Deserter"

Triangle-Ince Western Drama Is Spectacular. Reviewed by Thomas C. Kennedy

SOME of the most spectacular Indian battle scenes ever incorporated in a five-reel picture are to be found in "The Deserter," which comes from the Ince studios. That many of the scenes were directed by Thos. Ince is plainly evident, for they have the bigness which he so skillfully imparts to ensemble effects.

The thrills afforded by daring horse riding and the beauty and reality of the long expansive views of an Indian attack on a band of pioneers crossing the desert are the principal portions of the picture. They asume the lead over a story which tells of a young army officer who in moments of haste and temper commits two offenses. The first causes him to be held for trial before a court martial and the second and most serious is his desertion.

The story is by Richard V. Spencer and Mr. Ince. Its greatest point lies in the opportunities it presented for spectacular production and that these were utilized so well will account for the popularity "The Deserter" seems bound to win. It would be well if some of the scenes following the girl's mourning over the bier of the dead hero were eliminated. The funeral procession is big and all that sort of thing, but really the scene is anti-climactic in the broadest sense of the word.

Charles Ray gives a fine characterization as Lieutenant Par-

ker. After deserting the army in preference to facing the disgrace of a court martial, he wanders the desert until exhausted and is rescued by some travelers. They are attacked by the Indians and he makes the sacrifice of riding to the post to obtain aid for the women and children. He arrives at the



Real Indian stuff is used in Ince's "The Deserter."

fort in a dying condition and though recognized, the heroism of his act causes the authorities there to dispense with all formalties, even to striking out the line "deserted" in his record and according honorable burial.

The other characters are well interpreted by Rita Stanwood, Wedgwood Nowell, Hazel Belford and Jos. J. Dowling. The photography is excellent and altogether "The Deserter" is impressive. Its spectacular effects and thrilling action make it so.

"Destiny's Toy"

Louise Huff Featured in Famous Players-Paramount Comedy-Drama. Reviewed by Thomas C. Kennedy

WRITTEN and directed by John O'Brien, the latest Famous Players offering tells a very human story smoothly. "Destiny's Toy" is an agreeable picture. The charm of this picture may be traced more directly to the skill of the director than to the story, for while the play is sympathetic and its construction good, aside from the ending there is little if anything of note contained in it. But the play was written for the screen and added to this is the fact that the author had the advantage of producing it.

"Destiny's Toy" is a screen play. One does not have to



Interesting peep into "Destiny's Toy."

imagine the characters as speaking certain lines to appreciate the dramatic effect, nor does one ever feel that a novelist's description of the characters would help the play along.

Louise Huff has at her command all that is necessary to make the central character strongly appealing. She brings to the part good looks, personality and acting ability. Cinderella roles are not for all good actresses by any means. Plenty of good actresses have tried them and failed and any number of them continue to try and continue to fail. Having seen Miss Huff play parts of a different stamp altogether quite admirably we were agreeably disappointed by her performance as Nan, for somehow or other we were of the opinion that she did not belong in that style of part. In this picture she is thoroughly commendable.

The story is that of a little girl, the daughter of a wealthy man, who is saved from a shipwreck in which her mother loses her life. The girl is brought up by a half-wit fisherman and upon his death she wanders off to the city and becomes the tool of a band of crooks. The young clergyman adopted by her father carries on his friendship with her in the face of his foster father's opposition and the gossip of the parishioners, but a scar on her arm is the means of causing her father to recognize her as his daughter.

The ending is particularly pleasing. It is quite novel as there is none of the usual gush and sentimentality. In this closing scene the close-up is splendidly used. John Bowers is the minister, J. W. Johnston the father and Harry Lee is the fisherman, and all three are excellent. Others in the cast are, Kate Lester, Florence Johns, Mary Gray, John Dillon and Tammany Young who as one of the crooks, as usual, makes the part stand out. The photography is especially noteworthy. Much of the charm of this offering is the result of the pretty settings and splendid photography.

"The Purple Lady"

Ralph Herz in Metro Offering Produced by Rolfe Photoplays. Reviewed by Thomas C. Kennedy

ADAPTED to the screen, "The Purple Lady," which was produced with some success on the stage, in picture form is a comedy with plenty of action and some amusing moments which, when they do come, reach the spectator savoring strongly of the theater. Ralph Herz is the featured player and the fea-



The count discovers Gilworthy in the closet.

ture of this Rolfe-Metro offering produced by George A. Lessey. A stage comedian who is justly popular, Ralph Herz individually does much to make "The Purple Lady" interesting. His facial expression registers well and his acting, notably in the "morning after" scene, will provoke smiles. In this scene as in many of the others everything is up to him.

The main character in the play is a member of an uplift society who is continually being embarrassed by a dancer with whom he flirted a bit and one of those pearl necklaces the comic opera playwright introduces to the public with such remarkable regularity, and without even a blush, which is still more remarkable. The story as a matter of fact is not well suited to the screen, but Ralph Herz and his supporting company give good performances and "The Purple Lady" may truthfully be said to be pleasant. In a drama if some of the scenes fall as flat as some do in this picture, the result would be painful but with comedy it is different. One can forget the play, most fortunately, and still find pleasure in the acting, which in the case of this picture, is very good.

Herz is Silas Gilworthy who is engaged to an heiress. He

visits a notorious cafe with some of his associates in the uplift society to observe conditions there. The dancer, Fifi Melotte, is urged by the proprietor to make the acquaintance of the leader of the reform invasion and influence him to quiet the protests of the society. Silas takes Fifi to Coney Island and among other things they visit a picture gallery, the picture is left in Fifi's care, and the pearl necklace, sought by the police, is left in Silas' pocket. The rest of the story concerns itself with the endeavors of Fifi to get the necklace and Silas to get the incriminating photograph.

Irene Howley is Fifi, Alan Hale is the Count and Gretchen Hartman, George Pauncefote and Guido Colucci are prominent in the picture. The settings are good and the photography satisfatory.

"Casey at the Bat"

DeWolf Hopper in Triangle-Fine Arts Comedy-Drama. Reviewed by Thomas C. Kennedy

DE WOLF HOPPER'S rendition of the famous poem, "Casey at the Bat," has taken its place along with feature honors at many a notable occasion in theatrical circles and now his screen portrayal of a bat-swinging Casey, suggested by the poem comes along to add luster to that favorite account of a hero who came, saw, but conquered not. William Everett Wing is the author of the scenario based on the poem. The poem tells us that Casey failed but that is all, so this film play sets out to tell why, and it makes Casey a real hero; a ball player who fanned in the ninth with two on bases and was glad he did it.

It is rather thin material to build a five-reel story on, but here it has been done quite well. There is a lot of baseball in the story and it may consequently be termed a play with a national spirit. Anybody who has ever been interested in the welfare of a local ball team can appreciate full well the many life-like touches embodied in this picture. Mr. Hopper's characterization is stronger in the more seriously human qualities than it is in comedy. There is much real heart interest and some mirth in the play.

The Casey of the picture is a clerk in the grocery store. He greatly admires the town heiress, but of course Casey never tells anybody that. The neighboring town's team fears only Casey, who stands up to the plate and bats with the sweeping, nicely timed swings of a natural hitter. A youth who has made a glorious record at college as a pitcher returns to Frogtown and there is much rejoicing, for in him the supporters of the team see the solution of their biggest baseball problem, which is Casey.

The heiress of Mudtown is in love with the Frogtown pitcher and the only thing standing between their marriage is two thousand dollars, which her father insists the youth must show him before his consent will be granted. Then Casey's little niece is ill and the last game threatens to go on without him because he will not leave the bedside of the child. At the last moment he arrives at the field, and bearing in mind the fact that the pitcher and the girl's happiness depend upon Frogtown's victory the mighty Casey strikes out. The pitcher wins his two thousand dollars, but poor Casey is no longer a hero nor is he wanted in



The disabled Casey looks on.

Mudtown, who in the closing scene he is shown walking on down the tracks [illegible] nquer new laurels.

Lloyd [illegible]ham gave the piece the best of direction. Marguerite Marsh is a charming heiress and Frank Bennett is her sweetheart, the pitcher. He has the worst delivery we ever saw a good pitcher have, but in all other respects the college boy commends himself to praise. The rest of the cast is good. A number of good types are to be found among the people who appear in the picture.

"The Fate of the Dolphin"

Two-Reel American Drama Released June 26. Reviewed by Genevieve Harris

THIS story of the sea and of sea coast life forms an attractive picture play. The local color is good and the types of characters are well selected. With its beautiful sea views and its clearly presented story, it is an entertaining offering.

The story deals with a ship owner who sends out an un-



The villagers learn that the ship is unsafe.

trustworthy vessel in order to get the insurance. Harry Von Meyer is cast as the owner, John Grimes, the most powerful man in the village. Grimes has a worthless son, Stephen, played by George Field. Stephen and Will Dunbar, a young fisherman, played by Edward Coxen, are rivals for the love of Doris, a village girl (Lizette Thorn). Doris prefers Will but is afraid to antagonize Stephen because of the prestige of his father.

Grimes plans to send out "The Dolphin," a heavily insured but dangerous ship. The people are suspicious and Grimes has a hard time getting a crew. At last he decides to complete the number by shanghaing a number of men. Among those chosen is Will. Doris learns of the plot through an old sailor. She has no time to warn Will, but she makes an appointment that night with Stephen. As she planned, the men mistake the owner's son for Will and take him aboard the ship. The vessel is lost in the storm. Will wins Grimes' favor by his efforts to save his son, but it is in vain. The fate Grimes meant for Will befalls his own son.

The cast of players includes Perry Banks and Clarence Burton. Thomas Ricketts is the director, Anthony Coldewey the author.

"The Sacrifice"

Selig Three-Reel Drama Released June 26. Reviewed by Genevieve Harris

THE individual tragedies of war are very sincerely typified in this release. The story is simple and unpretentious, but very sad. It is a vivid presentation of the grief of a woman who sacrifices her husband and then her son on the battlefield. Eugenie Besserer has the leading role of Mrs. Warrington, and her work is notable for its restraint and effectiveness. The picture is one which will arouse thought as well as stir the emotions.

There is a little complication in the plot, which is told in a straightforward fashion. The first scenes show the return of John Archer, an officer in the army, who brings news to Mrs. Warrington that her husband has been killed in battle. The Warringtons have one little son, and John Archer has a daughter. When they grow up, the playmates become sweethearts and are engaged to be married. Then another war breaks out. The mother begs her son to remain with her, but the girl is willing that he become a soldier. He enlists, in spite

of his mother's pleading. The girl becomes a Red Cross nurse and also goes to the front. Young Warrington is wounded, leading a charge. He is taken to the field hospital and dies in Mercy's arms. The girl returns home, to bring word to the mother that her son is dead.

Gilson Willets wrote the scenario of the play, which Frank Beal directed. The direction and photography are good, especially in the battle scenes. The cast of players includes Harry De Vere as the elder Warrington, Harry Mestayer as the son, Guy Oliver as John Archer, and Anna Luther as his daughter.

"Tangled Skeins"

Three-Reel American Drama Released June 29. Reviewed by Genevieve Harris

A NUMBER of melodramatic entanglements complicate the plot of this story. The beauty of many of the scenes and the quickness of the action help to counteract the improbability of the story itself. The photography and settings of the outdoor scenes alone make the play worth seeing. Vivian Rich and



The family is reunited at the happy ending.

fred Vosburgh head the cast of players and their work is actible.

Alfred Vosburgh plays Randall Wellington, who returns me from abroad after marrying a countess. His mother, a althy widow, is away from home, and before she returns, the n receives word that the ship on which his wife sailed has been ecked. Believing that his wife is dead, Wellington falls in love th Laura Doone, a little sheperdess. His mother returns home st after Wellington has secretly married the girl. Wellington ars to confess his marriage to his mother. Then the real wife, who had missed the boat, arrivers at the home, and Wellington's marriage to Laura was therefore illegal. Laura goes away to the city, where her child is born. She puts the child in an orphanage and sets out to earn her own way.

Years later Mrs. Wellington and her daughter-in-law have a quarrel and the son and his wife leave her home. She adopts a baby boy. After the death of his wife, Wellington returns to his mother's home. One day Laura, who had learned the whereabouts of her baby, comes to the Wellington home to see him. There is a reunion and the situation is at last straightened out.

The cast of players includes Louise Lester, Beverly Juneau, Emma Kluge and George Periolat. E. Mason Hopper directed the play.

"The Mysteries of Myra"

"The Invisible Destroyer" Is Title of Ninth Episode. Reviewed by Thomas C. Kennedy

IN point of strange events no chapter of the "Mysteries of Myra" surpasses the ninth release in this unusual International serial. Such things as soul transmigration and thought photography are not phenomenal when one compares them with the conversations and concentration of the energy of evil thoughts.

In "The Invisible Destroyer" the Black Order wills the death of Myra. Suspended from the ceiling of the dark chamber is a model of a human heart and the members stand before the swinging object and repeat the words: Slower, Slower, Slower. The Order thus hopes to destroy Myra. If the pendulum is stilled by the resistance set up by their thought energy it will be a sign that the girl's heart has also been stopped by their evil influence.

Doctor Alden learns the design of the Order and at one moment when Myra grows weak he saves her by counter suggestion. While the devil worshipers are saying Slower, Slower, Slower, the doctor repeats the words Faster, Faster, Faster, with the result that Myra is revived.

A new character is introduced in this episode and her entrance into the story serves to show Myra's increasing interest in the doctor who is protecting her from the Black Order. Professor Bert Reese sends Miss Stowe to Dr. Alden explaining that her psychic powers will be of interest and use to him. In testing her psychic power Alden gets the clew which results in his learning the newest attempt of the Order to destroy Myra.

When the girl whose heart attacks are caused by the influence of the Black Members sees Miss Stowe and the doctor together she becomes a bit jealous. Arthur Varney also gives vent to his jealousy of Alden in this chapter. He tells Myra that he, too, has made some study into the occult and in one of his experiments he went too far. A portion of his soul has left him and, according to Varney's story, he is now an "elemental," which means that when his material body dies his spirit will die with it unless he is redeemed through love. Therefore he pleads with Myra to marry him.

The climax of the release is reached when Alden releases the thought energy he has collected in a contrivance he has invented and sends it back to where it comes from. This energy is great enough to fell the Grand Master, at whom it is directed. The picture closes with the master lying helpless on the floor. The next chapter will tell whether or not this force was great enough to kill him.

"Gloria's Romance"

"The Harvest of Sin." Chapter Seven of the Kleine Serial. Reviewed by Genevieve Harris

AS far as the story is concerned, this installment is the most interesting and exciting offered so far, not so much for what happens as for the situation which has been developed in this and the preceding chapters. Events are forming a climax. The threads of plot are being entangled in a most interesting fashion and the value of the story itself is shown. In several of the preceding chapters, the story aroused little curiosity. But in a film serial of this order one should not try to judge the plot by one installment, but as a whole.

Gloria, recovering from her illness, is allowed to see Freneau, to whom she is secretly engaged. Freneau, who is on his way to meet Lois, wife of Gloria's brother, David, presents Gloria with a necklace and explains that he is called away on a business trip and will write her every day. He really intends to go with Lois and has written the letters which his business partner will mail from various cities.



Freneau tells Gloria of his plans for a business trip

Dr. Royce has learned of the intrigue between Freneau and Lois and warns Freneau. David has been made suspicious by an anonymous note and pretends to leave town in order to test Lois. Lois and Freneau seem about to fall into the trap set for them. Then Freneau, whose conscience begins to bother him

for deceiving Gloria, and who is tiring of Lois, anyway, decides to meet her for the last time, to return her letters.

The apparent trend of events is changed by the re-appearance of Gideon Trask, the father of a girl Freneau has deceived. In a preceding chapter, this countryman had been run over by Freneau's automobile. Now he is released from the hospital and is seeking revenge.

That night Gloria, unable to sleep, is amusing herself by looking from her window with a pair of binoculars. She sees and recognizes Freneau, to her astonishment. Then she sees another man (Trask) overpower Freneau. She faints. The installment ends here, and judging from the audible comments throughout the Studebaker theater, the audience had been following with keen interest.

The work of the supporting players, especially Henry Kolker, as Dr. Royce, is very consistent and of high quality throughout, while Billie Burke, the heroine, plays with her usual charm. The members of the cast seem particularly well chosen. Jule Power as Lois is a most effective contrast to Gloria, while David Powell makes Freneau interesting if not admirable.

"The Valiants of Virginia"

Selig Five-Reel V. L. S. E. Drama. Released June 26. Reviewed by Genevieve Harris

THIS picturization of the novel by Hallie Erminie Rives is very enjoyable. There are a number of pleasing scenes, and the story holds the interest. As an adaptation from a novel, the play is as clear as far as events are concerned, although in a few points, the reason for certain actions is hazy. It is a story of the south, and a number of scenes of life on a great plantation can be made more effective by a fitting musical accompaniment of southern melodies.

The play opens with a prologue showing events about thirty years before the story proper. At a dinner given at Damory Court, the home of John Valiant, Edward Sassoon, one of the guests, becomes intoxicated and tries to kiss Judith Fairfax, whom Valiant loves. Valiant challenges Sassoon to a duel, but Judith later exacts a promise from Valiant not to kill Sassoon. There is a duel and Sassoon is killed. Valiant sends a letter of explanation to Judith by his friend, Major Bristow, but the latter, who also loves Judith, never delivers the letter and Valiant, believing that Judith loved Sassoon, leaves for the north.

Valiant marries in the north, but his wife dies, leaving a little son. When Valiant dies, the fortune he has made goes to the little boy, who grows up as "Vanity" Valiant, more fond of pleasure than of business.

The Valiant corporation goes bankrupt and in an effort to save it, the young Valiant sacrifices his individual fortune. The girl to whom he is engaged breaks her promise, and Valiant goes back to the old home in Virginia. There he meets Shirley Dandridge, the daughter of Judith. He falls in love with her, but she refuses to marry him when she hears the story of the duel. But in the end the real facts of the case are known when Major Bristow, dying, at last gives up the letter from Valiant, senior.



Shirley is crowned queen of the tournament.

Then Shirley marries the son of the man her mother had loved.

The settings and the photography are good. The scenes of the tournament, of the fox hunt and of various southern entertainments add to the enjoyment of the release. The acting of the cast is pleasing. Kathlyn Williams is featured, as Shirley. Arthur Shirley plays the Valiants, father and son. Others in the cast are Edward J. Piel, Virginia Kraft, Guy Oliver, Fred Carufel, Edith Johnson, Al W. Filson, James Bradbury, Harry Lonsdale and little Billy Jacobs. T. N. Heffron directed the play.

"Power"

Three-Reel Essanay Drama Released July 8. Reviewed by Genevieve Harris

A POLITICAL drama developed in a rather different fashion is this Essanay offering. That the story and not an "uplift" motive of the play is emphasized is a novel feature. The events are interestingly presented and the picture contains a number of exterior scenes of great beauty.



The governor is O'Riley's tool.

Nell Craig and Carroll C. James have the leading roles, while Sydney Ainsworth, recently the villain in the "Mary Page" series, has a rather unsympathetic role, that of the lawyer who is a tool of the bosses. Evan Dexter, the lawyer, is unsuccessful in his profession. His sister, Lucille (Nell Craig), continues to encourage him in his efforts.

O'Riley, a saloon keeper and politician, has a great deal of influence. A wealthy corporation is trying to get a water power bill put through the legislature. O'Riley offers to use his influence if the corporation aids the man he nominates for governor. The bargain is struck, and O'Riley names Dexter because he has met and admired the sister, Lucille.

Dexter becomes governor and begins to show some independence. However, he yields to the offers made him by still more influential politicians, much to the disgust of his sister. Lucille and O'Riley, who because of love for the girl has reformed his own dishonest ways, are able to keep the new governor on the right track, however, and the play ends with the marriage of Lucille and the transformed O'Riley.

Many of the actions and motives, especially the political deals, are very hazy, but the story progresses swiftly and will hold the interest.

"The Unborn"

Kulee Features, Inc., Presents Sociological Drama. Reviewed by Thomas C. Kennedy

IN writing his scenario the author of "The Unborn" attempted the difficult task of attacking a certain practice as an evil, in this case it is birth-control, in a story built along the lines of a human interest play. Not only is it difficult to draw a convincing moral in such a play but the subject dealt with here presents the writer with all sorts of obstacles which stand in the way of delicate and inoffensive treatment. Frequently "The Unborn" gives the spectator evidence of these difficulties though the delicacy of its handling is rather remarkable.

"The Unborn" is essentially a picture for adults and though it is to be marketed on a states rights basis, we understand the firm controlling the film intends to restrict its exhibition to adults only. Taking the attitude that birth-control is "America's greatest menace," the picture unfolds a story which, in accordance with the established rule, punishes vice and rewards virtue,

and judged by these standards the moral tone of the play may be said to be good.

As regards production "The Unborn" is commendable. The settings and the photography are both of a good quality. Some of the street scenes are detracted from a bit by the crowds which gathered about and gazed from the actors to the camera, which is always detrimental to the realistic effect such a scene might otherwise produce. But there is no great harm done, for throughout the story there is realism of setting and action.

The physician who practices birth control in this story has a very significant name. He is called Dr. Ahlbad and the last the spectator sees of him is in a cell with stout steel bars. This part is effectively played by Bert Merket. Gertrude Bondhill is the featured player. She enacts two roles. She is first seen as the girl whose sincere love is trifled with by a wealthy young man and later as the illegitimate boy. Miss Bondhill is appealing in both parts. Elinore Jackson, Wharton Jones, Edwin Powers and Esther Hough are other members of a praiseworthy cast.

"The Clown"

Lasky-Paramount Offering Featuring Victor Moore June 19. Reviewed by George W. Graves

THAT which stands out in boldest relief in this picture is its direct appeal to the sympathies, an appeal made through a perfectly plausible, true-to-life situation, acted and arranged so skilfully that its full dramatic import reaches the heart. Another remarkable and delightful thing about the picture is the absence



Piffle reiterates his cherished hope to Millicent.

of despicable characters. The main characters act only from the noblest and most normally human motives. It is an unavoidable misunderstanding that causes the trouble and heart-aches. Another notable point in the picture is the excellent way in which the settings have been handled, especially the circus tent sets.

Victor Moore's acting in the role of Piffle, the clown, shows conclusively that his powers do not all lie in the direction of comedy. In fact, the serious nature of this picture far outweighs the humorous and thus Mr. Moore's portion of dramatic characterization is large. His eloquent efforts will please and thrill all who come under the dramatic spell of this picture. The role of the girl in the case is portrayed by Florence Dagmar. Her alluring charm intensifies the store of sympathy which we already have for the clown in his deplorable situation. Thomas Meighan makes a very passionate lover and a man of character second only to that of Piffle. Others making up the cast are Ernest Joy, Master Jerold Ward, Tom Forman and Horace B. Carpenter. The story was written by Marian Fairfax.

Dick Ordway and Millicent Leroy, lovers, allow their passion to overrule discretion. Penniless, Dick departs for a mine in the Death Valley with a friend, hopeful of making a fortune and returning triumphant to claim Millicent and to convince the objecting father, Judge Leroy, that he is worthy of his daughter.

Piffle, a clown in a small circus, saves the life of little Jackie, the crippled son of the judge, and is taken, badly wounded, to the home of the latter. Piffle becomes strongly attached to Millicent.

Then news comes that Dick Ordway and his friend have died on the desert. After Piffle has saved the grief-stricken Millicent from suicide he learns her secret. With the noblest motive, he offers Millicent the protection of his name and they are married. Soon after the birth of Dick's child, Judge Leroy relents and sends for the little family to come and live with him.

Piffle makes no demands whatever upon Millicent. He is satisfied to bask in her presence if he may not take her in his arms, and he rests in the hope that some day he can make the girl love him. Dick, in the interim, has heard of the marriage but misunderstands Millicent's motives and never lets her know that he is alive. But Dick is sent by his company to the town in which Millicent lives and their meeting ensues. There is a conflict of emotions on all sides.

Finally Piffle overhears Millicent tell the father of her child that she cannot now leave the man who has made such a noble sacrifice for her. Piffle realizes where he stands and he resolves to do the right thing. After parting with the child to whom he has become so attached, and bidding a mute farewell to his wife, Piffle, slips away, returns to his old life and leaves Dick and Millicent together.

"Who's Guilty?"

Seventh Issue in Series Produced by Arrow for Pathe. Reviewed by Thomas C. Kennedy

THE moral education of the child is the theme of "Truth Crushed to Earth," which is the seventh release in the "Who's Guilty" series. This theme is at once novel to the screen and large in the opportunities it offers the scenario writer. In "Truth Crushed to Earth" the theme is ably handled and as a consequence the release is one of the most forcible and interesting presented thus far in a remarkably strong and consistent series of two reel photoplays.

Unjust punishment of the child in this story is the real beginning of abhorrence for truth telling which results in a tragedy. The main character in the play is seen when a child, in youth and in adolescence and in each period he is the loser because he is truthful about certain unfortunate circumstances and he finally loses all faith in truth. He then places his confidence in lies to save him from consequences which may later arise. As a child his parents punish him after he honestly confesses to mischievous acts and being a child he is of course most impressionable. These mistakes of the parents are the first which present themselves to him when a young man whose regard for the truth begins to crumble.

One would be but little surprised if this picture served to awaken a number of reformers who use energy and thought in battling with evils confronting young men and young women when as a matter of fact there is no evil greater than the one dealt with in "Truth Crushed to Earth."

A series of unfortunate occurrences finally lead the young man to public disgrace and self murder. This character is introduced as one of strong and noble instincts but other people's failure to prize truth highly enough to give him fair treatment as reward finally causes the mistake which leads to his complete downfall.

Tom Moore uses his opportunities splendidly and gives an effective performance, while Anna Nilsson in a small part is given a few scenes in which she shows to marked advantage as an emotional actress who uses pleasing restraint. Howell Hansel's direction is of particular note in this issue of the "Who's Guilty?" series, which is indeed something the producers, the Arrow Film Corporation, can well be proud of.

"Those Who Toil"

A Five-Reel Lubin V. L. S. E. Offering Released June 5. Reviewed by George W. Graves

IN order to film this story in appropriate surroundings, a better region than that used would have been hard to find. Most of the action transpires in an immense oil refinery in the Pennsylvania petroleum district. With the great oil tanks and the dwellings of the laborers as a background, then, the story, dealing with inhuman labor conditions, has the needed atmosphere. The mob and strike scenes are handled on a very large and effective scale, and the burning of an oil tank lends its fury to that long pent up in the minds of the workmen. A number of big situations, fine acting, and competent direction far outweigh in effect what inclination there is to treat the subject in a lugubrious manner.

Nance O'Neil plays the part of Jane Brett, the daughter of an oil worker, who, because of the dire injustice done her loved ones, makes an appeal in person to William Jameson, the owner of the fields. Meeting only with scorn and maddening indifference at his hands, Jane attempts to kill Jameson, only being arrested for her trouble. John Jameson, the millionaire's son, divines the underlying truth of matters and it is his in-

fluence which obtains Jane's release. About the same time that Jane is fomenting a desperate step among the employees, to take form in the burning of some oil wells, John arrives on the scene in the garb of a worker, bound to investigate conditions



John realizes the horrible results of his father's greed.

for himself. The superintendent is the only one who is cognizant of John's identity.

John Jameson and Jane find a tender regard for each other taking root. To save his property John confesses who he is and his sweetheart then tries to make the laborers back down on their intention. Morgan, the workers' leader, discovers John's identity and accuses Jane of being a traitor. Then comes the wild rush to fire the wells, followed by the attempt to "get" John and a battle ensuing after the arrival of armed help. At last the millionaire's son is able to make his would-be slayers understand that he is there in their behalf. The story ends with an amicable settlement of differences between the oil king and his downtrodden laborers and prospects of a bright future.

Nance O'Neil is effective and strong in her role at all times. Victor Sutherland makes a fine character of his John Jameson. Others in the cast are Herbert Fortier, Tom Tempest and John Sharkey. The story was written by Daniel Carson Goodman and directed by Edgar Lewis.

What Happened at 22

Five-Part World Film by the Frohman Amusement Corporation. Reviewed by Hugh Hoffman

BEAUTIFUL lighting and excellent photography make this production a photoplay gem. The story itself is rather melodramatic with more or less double exposure and double identity work as a basis for the mystery. The number 22 is nothing more or less than the address of the house in which some of the action takes place.

A better title could have been selected. The picture really aims at the evil practices of the unscrupulous set who get into wealthy homes by means of crooked employment agencies. In this instance a couple of clever crooks run an employment agency and utilize it for criminal purposes. Therefore a title suggesting this particular pernicious possibility would have been much better, as it really is a very good theme and one which would interest the public if they were to see it mentioned on a poster clearly enough to understand.

Arthur Ashley is co-starred with Frances Nelson. They do not play opposite each other. Mr. Ashley takes the heavy lead and Miss Nelson does an ingenue lead opposite Gladden James. The bulk of the work in the picture falls to Mr. Ashley. It really is his picture, although Miss Nelson is a big help all the way through by her very convincing work. Mr. Ashley always does an excellent heavy part even though his regular line is leads. Miss Nelson is of course equally good in her line but she cannot help it if the part itself does not measure up to her capabilities. As to the work of Gladden James it can be remarked that there is nothing but class to anything he does. He is one of the most distinctive juvenile types in pictures.

The story is about a country girl who comes to the city to get work and drifts into a crooked employment agency. The boss crook falls in love with her and hopes to marry her and work her into his game. Failing in this, he gets her a position as companion to a wealthy lady and has himself made valet to her brother, a famous criminologist and lawyer.

The crook's object in the house is to tamper with a will, and he thinks that the girl might be of some assistance to him. The criminologist quickly recognizes him as a crook and sends for the police. Before the police arrive he is assaulted by the valet who blames it onto the son of the criminologist. The police arrive and by some clever cross-questioning, including quick witted deductions by the girl, succeed in making the crook convict himself.

As a composite whole it is a vrey good melodramatic offering. Mr. Ashley as the chief crook does some disguising that seems quite realistic and his general conduct as a nervous crook is very true to nature.

"The Sign of the Spade"

American Mutual Masterpiece Released June 26. Reviewed by Genevieve Harris

THIS play marks the first appearance in Mutual Masterpictures of Alan Forrest, late of Lubin. As leading man with Helene Rosson, Forrest will doubtless greatly increase his following of admirers, and these two players should, if given the right kind of stories, attain high rank in popularity.

Murdock MacQuarrie, who has been directing for the Signal Company, is their director and the first offering is a mystery story, remarkable for the fact that the love interest is lacking. Forrest and Miss Rosson have the roles of brother and sister. Forrest is Howard Lamson, a district attorney, and Miss Rosson is Shirley Lamson, interested in settlement work. Another player who equals the leading players in interest is Robert Miller, as Theodore Roosevelt Jenks, a street urchin, a friend of Shirley's. The acting of these three is very good, and the balance of the cast gives them good support.

The story itself, of the detection of the leader of a lottery system, is not worked out as well as it might be. There are a number of obscure points which confuse the spectator. The plot deals with a man of high position who is the leader of an unruly gang. They do not hesitate to punish those who betray them by murder, and to the murdered man they pin a card, the ace of spades. The district attorney, when he brings them to trial, finds that his witnesses are afraid to testify. This is because they have been warned of the consequences in a rather dramatic manner by the "sign of the spade."

The final evidence against them is gathered when they use a social center directed by Shirley as their meeting place. When they find that they are trapped they kidnap Shirley, but through her little friend Teddy she is saved.

The scenes of settlement work are interesting, and the suspense in the last acts is well managed. The sets and the photography are good. The cast of characters includes Warren Ellsworth, Harvey Clarke, Clarence Burton and George Gerhardt. Kenneth B. Clarke wrote the story.

Mooney Delegate From Brooklyn

Among the prominent Brooklyn exhibitors who will come to Chicago as official delegates to the National Convention July 10 to 18 will be H. Clark Mooney, secretary to Big T, secretary to the Kemble Theaters Corporation and to the Kemble Film Enterprises. Mr. Mooney's picture appeared among those run of other prominent Brooklyn exhibitors in the last issue of MOTOGRAPHY and at that time it was stated, through lack of definite information to that effect, that Mr. Mooney was not an official delegate to the convention but would "be there when the gong sounded."

Among the other delegates from Brooklyn will be President Manheimer of the Brooklyn Exhibitors' League, L. L. Levine, William Brandt and Benjamin Title.

The Hollywood Vitagraph plant soon will be enlarged.

An old-fashioned "Rodeo" is to be held at Santa Barbara in a few weeks.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro Company in Thousand Islands

"The Quitter," "The River of Romance" and Other Classy Rolfe and Yorke Metro Offerings on the Way



Miss May Allison has just finished her a la stump lunch, so this must be number eight of the Thousand Islands, where Metro's "A One-Cylinder Courtship" is in the filming.

"THE QUITTER" is a five-part Metro-Rolfe wonderplay starring Lionel Barrymore and featuring Marguerite Shirvin, which will be released July 10. Among the prominent members of the cast are Edward Brennan, Paul Everton, Charles Prince and Julius D. Cowles.

"The River of Romance," in which Harold Lockwood and May Allison appear, is a picturization of the book by the same title. Director Otto of the Metro-Yorke Company has been endeavoring to find out who is the real author of the story, but although his inquiries brought him the information that the writer is the wife of a United States senator no more definite identification was obtainable.

Harold Lockwood and May Allison with their supporting company are still in the Thousand Islands, where they are working on "A One-Cylinder Courtship."

Harry C. Browne, who plays the western hero in "The Flower of No Man's Land," is singing old plantation melodies for the Columbia Graphophone company accompanying himself on the banjo. Mr. Browne formerly did a banjo act in vaudeville. This actor has had a varied career; he went to Cuba in 1898 with the Massachusetts U. S. Volunteers, on his return he "stumped" for Bryan, afterwards went on the legitimate stage, and then came to the pictures, making his first appearance with Mary Pickford in "The Eagle's Mate."

Harold Lockwood and May Allison narrowly escaped death while working in one of the scenes of "The River of Romance." The two stars were in a row boat in the St. Lawrence just off Clayton, N. Y., when the big steamer "Toronto" hove in sight. Mr. Lockwood being an able oarsman paid little attention to the big steamer, believing he was far out of the regular course. The river at this point makes a sharp turn, however, and before he realized it the big boat was upon them, and missed the smaller craft by a matter of a few inches. The high swells, however, capsized the boat and the players were thrown into the water. Although Miss Allison is not a great swimmer she managed to keep above water until Mr. Lockwood reached her, grasped her arm and started swimming toward the overturned skiff. A speedboat came to their rescue and they were picked up exhausted but unhurt, and after a few hours both were about again.

New Grist of Companies

Eleven new theatrical and motion picture concerns have been incorporated in New York state. The total capitalization of the new firms amounts to $348,000. The list includes the Film Fire Prevention & Motion Picture Equipment Corporation of New York City, having a capital of $250,000. Lee A. Ochs of New York City, president of the Motion Picture Exhibitors' League of America, is one of the directors of the Fordham Theater Company of New York, which will engage in a general amusement business.

The new companies are as follows:

The Fordham Theater Company, New York City. To engage in a general theatrical, operatic, vaudeville and motion picture business; capital $5,000. Directors, William B. Ochs, Lee A. Ochs and Charles M. Rosenthal.

Rutgers Amusement Company, New York City. To produce and present theatrical plays and operas on films as well as on the stage; capital $1,000. Directors, Wolf Traub, Rose Traub and Morris Kutisker.

A. & W. Film Corporation, New York City. To manufacture and deal in motion picture films; capital $10,000. Directors, Abraham Press, Ernest V. Reiss and William G. Keir.

Wintin & Livingston, Inc., New York City. To manage concert and musical performances and maintain an employment agency for musical artists; capital $5,000. Directors, John H. Livingston, Jr., Paul A. Livingston and Charles A. Livingston.

Martin Electrical Manufacturing Company, New York City. To manufacture films and give motion picture and vaudeville performances; capital $50,000. Directors, Ralph Martin, Joseph J. Murphy and Harvey C. Price.

Celebrated Film Corporation, Nyack, N. Y. A general motion picture business; capital $1,000. Directors, Arthur Rosenbach, Louis Shafarman and Harry G. Kosch.

Eman Film Corporation, New York City. To engage in the motion picture business in all its branches; capital $5,000. Directors, Michael Resnick, Harry Hayman and Charles B. Mintz.

E. I. S. Motion Picture Corporation, New York City. General motion picture business; capital $15,000. Directors, Dixon Boardman, Bradford Boardman and Walter E. Green.

Gerard Producing Company, New York City. To provide for the production of plays, operas, burlesques, vaudeville and other stage performances; capital $1,000. Directors, Barney Gerard, Louis Gerard and Jack Gerber.

Film Fire Prevention and Motion Picture Equipment Corporation, New York City. To manufacture goods and equipments relative to motion picture films and apparatus; capital $25,000. Directors, Kenneth S. Ferguson, Wallace MacDougall and Abram MacDougall.



The St. Lawrence river climate agrees with Harold Lockwood, who plays opposite May Allison in "A One-Cylinder Courtship," for which a Metro company is divinding its time among the Thousand Islands.

General Film Company Solid

Present Litigation Contest Between Preferred and Common Stockholders Respecting the Proper Distribution of Large Earnings of the Company

ALBERT E. SMITH, a director of the General Film Company and the only one mentioned as an individual defendant, when asked about the article in one of the eastern trade journals referring to the suit recently instituted by Percival L. Waters and James B. Clark against the common stockholders of the General Film Company, said:

"The publication in question, while purporting to set out certain features of the bill of equity filed by Percival L. Waters and James B. Clark, is so misleading as to convey an entirely false impression to motion picture exhibitors and others as to the real facts in the case.

"In the first place, the bill is not brought by Messrs. Waters and Clark as a protective committee representing the other preferred stockholders of the General Film Company, but is brought by them as individuals and as record holders of substantially less than 800 shares of the capital stock of this company out of a total capitalization of 11,000 shares.

"This contest is the outgrowth of a contention on the part of the preferred stockholders of the General Film Company that certain large earnings of this company for the years 1910 to 1914 inclusive, over and above what was necessary to pay the dividends on the preferred stock of the company and a 12 per cent dividend upon the common stock of the company, was improperly distributed among the common stockholders because by their consent it was paid to them as the purchase price of film instead of being paid in the form of an increased dividend.

"The contention of the General Film Company and its common stockholders is that it is no concern of the preferred stockholders how it was distributed inasmuch as it belonged absolutely to the common stockholders and the preferred stockholders had no interest therein because their dividends had been fully paid.

"For these reasons the General Film Company, acting under the advice of counsel, refused to bring suit against its common stockholders to recover the earnings so distributed and hence Waters and Clark bring this suit in their own names of this purpose.

"This is the whole question at issue and all other matters contained in the bill are merely incidental thereto.

"Certain significant facts respecting this controversy are entirely overlooked in this article.

"In 1913 Richard A. Rowland, president of the Metro Pictures Corporation, an active rival of the General Film Company and a former partner of one of the plaintiffs and joint owner with him in the preferred stock of the General Film Company, brought suit in the same court to accomplish substantially this same purpose, and upon the filing of an answer thereto by the General Film Company, setting forth the above cited facts, the bill was withdrawn and the case discontinued.

"That during most of the time covered by these payments and during which the bill of complaint alleges the company was mismanaged, Percival L. Waters, one of the plaintiffs herein, was the general manager of the General Film Company and was active in controlling its business policy and carrying into effect the very transactions of which he now complains.

"In 1915, upon a change of management, Mr. Waters resigned as general manager and at the same time was elected as a director of the company to represent the interests of one of the common stockholders against whom he is now bringing suit.

"That in the suit instituted by the U. S. Government against the General Film Company, et al., both Waters and Clark, the present plaintiffs, were witnesses for the General Film Company and testified to the legal and proper manner in which the business of the company was conducted during the very periods covered by their present complaint.

"These facts speak for themselves and the exhibitors and the public generally may draw their own inferences therefrom.

"The business of the General Film Company is being conducted as heretofore. It still maintains its numerous branches, covering the entire United States and Canada, and supplies over 6,000 customers regularly and promptly with the product of many of the leading film manufacturers of the country, and is constantly improving its facilities and its service, and will continue to do so.

"When these facts are understood I am sure that the publication of the article referred to will not cause any dismay or lack of confidence in the minds of the customers of the General Film Company."

Organ for the Medium-Sized House

The Marcola Sales Company of 62 West Madison street, Chicago, reports that it finds it necessary to make extensive improvements in its Austin avenue factory, owing to the demands for the Marcola pipe organ, which the company has been marketing for nearly a year.

The Marcola was first made about ten months ago more as an experiment than as a business proposition to ascertain if it was possible to make a pipe organ for a price by which the medium-sized-house motion picture showman could give his patrons music in competition with the higher priced pipe organs made by musical companies in the field for many years.

The experiment has been so successful that the Marcola Company has sold hundreds of organs at a price several hundred dollars lower than the price of organs heretofore on the market. One of the Chicago houses now using the Marcola is the Kozy theater at 40 South Clark street.

The features of the Marcola consist of pipe organ, piano, (vox humana) human voice, violin, flute, 'cello, harp, bass melodia, organ, swell-tremolo, sub-bass, soft bass and bourdon diapasion.

The combination organ long ago was taken out of the experiment class and has become a practical instrument, made by a manufacturer with years of experience in the musical business back of him.

World Program for July

The list and description of July carries out this Brady policy of excellence admirably.

On July 3 Kitty Gordon, last seen in "Her Maternal Right," will make her third World appearance in another highly emotional tale, "The Crucial Test," in which the famous British player has an excellent opportunity of expressing her vast and versatile dramatic senses.

In direct contrast, in a story as unlike and theme as dissimilar, Holbrook Blinn will characterize the release date of July 10 in a powerful tale, "The Weakness of Man."

July 17 will see two World stars, Carlyle Blackwell and Muriel Ostriche, in their first co-starring vehicle, "Sally in Our Alley," which was produced from a scenario inspired by the famous old song.

On July 24, Gail Kane will be seen again, this time in "Paying the Price."

Following upon her tremendous success in "La Vie De Boheme," and in a picture story, as alluring, comes Alice Brady on July 31 in "Miss Petticoats," based entirely on the popular novel of the same name.

"Miss Petticoats" brings out the Alice Brady personality to a nicety. It shows her off to equal delight as that attained in "Then I'll Come Back to You" and "La Vie De Boheme," and in a sense the story is even more attractive, being of American locale and on a timely theme. There will be no let down in Brady productions during August.

First Mirror Production

"The Marriage Bond," first feature made by the Mirror Films, Inc., featuring Nat C. Goodwin, has been sold to the Unity Films. The picture was made at the studio of the Mirror Films at Glendale, Long Island, and was the first picture to be produced at that plant.

Two other features in which Nat Goodwin is starred are about ready for market at the Mirror studio and will be shown before long. Walter McNamara, who has been associated with the Mirror Company for some time, has just returned from a trip to Albany where he made some of the preliminary arrangements on a big sociological film which he will write and which will be made at the Mirror studio.

Adler with Blaché

Following the widely announced offer of one thousand dollars apiece for feature scenarios, comes news of the engagement of Bert Adler as assistant to Herbert Blaché. In about two weeks the new Blaché studios will be formally opened with a dinner to the press. Madame and Herbert Blaché will direct all the pictures to be taken in the new studio, with James Johnson, as formerly, their general aid.

Levey Opens Export Office

Announcement is made that Arthur Levey, well known to the trade, and who recently resigned from the Australasian Films, Ltd., will shortly open an office for the exportation of American films to Australasia, India and South America, besides handling commercial agencies for these territories. Mr. Levey, one of the pioneers in the industry, at the time

"State Rights" were in vogue maintained an office in the Candler Building, which was a rendezvous for buyers and through which he handled many of the most prominent foreign features, among them "A Message from Mars," "Little Lord Fauntleroy," "World, Flesh and the Devil," "Harry Lauder Comedies," etc., etc., besides doing a general export business and import business with England.



And he can have his job. One of the spectacular spots in chapter seven of "The Secret of the Submarine," American's big serial.

Unity to Handle Eagle Comedies

Andrew J. Cobe, vice president and manager of the Unity Sales Corporation, has completed negotiations with William J. Dunn of the Eagle Film Company of Jacksonville, Florida, whereby he will handle all that company's comedy releases. The films will be known as the "Tweedledum and Tweedledee" series, each being complete in itself but connected by an underlying plot.

Mr. Cobe declares that Fernandez Perez, the famous Spanish comedian who portrays the principal comedy character in these pictures, is a future Charlie Chaplin.

The Unity Company is also planning extensive advertising campaigns in connection with "The Yellow Menace," the sixteenth episode serial in which Edwin Stevens is starred. This will be presented in serial form in 1,100 newspapers at the same time it appears on the screen, and many of the papers are planning prize competitions in connection with it.

The business of the Unity Sales Corporation has increased so rapidly that new quarters have been engaged for the press and advertising department, the auditing department enlarged and an efficient system of bookkeeping and general auditing installed. Mr. Cobe reports unusually heavy business with "My Country First," the big six-reel feature starring Tom Terriss and "The Pursuing Vengeance," in which Sheldon Lewis, Jane Meredith and Henry Mortimer appear.

Rialto Effects Organization

Jesse J. Goldburg, the general manager of the Rialto Film Corporation, has returned from Detroit where a meeting of the board of directors of that company was held and the plans for future operations of the company were definitely determined upon. Officers of the company were elected for the ensuing year as follows: President, I. Goldberg; vice president and general manager, Jesse J. Goldburg; secretary and treasurer, S. T. Goldberg. Messrs. I. and S. T. Goldberg are the financial backers of the Rialto Film Corporation and are also the owners of the Lilies Cigar Company of Detroit, Chicago, Tampa and Havanah, Cuba. The company has produced one feature.

Ivan Film Booked by Loew

The Loew and Fox Circuits have booked Ivan's "Her Husband's Wife," The Poli and other large circuits have also run this film and some are repeating.

Although it is not expected to be ready for release until the first of July, "The Faded Flower," the Ivan play which is now in process of filming is being sought for first run showing by the leading circuits in New York.

It is the first all-star-cast picture to be made by the Ivan Film productions and features Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay.

New Unity Films

Andrew J. Cobe, vice president and general manager of the Unity Sales Corporation, announces that the firm is now putting out a diversified program of strong features which have been specially selected by Mr. Cobe from hundreds of photo dramas, comedies and spectacles which he has looked over. "My Country First," "Pursuing Vengeance" and "The Bishop's Secret" are among recent Unity releases.

Universal Gets Travel Pictures

Through an arrangement with Joseph S. Klotz, of 110 West Fortieth street, New York, the Universal Company has acquired one of the most unusual and valuable pictures which the camera has yet produced. It is the Dorsey Expedition, covering the greater portion of India, Japan, China, Mongolia, Ceylon, Persia, and takes the spectator into places very seldom visited even by the most adventurous of tourists.

Noted Actor Gets Divorce

Wilfred Lucas of the Fine Arts Company, one of the screen's finest actors and a prominent and popular member of the Los Angeles film colony, was granted a decree of divorce this week from his wife, Alice Louise Lucas, who is now in London with her two children, Alice and Kirke.

While Mrs. Lucas was in London her husband sent her $60 each week for her support, and in one letter she writes, "You are awfully good to me. What a pity we can never seem to understand each other."

The divorce was given on the grounds of desertion.

Seena Owen Leaps

Seena Owen's "family" name was Signe Auen. Then she changed it to Seena Owen "so folks could say it right." She has now decided Mrs. George Walsh is really the best name in the world for her.

Miss Owen is remembered as a Griffith star and Mr. Walsh has been designated as "Handsome George" Walsh of the Fox Film Company.

The wedding of Norman S. Rose, one of the heads of the publicity department of the Triangle Film Corporation, and Miss Eloise de Montford, stepdaughter of Maurice V. Samuels, a New York playright, who is widely known in theatrical circles as secretary of the Society of American Dramatists and Composers, was solemnized on June 10.

D. W. Griffith is working night and day at his studios in California putting the finishing touches to his forthcoming production of "The Mother and the Law."



"Ready—Lights—Camera—Shoot!" Marie Doro, the luminous-eyed Lasky luminary, catching a close-up of the powder on Blanche Sweet's smiling nose. The P. A. says that the camera was given to Miss Doro by the Hon. Charlie Chaplin.

Sifted from the Studios

ATLANTIC COAST NOTES

Robert Grau has been appointed by **Thomas H. Ince** as general manager for both national and international publicity campaigns to be undertaken on behalf of "Civilization."

Norman S. Rose, of the publicity department of the Triangle Film Corporation, was married on June 10 to **Miss Eloise de Montford,** stepdaughter of **Maurice V. Samuels,** the playwright.

Shannon Fife, the photoplaywright, who has been in Dallas, Texas, for the past few months, has returned to New York.

Jule Power, who appears with **Billie Burke** in "Gloria's Romance," writes poetry for publication.

Olive Thomas, of the Ziegfeld "Midnight Frolic," has joined the International Film Company forces as leading woman for **Harry Fox** in comedies.

Victor L. Schertzinger, who wrote the musical score for **Thomas H. Ince's** eleven reel photodrama, "Civilization," at the Criterion Theater, has introduced a new march into his music, dedicated to Mr. Ince, and entitled "The Civilization March." This will be published shortly in sheet music form.

Bennett Southard, who has appeared on the speaking stage and in pictures for the Famous Players and the Equitable, has been engaged to play opposite **Mabel Taliaferro** in Metro productions.

Reina Valdez, who has been leading woman with Essanay and Lasky companies in the west, has returned to New York, where she will join an eastern film company. Miss Valdez has also written and directed photoplays.

Antonia Gaudio, formerly cameraman with the Universal and American companies, has joined the Metro-Yorke forces and will travel to California with **Harold Lockwood** and **May Allison** when these players finish their work in "The River of Romance," now being produced at Thousand Islands. Before coming to America, Mr. Gaudio was head cameraman for the Ambrosio Film Company of Italy.

Paul Dickey, director general of the International Film Service, played football for the University of Michigan in nineteen hundred three, four and five.

Gertrude McCoy is being starred in a series of three-act features now being prepared at the Gaumont-Mutual studios. The first, "Gates of Divorce," a story of city life, was written by **Robert Burns,** a New York newspaper man.

Gertrude Robinson, who has returned from the Gaumont winter studios at Jacksonville, recently entertained a number of her studio fellow workers at dinner at her home.

Irene Castle, who is to do a series of pictures for the International Film Service, has returned from a short trip to England.

In the Vitagraph play "The Secret Kingdom," **Dorothy Kelly,** who plays "Inez," the villainess, assumes many disguises, appearing as a little old lady, as a parlor maid, as a widow, as an innocent ingenue, and as herself, the wicked adventuress.

Charles Brabin, who has been directing for the Essanay Company, is now with Vitagraph and will direct **Marc MacDermott's** next play, which was written by **Mary Imlay Taylor.** Brabin formerly directed MacDermott in the latter's first five-reel features, when both were with Edison.

The Wharton studios at Ithaca, N. Y., where "The Mysteries of Myra" is being produced, employ no violet ray lights, being equipped with 1000-watt Mazda lights throughout. They also have the dimming process well worked out and are able to take advantage of many rare photographic effects.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	85	92
Biograph Company	..	30
Famous Players Film Co...	65	100
General Film Corp., Pref...	..	30
Lone Star Corp., Com.....	27	35
Mutual Film Corp., Pref....	41	47
Mutual Film Corp., Com...	41	47
No. Am. Film Corp., Pref...100		108
No. Am. Film Corp., Com..	40	47
New York M. P. Corp.....	35	42
Thanhouser Film Corp....	2½	3⅜*
States Film Corp., Com...	43	50
Triangle Film Corp.....	2	3⅛*
Universal Film Mfg. Co...185		..

*Par $5.00.

General Film Corporation: A receiver for this company has been asked by P. L. Waters of New York and Jas. B. Clark of Pittsburgh, acting as a protective committee, and action was begun in the Superior Court of New York against various directors by owners of the common stock of the General Film Corporation. The plaintiffs are represented by one of the leading law firms in New York—Messrs. Cadwallader, Wickersham and Taft—and the action charges gross mismanagement and improper dissipation of assets amounting to $2,240,164.87. The summons and complaints were served upon defendants Monday, June 12th. The net of the whole suit seems to be in the charge of discrimination against the interests of the General Film stockholders in favor of the organization known as V. L. S. E. and also the George Kleine Feature service, which is in violation of Paragraph 6 of contract dated 1910. It is impossible to secure a bid on General Film preferred at the present time.

Paramount Pictures Corporation: At a meeting of the Paramount stockholders it was announced the Famous Players and Lasky Film corporations, instead of becoming affiliated with another organization, will continue to distribute through the Paramount Pictures Corporation.

Vogue Films Incorporated: There is no question in the minds of the management of the company but that Vogue comedies will show net earnings in excess of 50 per cent for the year. While they have taken on the more expensive program and highest paid stars, such as Turpin, the popularity of the Vogue releases has been exceptional all over the country. It is pretty generally understood that this company, with its very small capitalization of $100,000, will, eventually, be increased to a very much larger figure. With Thanhouser out of the Mutual production program, Vogue now partially fills that vacancy and has an opportunity to greatly increase its earnings. Purchases at anywhere near the present market we feel will very decidedly repay the investor.

American Film Company Incorporated: Is making a world's record in output of film, averaging between 700,000 and 800,000 feet per week, or at the rate of 40,000,000 feet per year. This, of course, includes the printing they have to do for outside companies. The American Film Company Incorporated, in its new policy of financing with its own money such special features as "The Secret of the Submarine," has justified its judgment. Bookings on that serial have already gone to $200,000 and the most conservative expectations are $400,000. At this rate the American makes about $110,000, and it has already made $100,000 and over in net profits on "Damaged Goods" alone. The company also makes approximately $90,000 profit in printing for other concerns. At the present time it is reported to be earning at the rate of $500,000 per year.

North American Film Corporation: Bookings in England are in excess of $20,000. There has been a wonderful impetus in the demand for "Diamond From the Sky" in all the country districts throughout the United States. It has already been pretty thoroughly shown in the cosmopolitan cities. Common stock is again in demand between 40 and 47.

Lone Star Corporation: If the company stopped operations today or its principal died, there would be sufficient net earnings to pay out the entire preferred and pay off a very substantial surplus to the common stockholders. In one week in Los Angeles theater, Lone Star Corporation secured $750 for the Chaplin releases, or at the rate of over $107 per night, which is a record for a two-reel comedy in the United States.

Mutual Film Corporation: Directors' meeting occurs this week. While nothing definite is known at this time, it is reported a number of the directors favor a resumption of dividends on the preferred (at the rate of 7 per cent per annum) and on the common at the rate of 6 per cent per annum. If this news is confirmed there should be at least a 10-point advance in the preferred and about 15 points in the common.

A company of Kalm players, headed by **Ivy Close,** will continue work at the Jacksonville studios throughout the summer. **Robert Ellis,** who directed the "Sis Hopkins" comedies, will direct these. **Henry Murdock** is the leading man. **William McKey,** who played "David Farnum" on the speaking stage for three seasons and in **Charles Frohman's** production of "Eben Holden," is also a member of the company.

At a dinner which she gave recently in honor of her fellow-player, **Alice Joyce, Naomi Childers** presented Miss Joyce with a twenty-pound box of fine candy.

Lucille Lee Stewart, who organized a bowling club among the Vitagraph players last winter, is now president of a tennis club which takes the place of the bowling club during the summer.

Anita Stewart is particularly enthusiastic over her role of "Philippa," in "That Girl Philippa," which the Vitagraph Company is producing from the novel by **Robert W. Chambers.**

Nance O'Neil is busy reading scenarios. She is to appear on the speaking stage this fall, but in the meantime will work in a picture play.

H. Carrington, who wrote the story for "The Mysteries of Myra," became a member of the Society of Psychical Research when nineteen years old. His library contains four thousand volumes of psychic lore. He was responsible for the tour of America in 1909 of **Euspaia Palladino,** the famous psychic and medium of Naples.

Margaret Gale, one of the stars of "The Yellow Menace," the sixteen-chapter serial which the Unity Corporation is producing from a story by **Louis Tracy,** wears more than two hundred gowns during the course of the picture.

Douglas Fairbanks has engaged a professional prize fighter to keep him physically above par and fit for the "rough stuff" and the fights which the pictures require.

Jean Sothern, star of "The Mysteries of Myra," has an interesting collection of dolls from all parts of the world.

Paul Dickey, director general of the International Film Service, was formerly leading man on the legitimate stage. Then he became a playwright, and in collaboration with **Charles W. Goddard,** wrote "The Ghost Breaker," "The Misleading Lady," "The Man from the Sea," and "The Last Laugh."

Edwin Stevens is playing "Ali Singh, the Mongolian Demon," in "The Yellow Menace," the serial which **Tom Terriss,** who produced "My Country First," for the Unity Corporation, is making for the same company.

Antonio Moreno and Edith Storey are working in an ambitious Spanish romance, "The Tarantula," for the Vitagraph Company.

Peggy Hyland is to have her portrait painted in oils by **Anders Randolf,** the artist member of the Vitagraph Company, who plays heavy roles in the pictures.

When the huge ball-room scene for the Vitagraph production, "The Battle Cry of War," was filmed, the entire studio was converted into the set. One hundred and fifty extra dancers were engaged from a theatrical agency as the guests.

A PROFESSIONAL MAN

George E. Periolat, master of make-up and leading character man of the American Company, is a living example of the falsity of the belief that the camera cannot lie. No doubt, to nearly all of his screen friends he is pictured mentally as an aged, cheerful man of rotund figure, probably with gray hair and wrinkled face.

Instead, Periolat is a young, strikingly good-looking, rather chubby-faced man around thirty. He hasn't whiskers, and his clothes are the exact opposite of those in which he is usually filmed.



George E. Periolat, American.

George Periolat is a Chicagoan. For years he did the hardest kind of work traveling with stock companies, with Augustus Thomas in "The Man of the World," with Julia Arthur, William Gillette in "Secret Service"; Otis Skinner; Frohman, in "The Prisoner of Zenda," and other prominent stage folk. His first screen engagement was with the Essanay Company, which he left to go with Selig for four years.

After that he signed with the American, and here his character work brought results. The Universal engaged him for a period, but he returned later to the Santa Barbara studio, where he has been ever since, and where his study of make-up brings him strong parts in the American features.

PACIFIC COAST NEWS

A delegation of western Triangle exhibitors paid a recent visit to the Fine Arts Hollywood studio, where they watched with intense interest a number of scenes in production. The delegation was headed by **H. C. Schmidt,** of the Marquee Theater, and included **W. Nassar,** of The Palace, **George Roy,** of The Lyceum, **R. Friedburg,** of Burlingham Photoplay, **Jean Nassar,** The Castor, and **H. Seen,** of Bijou Theater.

Arthur Shirley, who plays "John Valiant" in the Selig production of "The Valiants of Virginia," in which **Kathlyn Williams** is featured, is an Englishman by birth, but almost his entire theatrical career has been spent in Australia. For two years previous to coming to the United States, he was with the Australia Films, Ltd., in Sydney.

A leap from an aeroplane onto a moving freight train is the latest thrill in "The Hazards of Helen," the Kalem railroad serial featuring **Helen Gibson.**

The supporting cast in the Selig production of "The Valiants of Virginia," from the novel by **Hallie Ermine Rives,** in which **Kathlyn Williams** is featured, includes **Arthur Shirley, Guy Oliver, Edward J. Piel, Al W. Filson, James Bradbury, Harry Lonsdale** and little **Billy Jacobs.**

The affection of an old man for a young girl is the theme of "The Old Legit," the Triangle play in which **De Wolf Hopper** appears as an old actor in poor circumstances, and **Bessie Love** appears as the girl, a young actress.

A. F. Wilson, formerly master of properties for the **Robert B. Broadwell** company at the David Horsley studios, has been appointed director's assistant with that company.

The Lasky Company is to produce two ten-reel pictures in the near future. **Geraldine Farrar** will be the star of one, **Marie Doro** of the other.

Claire Glenn, formerly on the vaudeville stage, has join the Balboa Company.

Anita King, the Lasky star, with the assistance of **Mayor Rolph** of San Francisco, officially dedicated the new Mission theater in that city.

Theodosia Harris, head of the scenario department at the David Horsley studios, has just completed a Centaur feature which will be the next co-starring vehicle for **Margaret Gibson** and **William Clifford.** In one of the scenes more than five hundred ostriches will be used.

Mae Gaston and **John Oaker** had a most exciting experience in one of the scenes of the forthcoming Centaur feature, "The King O' Make Believe." They were called upon to ride behind a runaway team of horses and as they made a sharp curve, the four-wheeled vehicle came within a few feet of skidding over the edge of an embankment. At the critical moment Oaker threw his weight to the far side of the buggy, probably preventing a catastrophe by his quick move.

Ruth Roland and **Roland Bottomley** of the Balboa studio won a silver loving cup recently for being the best one-steppers in a free for all dancing contest.

Edward Johnson of minstrel fame, has joined the Balboa Company.

Francis Ford and **Grace Cunard** are working on the eighth episode of "Peg O' The Ring." With them in this serial are **Mark Fenton, Jean Hathaway, Marcia Avery, Irving Lippner, Jack Ford, Lionel Bradshaw** and **Eddie Roland.**

Fred Huntley has been added to the staff of Balboa directors.

Morris Meyerfeld, Jr., president of the Orpheum theaters, was entertained at Universal City recently by **E. G. Patterson,** secretary of the film company.

The **Smalleys** are filming in five reels a story entitled "Saving the Family Name," written by **Lois Weber** and suggested by the story of the same name by **Evelyn Heath. Phillips Smalley** and **Mary McClaren** will be featured, supported by a large cast of capable players.

Director Lynn Reynolds has commenced work filming his own story, entitled "The Girl of Lost Lake," which will be made into a five-reel feature. The leading roles will be played by **Myrtle Gonzalez** and **Fred Church.**

One of the scenes in "Men and Women," of the "Dollars and Sense" series of one-reel stories being filmed by **Director Jacques Jaccard,** was taken on "The Race Through the Clouds," the biggest roller coaster in the world, at Venice, California. The camera was strapped in the car.

Paul Le Blanc, who plays a dope fiend in "Acquitted," portrays the same type of part in the new **Norma Talmadge-Tully Marshall** Triangle vehicle, "The Devil's Needle."

The Balboa studio gave a plunge party in the Long Beach natatorium recently. The free-for-all swimming race was won by **Henry King,** with **Ruth Roland** a close second. First honors in the ducking contest went to **Myrtle Reeves.**

Fay Tincher has started on a new Triangle comedy, written by **Anita Loos. Edward Dillon** is the director. **Max Davidson** is the leading man.

Anita Loos is writing a comedy-drama for **Mae Marsh** and **Robert Harron. Lloyd Ingraham** will be the director. This will be his third Marsh-Harron production, the first two being "Hoodoo Ann" and "A Child of the Paris Streets."

Dorothy Dalton won the second prize in the recent automobile fashion parade at the Ascot Park motor carnival for the benefit of the Actors' Fund. She was dressed in a suit of white flannel and wore a velvet "Tam."

Frank Borzage, director and leading man of "Mustang" dramas, and **Rena Rogers,** ingenue in Vogue comedies, were married recently.

William Russell's next five-reel picture, in the series personally supervised and presented by **Samuel S. Hutchinson,** is to be "The Torch-bearer," in which he appears as a wealthy owner and editor of a newspaper devoted to clean politics.

George Melford, who has returned from his vacation, has begun a five-reel picture at the Lasky studios, with **Cleo Ridgeley** and **Wallace Reid** as his stars. The title of the picture is "The House of the Golden Windows."

William D. Taylor has a town built recently on a desert location for his present play, "The Parson of Panamint," written by **Peter B. Kyne. Dustin Farnum** is the star.

John Mackenzie, the Balboa cameraman, is a globe-trotter. After returning from the Mexican frontier, where he filmed war pictures, he set out across the Atlantic Ocean. Mackenzie went through the Balkan war with a camera, and photographed the Zeppelin raid of London.

Ralph Lewis, who played "Stoneman" in "The Birth of a Nation," has been cast in **Mary H. O'Connor's** new Fine Arts play, written for **Wilfred Lucas** and **Bessie Love.**

A. D. Sears, now with the Fine Arts players, was formerly a member of the operatic stage.

Robert Lawler before joining the Fine Arts studio was a well-known stock actor. He played Mark Antony's messenger in the recent outdoor production of "Julius Caesar."

Some unusual night photography is introduced in "The Little Schoolma'am," the Fine Arts-Triangle play, which stars **Dorothy Gish.**

James Smith and **Rose Richter,** who are at the head of the assembling department at the Fine Arts studio, are to be married on the eighteenth of July. This film factory romance started two years ago.

Six companies are working on multiple reel features at the Long Beach Balboa plant. This studio is engaged in the production of two serials at the same time.

Enid Markey, who plays "Katheryn Haldemann" in "Civilization," interrupted her education at Stanford University to go on the stage. She first appeared in one of Oliver Morosco's stock companies on the coast, later going on tour in "Oliver Twist" with **Nat Goodwin.**

Bessie Love, as "Briar Rose," a western waif, in Mary O'Connor's latest feature drama, appears wearing overalls.

William S. Hart is at present working in a Kentucky feud story, "The Apostle of Vengeance." **Nona Thomas** has an ingenue role in the play.

"APRIL'S" GIRL

Helene Rosson of the American company, is developing with almost startling rapidity. In a wonderfully short space of time she has become well known to the fans and every week finds her popularity growing.



Helene Rosson, American Beauty.

Helene is only seventeen, very young to be a leading woman, but she is fully entitled to her position, for she has talents far above the ordinary, and is working hard to achieve the success which is bound to come her way.

She has not been in the profession for very long, although she was well known on the concert platform and in amateur theatrical circles. She started her picture career with the Universal. Then S. S. Hutchinson of the American saw her on the screen and engaged her. She has been playing leads at Santa Barbara ever since. In "April," especially, she has found many admirers.

She is very ambitious and never fully satisfied with what she does, which is a sure sign that she is going to do better things.

In private life she is an athletic girl who rides, swims and plays tennis. She is bubbling over with fun and is a general favorite. She lives in a pretty bungalow with her brother and sister, both of whom are prominent in their profession.

CHICAGO GOSSIP

"The Way of Patience," a coming three-reel Essanay, deals with a Quaker girl in Pennsylvania who rebelled against the creed of her people and explored the outside world. **Nell Craig** is the girl. **Darwin Karr** is leading man, with **Ernest Maupin** in a heavy role.

Eleven-year-old **Joyce Fair** has a grown-up role in "The Chimney Sweep," a two-act Essanay release, in which she appears as a girl of eighteen.

"The Girl at the Curtain" and "The Voice in the Wilderness" are the next Essanay re-issues featuring **Francis X. Bushman.**

Lillian Drew is working in a three-act drama, "A Million for a Baby."

After her work in "That Sort," the Essanay V. L. S. E. offering, **Warda Howard** began two three-reel plays, "The Regeneration of Margaret" and "The Higher Destiny."

The new state capitol building at Madison, Wisconsin, was used for several scenes in "Power," a three-reel Essanay play, in which **Sydney Ainsworth** plays the role of the governor. Madison is Mr. Ainsworth's home town.

Marshall Neilan, Selig actor and director, is only twenty-four years old. At present he is playing the title role and directing "The Prince Chap" at the company's Chicago studios.

The entire Mississippi National Guard participated in the scenic action for "The Crisis," at Vicksburg.

Ida Damon of St. Louis, the girl who won the "Million Dollar Mystery" moving picture contest last season, was married recently to **Arthur Painter,** after considering one thousand seven hundred and forty-two suitors who corresponded with her because of her contest victory.

The National Cinema Syndicate, Inc., has just purchased the World's rights to the official Panama-Pacific Exposition negatives from E. M. Asher, who recently acquired the rights to these negatives from the Exposition Players Corporation. Messrs. E. H. Kaufmann and S. M. Krellberg, executives of the National Cinema Syndicate, Inc., announce that they will market the pictures in serial form. This being the first attempt to market scenic educational pictures in this manner.

A transaction of importance is reported by the Sun Photoplay Company, which has announced the recent sale of its great five-reel feature, "A Woman Wills," to the Pioneer Feature Film Company.

The territory covered includes the state of New York, Greater New York and New Jersey.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-19	A Misunderstood Boy	Biograph	1,000
D	6-19	Social Pirates, No. 13	Kalem	2,000
C	6-19	Otto's Legacy	Lubin	1,000
T	6-19	The Selig-Tribune, No. 49	Selig	1,000
D	6-19	The Reprisal	Selig	3,000
C	6-19	Stung	Vitagraph	1,000

Tuesday.

D	6-20	The Reformers	Biograph	1,000
D	6-20	Out of the Ruins	Edison	3,000
D	6-20	The Girl at the Curtain	Essanay	2,000
	6-20	The Beggar and His Child	Kalem	1,000

Wednesday.

D	6-21	The Pied Piper of Hamelin	Edison	1,000
C	6-21	The Fable of "The Undecided Brunette"	Essanay	1,000
	6-21	That Lovely Widow	Kalem	1,000

Thursday.

D	6-22	Love Is Law	Lubin	1,000
T	6-22	The Selig-Tribune, No. 50	Selig	1,000

Friday.

C	6-23	Her Great Invention	Kalem	1,000
D	6-23	The Ancient Blood	Knickerbocker	3,000
C	6-23	For Better or Worse	Vim	1,000
	6-23	Curfew at Simpton Center	Vitagraph	1,000

Saturday.

D	6-24	A Little Volunteer	Essanay	3,000
	6-24	The Mysterious Cipher	Kalem	1,000
C	6-24	Persistency	Lubin	
D	6-24	Taking a Chance	Selig	1,000
	6-24	Would You Forgive Her?	Vitagraph	3,000

Monday.

D	6-26	The Unwelcome Guest	Biograph	1,000
D	6-26	Social Pirates, No. 14	Kalem	1,000
C	6-26	No Place Like Jail	Lubin	1,000
T	6-26	Selig-Tribune, No. 51	Selig	1,000
D	6-26	The Sacrifice	Selig	3,000
C	6-26	The Race for Life	Vitagraph	1,000

Tuesday.

D	6-27	The Southerners	Edison	3,000
D	6-27	The Voice in the Wilderness	Essanay	2,000
C	6-27	Title Not Reported	Kalem	
D	6-27	Out of the Flotsam	Lubin	2,000

Wednesday.

D	6-28	Title Not Decided	Edison	
C	6-28	Vernon Howe Bailey's Sketch Book of St. Louis	Essanay	1,000
D	6-28	The Lotus Women	Kalem	5,000
C	6-28	When Opportunity Knocked	Kalem	1,000
D	6-28	A Fair Rebel	Biograph	3,000

Thursday.

D	6-29	The Return of John Boston	Lubin	3,000
T	6-29	Selig-Tribune, No. 52	Selig	1,000
C	6-29	Better Halves	Vim	1,000

Friday.

C	6-30	Setting the Fashion	Kalem	1,000
D	6-30	The Head of the House	Knickerbocker	3,000
C	6-30	For Value Received	Vim	1,000
C	6-30	Losing Weight	Vitagraph	1,000

Saturday.

D	7-1	The Regeneration of Margaret	Essanay	3,000
D	7-1	The Engineer's Honor	Kalem	1,000
C	7-1	Edison Bugg's Invention	Lubin	500
C	7-1	Under a Barrel	Lubin	500
D	7-1	The Girl of the Gulch	Selig	1,000
D	7-1	The Lily and the Rose	Vitagraph	3,000

V. L. S. E. Program

6-12	That Sort	Essanay	5,000
6-26	Kernel Nutt in Mexico	Vitagraph	1,000
6-19	The Man Behind the Curtain	Vitagraph	5,000
6-20	Hearst-Vitagraph, No. 49	Vitagraph	1,000
6-23	Hearst-Vitagraph, No. 50	Vitagraph	1,000
6-26	Winifred, the Shop Girl	Vitagraph	5,000
6-26	The Valiants of Virginia	Selig	5,000
6-19	Kernel Nutt Flirts with Wife	Vitagraph	1,000

Mutual Program

Monday.

D	6-19	The Gentle Conspiracy	American	2,000
D	6-19	The Secret of the Submarine, No. 7	American	2,000

Tuesday.

C	6-20	Ruffhouse	Vogue	1,000

Wednesday.

T	6-21	Mutual Weekly, No. 77	Mutual	1,000
C	6-21	The House on Hokum Hill	Beauty	1,000
S	6-21	See America First, No. 41	Gaumont	700
T	6-21	Kartoon Komics, No. 41	Gaumont	300

Thursday.

D	6-22	The Criminal Thumb	Gaumont	3,000

Friday.

D	6-23	A Modern Knight	Mustang	2,000
C	6-23	Jerry's Elopement	Cub	1,000

Saturday.

D	6-24	A Siren of the Jungle	Centaur	2,000

Sunday.

C	6-25	The Day's Work	Beauty	1,000
C	6-25	The Iron Mit	Vogue	1,000
T	6-25	Reel Life	Gaumont	1,000

Monday.

D	6-26	The Fate of Dolphin	American	2,000
D	6-26	The Secret of the Submarine, No. 8	American	2,000

Tuesday.

C	6-27	A Safe Loss	Vogue	1,000

Wednesday.

T	6-28	Mutual Weekly, No. 78	Mutual	1,000
C	6-28	When Adam Had 'Em	Beauty	1,000
T	6-28	See America First, No. 42	Gaumont	700
S	6-28	Kartoon Komics, No. 42	Gaumont	300

Thursday.

D	6-29	Tangled Skeins	American	3,000

Friday.

D	6-30	The Demon of Fear	Mustang	2,000
C	6-30	Jerry's Big Haul	Cub	1,000

Saturday.

D	7-1	A King o' Make Believe	Centaur	2,000

Sunday.

C	7-2	The Gink from Kankakee	Beauty	1,000
C	7-2	Just for a Kid	Vogue	1,000
T	7-2	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	6-19	"Wanted, A Husband"	Nestor	1,000
D	6-19	Peg o' the Ring, No. 8	Universal	2,000

Tuesday.

D	6-20	The False Part	Gold Seal	2,000
D	6-20	The Grip of Crime	Big U	1,000
C	6-20	His Picture	Imp	1,000

Wednesday.

D	6-21	The Scarlet Mark	Victor	2,000
C	6-21	The Jailbird's Last Flight	L-Ko	1,000
T	6-21	Animated Weekly, No. 25	Universal	1,000

Thursday.

D	6-22	Behind the Secret Panel	Imp	3,000
C	6-22	The Young Sleuths	Powers	1,000

Friday.

C	6-23	The Heart Recker....Imp	1,000
D	6-23	The Rosary....Rex	1,000
D	6-23	What Could the Poor Girl Do?....Nestor	2,000

Saturday.

D	6-24	The Ghost of the Jungle....Bison	2,000
C	6-24	The Fall of Deacon Stillwaters....Joker	1,000

Sunday.

D	6-25	The Fool....Rex	2,000
C	6-25	Dirty Work in a Beanery....L-Ko	1,000
D	6-25	The Rogue With a Heart....Laemmle	1,000

Monday.

C	6-26	The Browns See the Fair....Nestor	1,000
D	6-26	Peg o' the Ring, No. 9....Universal	2,000

Tuesday.

D	6-27	The Jackals of a Great City....Gold Seal	2,000
C	6-27	The Toy Soldier....Rex	1,000
D	6-27	Peggy and the Law....Imp	1,000

Wednesday.

D	6-28	God and the Baby....Big U	1,000
C	6-28	Pirates of the Air....L-Ko	2,000
T	6-28	Animated Weekly, No. 26....Universal	1,000

Thursday.

D	6-29	The Human Cactus....Laemmle	2,000
C	6-29	Twice at Once....Big U	1,000
C	6-29	Sammy Johnsin, Magician....Powers	500
E	6-29	Children's Paradise....Powers	500

Friday.

C	6-30	Blind Man's Buff....Imp	2,000
D	6-30	Muggins....Victor	1,000
C	6-30	Such Is Life in China....Powers	1,000

Saturday.

D	7-1	The Money Lenders....Bison	1,000
	7-1	No Release This Week....Powers	
C	7-1	Bashful Charley's Proposal....Joker	1,000

Sunday.

D	7-2	The Sting of Conscience....Rex	3,000
C	7-2	Baseball Bill, No. 1....Laemmle	1,000
	7-2	No Release This Week....L-Ko	1,000

Miscellaneous Features

Prohibition....Prohibition Film		5,000
My Country First....Terriss Film		6,000
The Pursuing Vengeance....Unity Picture Corporation		5,000
Her Husband's Wife....Ivan Film		5,000
Charlie Chaplin's Burlesque on Carmen....Juvenile Film		2,000
Casey's Dream....Reserve Photoplays		1,000
The World War in Kidland....Juvenile Film		1,000
A Chip Off the Old Block....Juvenile Film		1,000
Chip's Elopement....Juvenile Film		1,000
Chip's Backyard Barnstormer....Juvenile Film		2,000
Chip's Rivals....Juvenile Film		1,000
For Sale—a Daddy....Juvenile Film		1,000
How Britain Prepared....Patriot Film		5,000
The Zeppelin Raids on London and the Siege of Verdun....Kemble Film		
Civilization....Thomas H. Ince		8,000
The Fall of a Nation....National Drama		
Casey's Kids....Reserve Photoplays		1,000
The Jockey of Death....Signet Flms		5,000

Bluebird Photo-Plays, Inc.

5-8	The Gilded Spider	5,000
5-15	Elusive Isabel	5,000
5-22	A Son of the Immortals	5,000
5-29	Naked Hearts	5,000
6-5	The Eye of God....Bluebird	5,000
4-16	The Great Problem	5,000
6-19	The Three Godfathers....Bluebird	5,000
6-26	Shoes....Bluebird	5,000

Fox Film Corporation

Released Week of

Mar. 27	A Wife's Sacrifice	5,000
Apr. 3	Blue Blood and Red	5,000
Apr. 10	Slander	5,000
4-17	A Modern Thelma	5,000
4-24	A Man of Sorrow	5,000
5-1	Blazing Love	5,000
5-8	The Eternal Sapho	5,000
5-15	Sins of Men	5,000
5-22	Battle of Hearts	5,000
5-29	The Spider and the Fly....Fox	5,000
6-5	Hypocrisy....Fox	5,000
6-17	East Lynne....Fox	5,000
6-12	A Woman's Honor....Fox	5,000
Apr. 24	The Man of Sorrow	5,000

International Film Service, Inc.

6-13	Hearst International News Pictorial, No. 47	1,000
6-16	Hearst International News Pictorial, No. 48	1,000
6-20	Hearst International News Pictorial, No. 49	1,000
6-23	Hearst International News Pictorial, No. 50	1,000
6-26	The Mysteries of Myra, No. 10	2,000
6-27	Hearst International News Pictorial, No. 51	1,000
6-29	Hearst International News Pictorial, No. 52	1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain....Kleine		5,000
Feb. 9	When Love Is King....Kleine		5,000
Feb. 9	The Martyrdom of Philip Strong....Edison		5,000
Feb. 16	The Scarlet Road....Kleine		5,000
Feb. 23	At the Rainbow's End....Edison		5,000
Mar. 1	The Mishaps of Musty Suffer....Kleine		10,000
5-22	Gloria's Romance....Kleine		40,000

Metro Features.

Released week of

5-15	Symphony in Coal....Metro-Drew		1,000
5-22	One On Henry....Metro-Drew		1,000
5-22	Notorious Gallagher....Metro		5,000
5-29	The Jones' Auto....Metro-Drew		1,000
5-29	The Scarlet Woman....Metro		5,000
6-5	Dorian's Divorce....Metro		5,000
6-12	The Masked Rider....Metro		1,000
6-26	The Flower of No Man's Land....Metro		5,000

Mutual Master-Pictures.

Released week of

4-20	Master Shakespeare, Strolling Player....Thanhouser		5,000
4-24	The Conscience of John David....Centaur		5,000
4-27	The Stain in the Blood....Signal		5,000
5-4	Lying Lips....American		5,000
5-1	The Quality of Faith....Gaumont		5,000
5-8	The Overcost....American		5,000
5-8	Her Father's Gold....Thanhouser		5,000
5-15	The Isle of Love....Gaumont		5,000
5-18	The Courtesan....American		5,000
5-22	Nancy's Birthright....Signal		5,000
5-26	The Reclamation....American		5,000
5-29	The Man From Manhattan....American		5,000
6-1	Other People's Money....Thanhouser		5,000
6-5	Whispering Smith....Signal		5,000
6-8	Soul Mates....American		5,000
6-12	The Inner Struggle....American		5,000
6-15	Abandonment....American		5,000
6-19	The Wasted Years....Centaur		5,000
6-26	The Sign of the Spade....American		5,000

Paramount Features.

Released week of

6-5	The Evil Thereof		5,000
6-5	Paramount-Pictographs Weekly Magazine....Paramount		120
6-5	Visiting the Sultan of Sulu....Paramount-Burton Holmes		1,000
6-8	The Making of Maddalena....Morosco		5,000
6-12	The Penal Colony of Palawan....Paramount-Burton Holmes		1,000
6-12	Paramount Pictographs Weekly Magazine....Paramount		1,000
6-12	Silks and Satins....Famous Players		5,000
6-15	Destiny's Toy....Famous Players		5,000
6-19	The Clown....Lasky		5,000
6-19	Paramount-Pictographs Weekly Magazine....Paramount		1,000
6-22	Colonel Heeza Liar and the Bandits....Paramount-Bray		1,000
6-22	Susie Snowflake....Famous Players		5,000
6-26	Paramount-Pictographs Weekly Magazine....Paramount		1,000
6-26	The World's Great Snare....Famous Players		5,000
6-29	The American Beauty....Pallas		5,000
6-29	Bobby Bumps' Fly Swatter....Paramount-Bray		1,000

Pathe.

Released Week of

6-26	The Iron Claw, No. 18....Pathe		2,000
6-26	Who's Guilty, No. 8....Pathe		2,000
6-26	Pathe News, No. 52....Pathe		1,000
6-26	Pathe News, No. 53....Pathe		1,000

Red Feather Productions.

Released Week of

5-15	A Youth of Fortune		5,000
5-22	Half a Rogue		5,000
5-29	The Iron Hand....Red Feather		5,000
6-5	The Madcap....Red Feather		5,000
6-12	What Love Can Do....Red Feather		5,000
6-19	The Man From Nowhere....Red Feather		5,000
6-26	It Happened in Honolulu....Red Feather		5,000

Triangle Film Corporation.

Released week of

4-30	The Beggar of Cawnpore....Kay-Bee-Triangle		6,000
5-7	The Good Bad Man....Fine Arts-Triangle		5,000
5-7	The No-Good Guy....Kay-Bee-Triangle		5,000
5-28	Mr. Goode, the Samaritan....Fine Arts-Triangle		5,000
5-28	The Market of Vain Desire....Kay-Bee-Triangle		5,000
6-11	Sorrows of Love....Kay-Bee-Triangle		5,000
6-11	Reggie Mixes In....Fine Arts-Triangle		5,000
6-18	An Innocent Magdalene....Fine Arts-Triangle		5,000
6-18	The Dividend....Kay-Bee-Triangle		5,000
6 25	A Wild Girl of the Sierras....Fine Arts-Triangle		5,000
6-25	The Apostle of Vengeance....Kay-Bee-Triangle		5,000

World Features.

Released week of

5-1	The Twin Triangle....Equitable-Balboa		5,000
5-8	Her Maternal Right....World		5,000
5-15	Sudden Riches....World		5,000
5-22	Tangled Fates....World		5,000
5-29	The Other Sister....World		5,000
6-5	The Woman of It....World		5,000
6-12	The Crucial Test....World		5,000
5-29	Fate's Boomerang....World		5,000
6-5	His Brother's Wife....World		5,000
6 12	Perils of Divorce....World		5,000
6-19	La Boheme....World		5,000
6-26	What Happened at 22....World		5,000

Brief Stories of the Week's Film Releases

General Program

The Unwelcome Guest—Biograph—June 26.—Featuring Mary Pickford, W. Chrystie Miller, Jack Pickford and Claire McDowell. The miserly wife hoards the money which she receives from her husband and when she dies its hiding place remains a secret. The son is advised of his mother's death and is informed that unless he gives his father a home the old man will have to go to the poorhouse. This the son and his wife are unwilling to do, but to avoid scandal they consent to take him in. About this time a little girl from the workhouse comes to the son's home, she having been engaged to do the housework. Upon the old man's arrival at the home of his son, he is made to feel that he is unwelcome. He and the little girl, being treated most unkindly by the son and his family, run away, and by a peculiar turn of conditions the son is made to regret the persecution to which he had subjected his father

No Place Like Jail—Lubin—June 26.—Featuring Davy Don. Michael Finnigan is locked up by Patrick Brogan for making love to his daughter. Finnigan makes his escape and arriving home sits down on the back steps to regain his breath, and Mrs. Finnigan sitting by the window on Brogan's lap spies him and orders Brogan to club Finnigan on the top of the head when he enters. Mrs. Finnigan and Brogan plan an elopement and leave a note to this effect on the table. Finnigan, when he recovers, finds the note and writes his answer on the opposite side announcing his suicide. Mrs. Finnigan sees Brogan flirting with a pretty nurse and goes back home to destroy the note. Mrs. Finnigan discovers the note and weeping bitterly she darkens the house, lights a few candles, drapes her supposed dead husband's picture in mourning and invites a few neighbors in. Finnigan enters the house unnoticed, routs out an old sheet and after placing it over his head walks into the parlor. They rush from the house, while his wife crouches in the corner of the room terrified. Finally he removes the sheet, explains it all to her and then rushes into her outstretched arms, assuring her he will never do anything to cause his arrest.

The Sacrifice—(Three Reels)—Selig—June 26.—Featuring Eugenie Besserer, Guy Oliver and Harry Mestayer. A review appears elsewhere in this issue.

The Voice in the Wilderness—(Two Reels)—Essanay—June 27.—Featuring Francis X. Bushman, Irene Warfield and Gerda Holmes. A young author decides to spend a few months in a small village where he can work without distraction. His butterfly wife accompanies him unwillingly. Strolling in the woods he stumbles over a small precipice. The sculptress, also seeking quietude, finds him and takes him to her cabin where she nurses him for weeks until he regains his senses. His wife gives him up for dead and returns to the city to take over her uncle's estate. Against his possible return, however, she places a note in a jug explaining her departure and leaves it with the storekeeper. The sculptress purchases the jug and finds the wife's note. Herself in love with the author, she hides the paper and he believes his wife has deserted him. Finally he discovers the note and hurries to the city only to see through a window his wife being married to another man. He returns to the wilderness with the sculptress.

Out of the Flotsam—(Two Reels)—Lubin—June 27.—Featuring L. C. Shumway, Dorothy Barrett, George Routh and Melvin Mayo. Henry Buckley, president of the Winton State Bank, is under the control of one Gerald Barker, who uses his power over Buckley to compel him to use his influence to make Frances, Buckley's daughter, become his wife. She agrees to this in order to save her father, but as the wedding day approaches she sickens of her intended sacrifice and disguised in male attire she runs away and tries to "beat" her way on a freight train. She is thrown off, however, and her ankle is injured. Bob Harrison, one of a band of crooks, who wants to break away from the gang and live an honest life, runs across Frances, whom he takes to be a boy, and befriends her. When he discovers her sex, he determines to care for her until she is able to be about. Barker, who has been taking money from the bank vault with which to speculate, loses heavily and when he learns of Frances' disappearance he is unable to cover his embezzlement and plans to have the bank looted. This plan, however, is frustrated by Bob, who, learning of the plan to rob the bank, does the job himself to help Frances. She returns home and Bob, brought to the realization of his better self through thoughts of Frances, returns the money to the banker and is given a chance to make good.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

A Fair Rebel—(Three Reels)—Biograph—June 28.—Featuring Charles Perley and an all-star cast. Steve Monteith and Ezra Mason, upper class men, and Bill Bronson, a plebe, are chums and room-mates at West Point before the Civil War. Steve leaves for his home in Virginia and shortly after the Civil War breaks out and Steve, now a major, and his father a general, leave with the Confederate troops. Mason, now a colonel in command of the Union forces, makes his headquarters at the Monteith home and falls in love with Clairette, Steve's sister, much to the disgust of Captain DePerrin, her cousin, who wants her to marry him. Through DePerrin Mason is made a prisoner and when Clairette learns of his perfidy she assists him to escape, but in so doing she is wounded by DePerrin. Thinking he has killed her he commits suicide and after the war Mason returns to the South and Clairette accepts his proposal.

Vernon Howe Bailey's Sketch Book of St. Louis—Essanay—June 28.—St. Louis has been pictured in motion picture drawings with unusual care by this artist. During the exposition there Bailey, then a newspaper artist, received a commission to produce drawings for 22 full pages within three days. With hardly any sleep in the 72 hours he was able to deliver the drawings of the exposition on time. This stands as one of the greatest achievements in newspaper art work. In picturing this city for the screen he has handled a topic with which he is thoroughly familiar. Not the least feature is his reproduction of those quaint sections of the city which have furnished settings for scores of novels since Civil war times. This release shares a reel with western scenic.

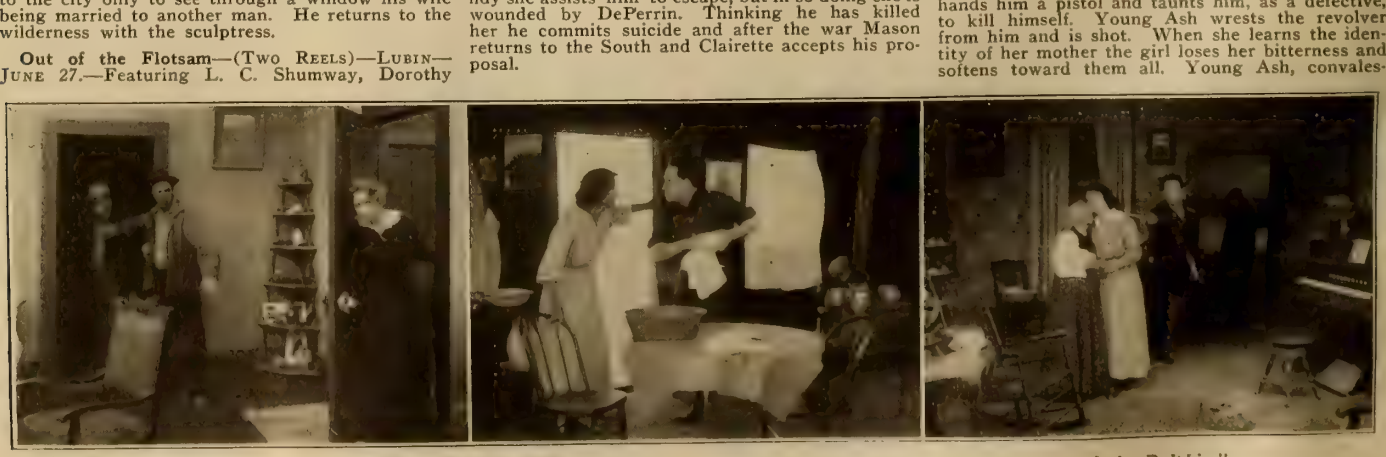
The Return of John Boston—(Three Reels)—Lubin—June 29.—Featuring George Routh and Golda Madden. A review appears elsewhere in this issue.

Better Halves—Vim—June 29.—Featuring Babe Hardy and Billy Ruge-Plumb is likely a jellyfish in the hands of his masterful wife, while little Runt is the boss of his house. Finally Fatty is inflamed by his little pal's sarcasm and he returns home full of new-found courage, bound to cast off his shackles. Mrs. Plumb likewise educates Mrs. Runt and proves to her that woman should be lord of the manor. In the final clash, our two would-be conquerers find that in theory the female may be the weaker vessel, but in practice, never.

The Head of the House—Knickerbocker—(Three Reels)—June 30.—Jean Kelly, a reporter, is outside the seashore home of Lynn Morril when a burglar enters. Scenting a story, she waits. Morril surprises the burglar, notes that the man resembles him, and changes places with him—for his aunt and cousin Lillian, whom he dislikes, are coming on a visit. The new watchman fires a shot at Morril and he flees, dragging Jean with him. Hard pressed, he boards his motor-boat. The girl jumps overboard and he tries to rescue her. They are cast upon a small island, from which they later escape on a raft. Reaching home, they find the masquerading burglar in disgrace. He makes a quick exit, and Lynn introduces his fiancée to the guests.

For Value Received—Vim—June 30.—For a good reason Ethel tells Jabbs that their engagement is at an end. She also tells him that she will marry the first man she meets. Pokes happens to be the latter individual, and for a considerable sum of money he is persuaded to become Ethel's wife in name only. It is not long before Pokes' behavior makes Ethel sorely rue her move. Next comes Jabbs with his explanation, which Ethel is now only too glad to accept. The two former lovers rid themselves of Jabbs in a very permanent way.

The Regeneration of Margaret—(Three Reels)—Essanay—July 1.—Featuring Warda Howard. Shortly after the death of her husband Mrs. Chanler's daughter is born. She is defective and when Dr. Ash calls in the eminent surgeon, Dr. Belknap, that expert persuades the mother there are enough defectives and leaves the baby to die. Dr. Ash believes he can save her, however, and operates successfully. As the child was believed dead he takes her into his own home where she grows up with his son, William. She becomes a nurse and Dr. Belknap, now the husband of her mother, and who is stricken with paralysis, is her patient. Knowing he once left her to die she hands him a pistol and taunts him, as a defective, to kill himself. Young Ash wrests the revolver from him and is shot. When she learns the identity of her mother the girl loses her bitterness and softens toward them all. Young Ash, convales-



New American dramas. From the left, "The Abandonment," "The Demon of Fear" and "The Fate of the Dolphin."



Powerful Vitagraph dramas. Left to right, Edith Storey in "Winifred, the Shop Girl," Robert Edeson in "Fathers of Men," and Lucile Lee Stewart in "The Destroyers."

cent, is delighted to learn she is not his sister and that they can marry.

Under a Barrel.—LUBIN—JULY 1.—Featuring John Edwards. Shine, a tramp, rising from his downy bed and making his toilet from nature's fountain, feels like a drink so repairs to the nearest saloon. Being short of the price he begs the saloon keeper for the love of humanity to please oil his in'ards. In response to such an appeal he is thrown out on his ear. But there is more than one way to get a drink free, so he finds his way into the cellar of the saloon and with the aid of some tools he manages to make first class connections to the liquor barrels of the saloon above. Now finding that he is unable to dispose of all the stock at hand he invites two of his cronies to participate. After taking several champagne bathes they have quite a little smoker. That proves to be their downfall, for the smoke issuing from the cellar window attracts the attention of the fire department. A general confusion takes place in which the suffragettes honor the tramps for destroying the liquors in the saloon.

Edison Bugg's Invention—LUBIN—JULY 1.—Featuring Babe Hardy and Raymond McKee. The chief of Tyretown Fire Department has a bunch of pinochle players for a crew. They get so much interested in the game that he has to go up and remind them that the alarm has sounded. Edison Bugg gets an idea. He rigs up a counterweight and ropes all the chairs. When he presses a button the counterweight is released and the chairs are jerked from under the pinochle players. It works fine and Edison gets his sweetheart to bring her friends down to see it perform. She comes with a whole bunch of girls. The other firemen find out and poor Edison is crowded into the discard, even with Rose. The iron enters his soul. He presses the button. Coming on the scene of chaos they pounce on him and beat him up, but there is an interruption. The chief has been smoking under the counterweight. They go to his rescue and once more Edison gets his reward.

The Girl of Gold Gulch—SELIG—JULY 1.—Featuring Tom Mix and Eugenie Forde. Jack Wallace, who drives the stage coach, is in love with Irene Bolton, daughter of the storekeeper. Ned Wilson, a schemer, also is in love with Irene, knows that Bolton has paid a deposit on Dick Mullen's mining claim, and secretly sends his henchmen to investigate the value of the mine. They return with the report that the mine is very valuable. Wilson sends Mullen a note stating that if Bolton does not show up with the money at the appointed time, he will buy the mine and Mullen agrees.

Irene Bolton leaves with the money for the claim. Wilson has tampered with the stage coach and there is a breakdown. Jack Wallace discovers Wilson's plot, sends Irene on ahead, who defeats Wilson in a race to Mullen's home, where Irene receives the deed to the claim.

Selig-Tribune No. 47—JUNE 12.—Lord Kitchener, England's war minister, is drowned when the cruiser Hampshire is sunk by a mine or submarine, London, England; the barge Bucentaur is launched at Manchester, Mass., to be used in the water festival at the opening of the new school of technology at Cambridge; U. S. coast artillery target practice; five thousand suffragettes march in steady downpour of rain for a mile and a half to the Coliseum, where members of the resolutions committee were meeting to consider their cause, Chicago, Ill.; Charles D. Hilles, chairman of the National Republican committee, under whose guidance both Republicans and Progressives battled to nominate their candidate, Chicago, Ill.; troop of the First cavalry, Illinois National Guard, turns out in an effort to stimulate enlistment of the National Guard of the country, Chicago, Ill.

Selig-Tribune No 48—JUNE 15.—Oriental merchandise valued at $2,000,000 is destroyed, San Francisco, Cal.; dancing nymphs dare pneumonia when on the rocky cliffs of Senator Lodge's estate they stage their interpretation of the courtship of a prehistoric South Sea Islander, Nahant, Mass.; five thousand Knights Templar pass in review before Lewis M. Rounds, borough president of Brooklyn, and William F. Elmendorf, grand commander of the Knights of the State of New York, Brooklyn, N. Y.; Battery E, 5th U. S. artillery, under command of Captain Smith, arrives at El Paso, Texas, detrains and goes into camp in suburbs of the city; ninety thousand persons see Dario Resta in a Peugeot win second annual auto derby at an average speed of 98.7 miles per hour for 300 miles, Chicago, Ill.; Charles E. Hughes, the Republican nominee for President, and his daughter, are photographed by Selig-Tribune cameraman on Saturday following nomination.

Never Again—VIM—JUNE 22.—Featuring Babe Hardy and Billy Ruge. Not to be thwarted at any point, Plump and Runt board the same boat upon which their sweethearts are being rushed off to Spain by their parents. In Spain, Plump and Runt fall in love with a Spanish dancer and so also does the girl's father. The girls and their mother decide to make the faithless men pay for their folly. However, the punishment of the male members of the party is automatic, for it seems that the dancer is already married and blessed with six children. Mother and the girls are on hand to witness the disillusionment of father and the boys.

For Better or for Worse—VIM—JUNE 23.—With Walter Stull and Robert Burns. Jabbs, the chief of police, uses his authority against his rival Pokes, and thus wins the girl. Later, when Jabbs and his wife are having their home renovated, a strike of paperhangers is called and thus the home of the newlyweds is left en deshabille. Pokes, now out of a job, is sent with another man as a strikebreaker to finish the papering. When Jabbs and his wife return and see the wrecked state of their once beautiful home the arrows of vengeance fly thick and fast in Pokes' direction.

Mutual Pictures

The Fate of Dolphin—(TWO REELS)—AMERICAN—JUNE 26.—Featuring Harry Von Meter, George Field, Ed Coxen and Lizette Thorn. A review appears elsewhere in this issue.

Secret of the Submarine—(TWO REELS)—AMERICAN—JUNE 26.—Featuring Juanita Hansen and Thomas Chatterton. A review appears on page 1448 of the issue of June 24.

A Safe Loss—VOGUE—JUNE 27.—Featuring Rube Miller. Arthur Travares, a dishonest clerk, has been taking money from the firm and making false entries on the books. One day when he pockets money received from a client, the stenographer spies him, as does Rube, the janitor. She demands that he go fifty-fifty with her and he agrees. The office boy catches them in the act of taking money from the safe and they leave the money and return to the outer office. The office boy puts the money in the vault and later he is locked in the vault by the stenographer and Art, who take the cash box, thinking the money is in it. Rube and a crook, however, escape with the safe and when the boss returns from lunch trouble starts, but in the end everything turns out well.

When Adam Had 'Em—BEAUTY—JUNE 28.—Featuring John Sheehan, Carol Halloway, John Steppling, Mary Talbot and Al. Santell. Mr. O. Graidy loved his little evenings at the club, while wife rather liked him to stay at home, and his little jaunts were the cause of much worry on her part. Mrs. Marle called on Mrs. O. Graidy and offered some unusual advice. She suggested that Mrs. O. Graidy join the "Serpent-Cult," a mysterious clan ruled by Serius Roma, who gave her a demonstration of crystal-globe-gazing that quite surprised her, especially when the crystal spoke and told her that the man she could best charm was her husband She goes home and awaits hubby's homecoming. When he arrives she comes into the living room wild and starey eyed. Hubby thinks she has gone insane but when he sees the booklet the whole thing is cleared. He pacifies his wife into believing that he was falling for her charms, but finally a compromise is effected and hubby agrees to give a few of his evenings at the club if wifie would cease the charming stuff and leave serpents to their own wiles.

Tangled Skein—(THREE REELS)—AMERICAN—JUNE 29.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

The Demon of Fear—(TWO REELS)—MUSTANG—JUNE 30.—Featuring Anna Little, Jack Richardson, Queenie Rosson and Frank Borzage. James Oliver, who has a delicate wife about to become a mother, is told by the family physician that he must not become engaged in any physical encounter or get hurt in any way or it would kill her. Soon thereafter Oliver encounters a rough fellow of the town and is insulted by him and forced to fight or acknowledge himself a coward. Oliver admits cowardice. They all jeer at him, but an old man, a quiet spectator of the scene, tells the following story. He tells the story of a young man who had a feeling of fear born in his physical being. He met a girl, Anna, with whom he fell in love and married. Later, living by the sea, a dreadful storm arises and she sees two fishermen wrecked and clinging to rocks. She urges her husband to save them, but he hangs back afraid. She goes to their rescue herself, but before reaching them her boat capsizes and she is cast helpless into the waves. With superhuman courage he plunges in, rescues her and then with a mad desire to earn her praise he saves the two men. When he returns to Anna's side again he finds her dead. As the old man finishes his story the loafers, interpreting its meaning, file out one by one after the stranger had told his own heart story to prove his point.

Jerry's Big Haul—CUB—JUNE 30.—Featuring George Ovey. In this comedy, Jerry, as usual, gets into trouble with everybody, but, not as usual, he comes out on top after the seething waters have receded. He has a fine chance to get back at Hank, who has thrown him out of his boarding house and he has the latter arrested as a crook. Then, the closing scene shows Papa, the strong-box owner, with his daughter on one knee and Jerry on the other, giving them consent to marry as well as access to the money box.

The King O' Make-Believe—(TWO REELS)—CENTAUR—JULY 1.—Featuring Crane Wilbur and Mae Gaston. This story concerns itself with the deliverance of a crippled girl from the persecutions of her guardian and his son. The guardian being Justice of the Peace, marries Hope by force to his son. But the end is not yet, for Hope's champion, a "movie" actor, comes to her rescue, the brutal husband meets an untimely death and all ends happily, with the restoration to health of the crippled girl.

Just for a Kid—VOGUE—JULY 2.—Featuring Paddy McQuire and Ben Turpin. Bungling Bill and Bloggie, two lovable rogues, read in the paper that a prize of $50,000 is offered by the leading newspapers in the city for the most perfect baby. They see one Moon and his wife just returning home and enter their home with their child and Bill schemes to kidnap the child and engages Moon in conversation while Bloggie enters the house through the entrance at the rear. Entering the parlor Bloggie discovers Mrs. Moon struggling with a burglar, who after flooring Bloggie makes his escape through the front door. Moon and Bill, who are thrown down by the burglar, enter the house and while Moon is trimming Bloggie for loving his wife, Bill escapes with the child. Bloggie, fleeing from the ire of Moon, steals a baby carriage which contains a pickaninny. The police are told of the situation and a merry chase ensues for the missing children.

Universal Program

Peg o' the Ring—(Episode 9)—June 26—Featuring Grace Cunard and Francis Ford. In this episode Peg and Dr. Lund come as near to death, perhaps, as they ever will. The ruffians shut the door of a freight car in which Peg and the young doctor are and push them out upon a trestle in the path of an onrushing train. The doctor finally forces an entrance in the end of the car through a window used for air and thus they escape into the stream below just before the inevitable collision.

The Browns See the Fair—Nestor—June 26.—With Neal Burns and Betty Compson. It has been so long since Harry Brown has had a vacation that when he takes wife and children to the San Diego fair he hardly knows how to demean himself. He starts flirting with a pretty girl, but one of his children tells Mamma all about it. The pretty girl's lover discovers her duplicity and there ensues a chase all around the fair, with the lover and Harry's wife in pursuit. Then at the wife's stern command the happy family sets sail for home immediately.

Jackals of a Great City—(Two Reels)—Gold Seal—June 27.—Featuring Harry Carey. Tom is in love with Leila. The latter's grandmother, not liking his timid advances, shows him a diary in which the writer states that the man who is to marry her must take her by sheer force. The diary is really the grandmother's but Tom thinks it is Leila's and arranges his campaign accordingly. A white slave gang is maneuvering to get Leila and both she and Tom are unconsciously thrown into its meshes. Tom's valiant behavior does win over the girl, although he believes he has taken a terrible misstep when he learns who owns the diary.

Peggy and the Law—Imp—June 27.—With Harry Benham and Edith Roberts. Stanley Rose intends to foreclose the mortgage on his property, but when he discovers the beautiful maiden living there he becomes more lenient. Many humorous and interesting situations lead up to the climax, when the two young people decide to marry and live on the property together.

The Toy Soldier—Rex—June 27.—A toy maker dreams that in putting one of his toy soldiers through his tricks he breaks him. He appeases his furious employer by offering to take the place of the toy. Accordingly he is sent to the home of the purchaser, where he distinguishes himself by checkmating some burglars. This wins the gratitude of the household and they forgive him his deception.

God and the Baby—Big U—June 28.—Featuring Zöe Durea. In order to save his daughter by sending her to a different climate, Rock, after trying every honest method, resorts to a theft. His little daughter writes a note to God begging him to arrange for the trip. The miraculous way in which Rock uncounsciously becomes the outwitter of two thugs, puts a touching end to the picture.

Pirate of the Air—L-Ko—June 28.—Featuring Alice Howell and Fatty Voss. The proprietor of the Crowing Rooster Inn has stolen an airship model from the War Department, which he keeps in his workship. A Secret Service agent tries to get the head waitress to tell about the aeroplane in the garret, but she refuses. Later she has a dream in which she tries to secure the model with the assistance of the Secret Service man and some local cops. She awakens after a perilous trip through the air, chasing the bandits, who have escaped in a fast aeroplane.

Twice at Once—Big U—June 29.—With Ernie Shields and Marcia Moore. Through some unlucky incidents Ernie finds himself engaged to two girls at once. He tries to elude one of these ladies, who is exceedingly fat, and thereby starts an avalanche of trouble in which the janitor, the other girl and a mysterious gentleman in a black hat participate. All kinds of terrible things come to pass and the result is utmost confusion.

The Human Cactus—(Two Reels)—Laemmle—June 29.—With Rupert Julian, Elsie Jane Wilson and Douglas Gerrard. It is the theory of Henry Roylance, a sociologist, that ladies and gentlemen are made and not born. In order to prove his theory to Dr. Smead, who believes just the opposite, Roylance takes into his home a girl brought up in the slums and finally makes a perfect lady out of her. Dr. Smead, who has closely watched all the developments, agrees with Roylance. The girl then returns to her family and a condition almost unbearable to her, but, just as she is being turned out by her father, Dr. Smead arrives and asks the girl to come to his home and make a gentleman out of him.

The Children's Paradise—(Split Reel)—Powers—June 29.—This picture first sets about to show how the children of the New York lower East Side live, eat, play and sleep, and then, in contrast it gives views of the way poor children are cared for at the Christian Herald Home at Nyack-on-the-Hudson. Three thousand enjoy a ten days' outing here every year. On the same reel is:

Blind Man's Buff—(Two Reels)—Imp—June 30.—With Matt Moore and Jane Gail. Mr. Livingston is mistaken by a young girl for the blind man to whom she is to apply for the position of attendant. Livingston decides to keep up the deception, but he is finally discovered and Jane leaves in a fury. Later Livingston is stricken blind in earnest and Jane comes to care for him. The story ends happily with the man's recovery and his reunion with Jane, whose pique at her lover's former act has to be duly appeased, however.

Such Is Life in China—Powers—June 30.—This is a combination of Hy Mayer cartoons and travel pictures, which go to make a travel comedy. Among the things shown, with comic comments in the form of cartoons, are Chinese architecture, the jinrikisha contrasted with the auto, market scenes, restaurants, theater interiors and the plying of the different trades.

Muggins—Victor—June 30.—With Norbert Myles and Gretchen Lederer. A wealthy society girl marries a farmer but in time tires of the common life and returns to her former life in the city, taking her child. She becomes intimate with some young doctor and neglects her child, Muggins, who finally becomes ill. At a very serious point in his illness the child's father feels that Muggins needs him and comes to the city house. The child then is the means of bringing the farmer and his wife to a new understanding.

Sammy Johnsin, Magician—A very original comedy cartoon by Pat Sullivan.

The Money Lenders—(Two Reels)—Bison—July 1.—Featuring Marie Walcamp and Lee Hill. In order to raise money to save himself from disgrace, John Murray is about to sell his daughter to Hickman Bruce. He first, however, resorts to dishonest means to raise the funds, which, when Bruce discovers them, uses as a lever to force Murray. The murder of Bruce by an enemy and the freeing of Howard, the girl's lover, by the murderer's dying statement, follow.

Bashful Charley's Proposal—Joker—July 1.—With Gale Henry and William Franey. Charley finds it most convenient to have a twin brother who can do his proposing for him. The brother's price is $5,000, and he deserves it, for the narrow escape he has when the widow tries to force him to marry her causes him much anguish. The widow and the minister finally come upon Charley himself, whom they think they have been pursuing all the time, and thus Heine is able to escape to his own sweetheart.

Baseball Bill—(Chapter 1)—Laemmle—July 2.—Featuring Billy Mason. Bill, the star player on the Town Picks team, is forced to be absent for a while from the inter-village championship game because his unfeeling father, a confectioner, makes him deliver ice cream. Finally, however, Bill arrives at the ball field and revives the spirits of his team. The former manager of a circus proposes to Bill that he accompany him to one of the larger towns, where he will have opportunity to develop his ability. Because of parental interference Bill loses his girl, but there are chances of his winning fame for himself in the future.

The Sting of Conscience—(Three Reels)—Rex—July 2.—Featuring Doris Pawn. Gavin McDonald is a lover of the wilderness. He marries a girl from the city, who, in a moment of weakness, elopes with a member of the Northwestern Mounted Police, McGraw. Both she and McGraw, however, regret their act and return to right wrongs. But it is too late, for McDonald has moved with his child to other parts, while McGraw's wife refuses to forgive him his part in the affair. The latter dies not long after. Years later fate brings McGraw's daughter and McDonald's son together and the story closes with their happiness after many exciting situations.

Universal Animated Weekly No. 24—June 14. Thousands march in one of Preparedness parades which are sweeping the country, St. Louis, Mo.; cold water don't daunt girl as city opens new public pier, Chicago, Ill.; famous statue illuminated by searchlights from battleship Michigan, New York harbor, N. Y.; Major General Wood reviews 1,100 students in new regiment, Harvard Stadium, Mass.; flowers on river honor men who died at sea for country, Detroit, Mich.; American Liberty Day draws throngs of Germans and Austrians, Sheepshead Bay, N. R.; view of Germany's high sea fleet; 30 hurt and one killed when flimsy wooden cars trap victims, New York City; the Artensis, from Norway, runs ashore in storm, Sea Side Park, N. J.; Imperial Palace where Yuan-Shih-Kai died, Middle Lakes, China; cartoons by Hy Mayer.

Universal Animated Weekly No. 25—June 21. Nation's Chief marches for Preparedness for first time in U. S. history, Washington, D. C.; General Li, vice-president, becomes president upon death of Yuan-Shih-Kai, Middle Lakes, China; impressive ceremony marks transfer of colors to 120th Battalion, starting overseas, Hamilton, Ontario; last honors for General Gallieni, whose "Taxi army" saved city, Paris, France; superdreadnaught Pennsylvania made part of navy, Norfolk Navy Yard, Va.; army veterinarians inspect horses' teeth and give antitoxin to cavalry steeds; President gives diplomas to Military Academy graduates, West Point, N. Y.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Shoes—(Five Reels)—Bluebird—June 26.—Featuring Mary MacLaren, as Eva Meyer, a poverty stricken girl who after months of resistance sells herself for a pair of shoes. Harry Griffith, Mrs. Witting, Jessie Arnold and William Mong complete the cast. Lois Weber produced the picture.

Fox

East Lynn—(Five Reels)—William Fox—June 19.—Featuring Theda Bara. A review appears elsewhere in this issue.



Near-future Essanays. Left to right, "According to the Code," "The Secret of the Night," and "Power."

International

Hearst-International News Pictorial No. 47—JUNE 13.—Charles Evans Hughes, Justice of United States Supreme Court, is nominated for President by the Republican National Convention, Chcago, Ill.; monster coast defense guns protecting the west shore of the United States against aggression by way of the Pacific Ocean are fired to show their efficiency, San Francisco, Cal.; after being christened the big oil tank steamer Scofield is sent down the greased ways into San Francisco Bay, San Francisco, Cal.; after two-hour battle with an unidentified bandit who had barricaded himself in an abandoned boat-house, a squad of police win the fight and retrieve the body of the daring outlaw who fought until killed by a police bullet, San Francisco, Cal.; elevated train on the Third Avenue Line crashes into a string of cars and one man is killed and eleven others hurt when the wooden cars are shattered by the impact, New York, N. Y.; latest fashions; cartoons by Tom Powers.

Hearst-International News Pictorial No. 48—JUNE 16.—Dario Resta wins the Chicago motor journey, leading a field of dare-devil drivers in the pursuit of $30,000 in cash prizes, Chicago, Ill.; President Wilson addresses Military Academy cadets and presents diplomas to 124 members of the 1916 graduating class, West Point, N. Y.; Charles E. Hughes, Republican presidential nominee, is besieged by reporters at his home in the national capital, Washington, D. C.; Democratic National Convention opens to endorse the present administration, St. Louis, Mo.; Colonel Theodore Roosevelt is stricken with a painful attack, due to old injury, when he appears on steamship pier to greet his son Kermit, just back from Panama, New York, N. Y.; President Wilson leads and reviews parade of 65,000 advocates of preparedness down Pennsylvania avenue on the National Flag Day; latest fashions.

The Mysteries of Myra—(TWO REELS)—INTERNATIONAL—JUNE—Ninth chapter, entitled "The Invisible Destroyer." Reviewed elsewhere in this issue.

Kleine

Gloria's Romance No. 7—(TWO REELS)—GEORGE KLEINE—JULY 3—"The Harvest of Sin." Featuring Billie Burke. A review appears elsewhere in this issue.

Metro

The Purple Lady—(FIVE REELS)—METRO—JUNE 19.—Ralph Herz is supported by a cast which includes Irene Howley. The story is an adaptation of the play of the same name. Produced by Rolfe Photoplays under the direction of George A. Lessey. Reviewed elsewhere in this issue.

Mutual Masterpictures

Sign of the Spade—(FIVE REELS)—AMERICAN—JUNE 26.—Featuring Allan Forrest and Helen Rosson. A review appears elsewhere in this issue.

The Wasted Years—(FIVE REELS)—HORSLEY—JUNE 19.—Produced by Horsley and starring Crane Wilbur. George Broadwell directed. Reviewed elsewhere in this issue.

Paramount

Destiny's Toy—(FIVE REELS)—FAMOUS PLAYERS—JUNE 15.—Louise Huff is featured in this story by John O'Brien, who directed the production. Reviewed elsewhere in this issue.

The American Beauty—(FIVE REELS)—PALLAS—JUNE 29.—Featuring Myrtle Stedman. Martin Ellsworth, a wealthy American, with his young wife and baby, are returning from a trip to Newfoundland when the liner becomes wrecked and they become separated from their child, who is picked up by Cleave, a fisherman, and adopted. The adopted daughter grows up as Ruth Cleave and later becomes the model of Paul Keith, a wealthy young American painter, who is in a contest with several painters to paint his national type of beauty. He names his painting "The American Beauty" and it is awarded first prize. The nationality of Ruth is challenged, however, and cannot be established, and Keith's picture is disqualified. Lorimer, a patron of art and beautiful women, becomes infatuated with Ruth and entices her to come to his luxurious studio with the promise of employment. Paul Keith hears of the appointment and rescues her, and then the realization that he loves Ruth comes to him, but because of her lowly station in life refuses his offer of marriage. At this time Ruth's own father, an art patron, through "The American Beauty" finds her and established in her new station of life she becomes Paul's wife. Elliott Dexter, Howard Davies, Jack Livingston, Adelaide Woods and Edward Ayers complete the cast. Wm. D. Taylor directed the picture.

Paramount Pictographs — JUNE — "Taming a Green Lion" is the heading under which the first scenes appear. This touchy work is shown in all its detail. The scientific way in which the professional tamer goes about his task shows that he has made a thorough study of the animal's proclivities. Next comes something which will delight the hearts of all zealous golfers, "Golf Demonstrated by Alec Smith." Some extremely "pretty" shots are made by this famous golfer and a little instruction is also given. Views of interest taken at the Wistar Institute of Anatomy and Biology in Philadelphia and pictures of the seething 1916 crowds at Coney Island complete a decidedly interesting offering. G. W. G.

Imperial Berlin—JUNE—This release of the Burton Holmes Travelogue series concerns itself mainly with the architectural and civic beauty of the city of Berlin, Germany. The scenes are photographed from excellent vantage points, setting them off to great advantage. The Kaiser and his "war chiefs" are shown in all their resplendency. Not many travel pictures of the same length have as much of educational and historical value as does "Imperial Berlin." G. W. G.

Pathe

Pathe News No. 48—JUNE 14.—Charles Evans Hughes, Republican nominee for the presidency, arrives to open up his campaign headquarters, New York, N. Y.; Mr. Sam Hughes, Prime Minister to Australia, inspects Commonwealth troops who were wounded in Gallipoli, London, England; at the Verdun front; only the metal framework is left of a German Zeppelin set on fire and brought down by shells from the Allied warships, Saloniki, Greece; one killed and a score injured when two elevated trains collide, New York, N. Y.; graduates of Old Nassau return to their Alma Mater to celebrate the annual alumni reunion, Princeton, N. J.; patriotic women plan to put their Preparedness ideas to a test and open a military training camp exclusively for girls, San Francisco, Cal.; fishing in the North Sea is now a very dangerous occupation and trawlers sometimes wonder if they have caught a mine in their net, Bergen, Norway; three twin aerial spreaders are used on wireless towers instead of the ordinary type to better withstand the weight of ice in winter, Portland, Ore.

Pathe News No. 49—JUNE 17.—Troops of the Allied Nations are enthusiastically cheered as they march in celebration of the recent Russian successes, Marseilles, France; the giant, 32,000-ton Pennsylvania, is placed in commission at the Portsmouth Navy Yard, Norfolk, Va.; latest fashions; roses in riotous profusion are seen in the tenth annual festival of the "City of Roses," Portland, Ore.; Elks give an automobile outing to thousands of children in Passaic and Paterson Orphan Asylums, Passaic, N. J.; Washington, D. C., celebrates National Flag Day as President Wilson leads an army of citizens, sixty thousand strong, in a great Preparedness demonstration; Dario Resta wins the 300-mile International Auto Derby, smashing all records for the distance, Chicago, Ill.; President and Mrs. Wilson arrive in their private yacht, Mayflower, to attend commencement exercises at the country's military academy, West Point, N. Y.

Luke's Society Mixup—PATHE ROLIN—JUNE 26.—In this comedy Harold Lloyd as Luke is seen as a chauffeur's assistant. His wealthy employer's party promises nothing but failure because the violinist who was to appear fails to show up. Luke's style of haircut gives the hostess an idea and she presses him into service. To avoid real disaster he bandages his hand and announces his inability to perform. For the rest, his actions are a bit out of place in the drawing room and finally it is decided that he himself is entirely out of place and he is not gently helped out of the place.

Our Lobster Supply—(SPLIT REEL)—PATHE—JUNE 26.—An educational. This picture was made under the supervision of the U. S. Bureau of Fisheries. The government maintains three lobster culture stations. Nearly 200,000,000 eggs are hatched yearly. These views were taken at the Boothbay, Maine, station, and show how the eggs are obtained, hatched and the young are cared for. On the same reel with:

Perak—the Protected—PATHE—A scenic of this British protectorate in the Malay Peninsula. On the west coast of the Peninsula, Perak is rich in mineral resources.

The Iron Claw—(TWO REELS)—PATHE—Chapter seventeen, entitled "The Vanishing Faker." Reviewed elsewhere in this issue.

Who's Guilty?—(TWO REELS)—PATHE—Produced by Arrow with Tom Moore and Anna Nilsson in the leading roles. This, the seventh release, is entitled "Truth Crushed to Earth" and it is a strong, interesting drama, with a powerful moral. Reviewed elsewhere in this issue.

Red Feather

It Happened in Honolulu—(FIVE REELS)—RED FEATHER—JUNE 26.—Featuring Myrtle Gonzalez and Val Paul. Larry Crane, in partnership with his father, is in love with Mabel Wyland, but her mother favors Lord Percy. In an effort to force Lord Percy on her daughter, Mrs. Wyland plans a trip to Honolulu. Mabel begs Larry to come along, but he meets with such opposition from his father that he decides to remain at home. Mabel promises her mother that she will marry Lord Percy, and fearing that she will be forced into the ceremony against her will she sends a telegram to Larry. Larry has another interview with his father, who tells him to take $5,000 and go, but not to return. Larry takes the money and leaves. Velie, cashier of the firm, seeing a way to steal without being caught, appropriates all the cash of the firm and blames Larry. Mr. Crane dispatches a detective to arrest Larry and bring him back, but upon landing Larry manages very cleverly to elude the detective long enough to marry Mabel. In the meantime Larry's father discovers the identity of the real thief and wires the detective to release Larry, who is forgiven by his father and by his mother-in-law.

Triangle Program

Casey at the Bat—(FIVE REELS)—TRIANGLE-FINE ARTS—JULY 2.—A comedy based on the famous baseball poem. DeWolf Hopper is Casey. Reviewed elsewhere in this issue.

The Deserter—(FIVE REELS)—TRIANGLE-INCE—JULY 9.—A drama laid in the West in the '49 period, with Charles Ray in the feature part. The story is by Richard V. Spencer and Thos. H. Ince. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Those Who Toil—(FIVE REELS)—LUBIN—JUNE 5.—Featuring Nance O'Neil. A review appears elsewhere in this issue.

The Man Behind the Curtain—(FIVE REELS)—VITAGRAPH—JUNE 19.—A Vitagraph-Blue Ribbon Feature, with Lillian Walker as the girl who is involved by circumstances in a murder mystery. Reviewed elsewhere in this issue.

The Valiants of Virginia—(FIVE REELS)—SELIG—JUNE 26.—Featuring Kathlyn Williams. A review appears elsewhere in this issue.

SOUTHWESTERN NEWS

BY WM. NOBLE,

Special correspondent for MOTOGRAPHY

The Yale Arcade, Kansas City, Missouri, has been closed. The house is a pioneer of Kansas City and was opened by Carl Mensing in 1898.

C. S. Eno will open a new moving picture house at Bazine, Kansas, in the near future.

R. O. Proctor has resigned the management of the General Exchange at Kansas City, Missouri, to accept the management of the Metro Film Corporation service at Chicago. Mr. Porctor's successor has not as yet been appointed.

The New Liberty Theater, with 450 seating capacity, has been opened at Butte, Montana, and will show feature pictures only.

The Majestic Theater at Enid, Oklahoma, has discontinued vaudeville and will show pictures exclusively.

Manager O. A. Bandy, of the Mystic Theater at Pittsburg, Kansas, has been charged by the Kansas censors with exhibiting immoral shows. A test case has been set down for trial.

W. S. Baldridge has taken over the new Strand Theater at Arkansas City, Kansas, and will show Bluebird features and Universal program.

Charles E. Raymond has been appointed manager for the International Film Service, at Kansas City, Missouri, and will have special charge and direction of "The Mysteries of Myra" serial pictures.

The Princess Theater at Salina, Kansas, has closed for the summer.

SOME NEW THEATERS

Alabama

Majestic Amusement Company, capital stock $6,000, paid in $5,000; headquarters Birmingham. Officers, Joseph Smolian, president; L. Block, secretary, and A. Roobin, treasurer.

Delaware

A charter was filed in Dover at the State Department for the Felber Film Company of Pittsburgh, Pa., to manufacture moving picture films, lantern slides, etc. The capital is $50,000, and the incorporators are John E. Fitzgerald, John Costello and J. B. Felber, all of Pittsburgh, Pa.

Wilmington may have a first-class picture house erected on the site of the old Avenue theater.

Illinois

Sam Wilhelm has rebuilt his airdome on Main street, Prairie City, and is in readiness for the summer.

The Idle Hour and Star Theaters in St. Charles are now under the management of Bryant & Kramer.

Waukegan's new motion picture house, the Academy, which has been under construction for months, has been opened to the public. The spacious lobby is decorated in colors, with one wall covered with a reproduction of the old Waukegan Academy which stood for fifty years on the spot where the theater now stands, and on the other end of the lobby a painting of the local harbor and lighthouse. Interior decoration is confined to stucco work, with moldings and copings of great beauty. The building is fireproof throughout, with concrete floor, sloping so that every seat in the house has an unobstructed view of the screen. There is no stage. A balcony, with boxes, furnishes a place for parties. Music is furnished by a pipe organ. George K. Spoor is owner.

Indiana

The appointment of a receiver for the People's Amusement Company, which operates three motion picture theaters in Indianapolis, was asked in a suit filed in Superior Court, Room 3, by Daniel G. Scheible, treasurer of the company. He alleges the company recently sold one of the theaters for too small an amount, that the company is insolvent with debts of about $25,000, of which about $3,000 now is due. The company has an authorized capital of $50,000.

Iowa

Holger Christensen recently sold his theater in Soo City and purchased the Princess at Janesville, Minnesota.

A. G. Ferriss has sold the Happy Hour Theater in Cherokee to B. Siske and W. James.

The Lyric Theater, Orange City, has been sold to J. Richards of Humboldt, Nebraska.

Harper has a new picture show.

The Orient Theater has been opened in Oskaloosa by McConnell & Houser.

Goodell Brothers opened their new picture show in Lansing, June 7. Herman Haas is manager.

Drake & Walker have spared no pains in erecting one of the finest Air Domes located on High avenue west, Oskaloosa. It is seated with comfortable chairs. Four reels of pictures at 5 and 10 cents.

Kansas

The Princess Theater, one of the oldest picture shows in Salina, closed its doors June 1. This was announced at the council meeting and they agreed to refund the unused portion of the license—seven months. The theater closed at the order of the fire marshal because the wiring in the theater was defective. Joseph Duncan was the proprietor.

John Tackett has made improvements in the old airdome at the corner of Eighth and Maple streets, Coffeeville. A new floor and a steel moving picture booth have been installed.

The Lyric Theater in Concordia has been entirely remodeled and has changed its name to the Iris. George Beach is proprietor.

Michigan

Clara Kimball Young Productions, Detroit, $200,000; motion picture productions, etc.; stockholders, Harry I. Garson, C. C. Beals, Edward Butcher.

Minnesota

The new scenic theater in Hastings has been opened by Mrs. Strehlow & Son. The building was reconstructed and it is now modern and fireproof. It has a seating capacity of 430 and is prettily decorated and well ventilated.

The Emerson Theater in Minneapolis has been purchased by George A. Calvert.

J. F. Frana has disposed of his theater at Bird Island and has purchased the Cozy Theater at Long Prairie, formerly conducted by P. H. Tallman.

J. J. Gaffney of Morris has opened the Strand Theater in Glenwood.

Miss Florence Corkery and Mrs. Marion Harkins are now in charge of the Lyric Theater in Hibbing.

An addition is being built to the Princess theater at Grand Marias.

Jordan will have a modern motion picture house. Henry Thielvolt of Sanborn began building operations last week.

Licenses were granted to the Lake Amusement Company for a motion picture theater at 1543 University avenue, St. Paul, and to Joseph Friedman for a picture house at 1595 Selby avenue.

Montana

A contract has been awarded Dave M. Anderson of Bozeman for the erection of a new theater building in Three Forks by E. C. Waddell, manager of the Ruby theater. The building will be two stories high, devoted to stores and offices. In the rear of the stores on the first floor will be a moving picture theater to be ready for occupancy October 1.

Work has been started on the moving picture theater to be erected in Hinsdale.

Work has been commenced on E. C. Waddell's new theater building in Three Forks, the contract having been let to contractor Dave M. Anderson of Bozeman. The building will be one story and will house two store rooms and the moving picture theater.

Missouri

Woods & Weaver's moving picture theater in New London was destroyed by fire.

Nebraska

Oakdale now has an airdome.

The Lyric theater in David City is being extended forty-eight feet and a new front installed. The theater will be very cozy and pleasant when the improvements are completed. William McGaffin is owner.

The new Dundee Theater in Omaha has been opened. It is very attractively decorated and cost $25,000. It is located at Fifty-first and Underwood and is managed by A. C. Hartman.

The seating capacity of the Gem theater in Gothenburg has been enlarged.

A deal was closed whereby F. C. Inhelder disposed of his moving picture show in Wisner to Brisben Brothers of St. Edward, and they will take possession July 1. The new proprietors are young men with a number of years experience in this line and come well recommended. They will make Wisner their home.

P. G. Armbus, of the Pastime theater in Gering, is getting his new theater building well under construction. The building will be located about a block north of his present quarters. It will be 28x125 feet in size, with a 16-foot ceiling, inclined floor, and a stage 18x21 feet in size. Four commodious dressing rooms will be conveniently placed under the stage. Mr. Armbus says the building will be strictly modern in every way. He expects to have it ready for occupancy by August 1.

New York

George Van Alstyne has resigned his position as manager of the New Glove theater in Gloversville and has leased for a long term of years the Pontiac theater, Saratoga Springs, which he will conduct as a vaudeville theater.

Continental Sales Display Corporation, Manhattan, general advertising business, motion pictures, devices, etc.; capital, $1,000,000. Incorporators, T. J. Leavens, 120 Broadway; J. D. Livingston, 111 Broadway, New York city; J. F. Tilley, 526 30th street, Washington, D. C.

Through the generosity of Mrs. Coonley Ward, a moving picture machine has been permanently installed in Village Hall, Wyoming, and exhibitions will be given each Saturday evening at 8 o'clock beginning Saturday, June 10.

The New York Civilization Feature Film Company, Inc., exhibit motion picture, "Civilization;" capital no par value; begin business with $10,000; T. H. Ince, M. Herman, A. H. Woods, 236 West 42d street.

Marcus Loew has acquired the unexpired lease of the Triangle Film Corporation on the Knickerbocker theater, at Thirty-eighth street and Broadway, New York, and will open the theater shortly thereafter with a vaudeville policy somewhat similar to that presented in other Loew theaters in New York.

Harryman & Crane have taken over the management of the Orpheum Theater at Enid, Oklahoma.

Robbers eluded the police in the heart of the town of Sapulpa, Oklahoma, May 22, and carried away in an automobile from the Yale Theater a safe containing about $600.

Your Music Problem Solved

Join the large happy family of successful exhibitors all over the country who are using the

Fotoplayer

the wonderful instrument especially designed for motion picture work.

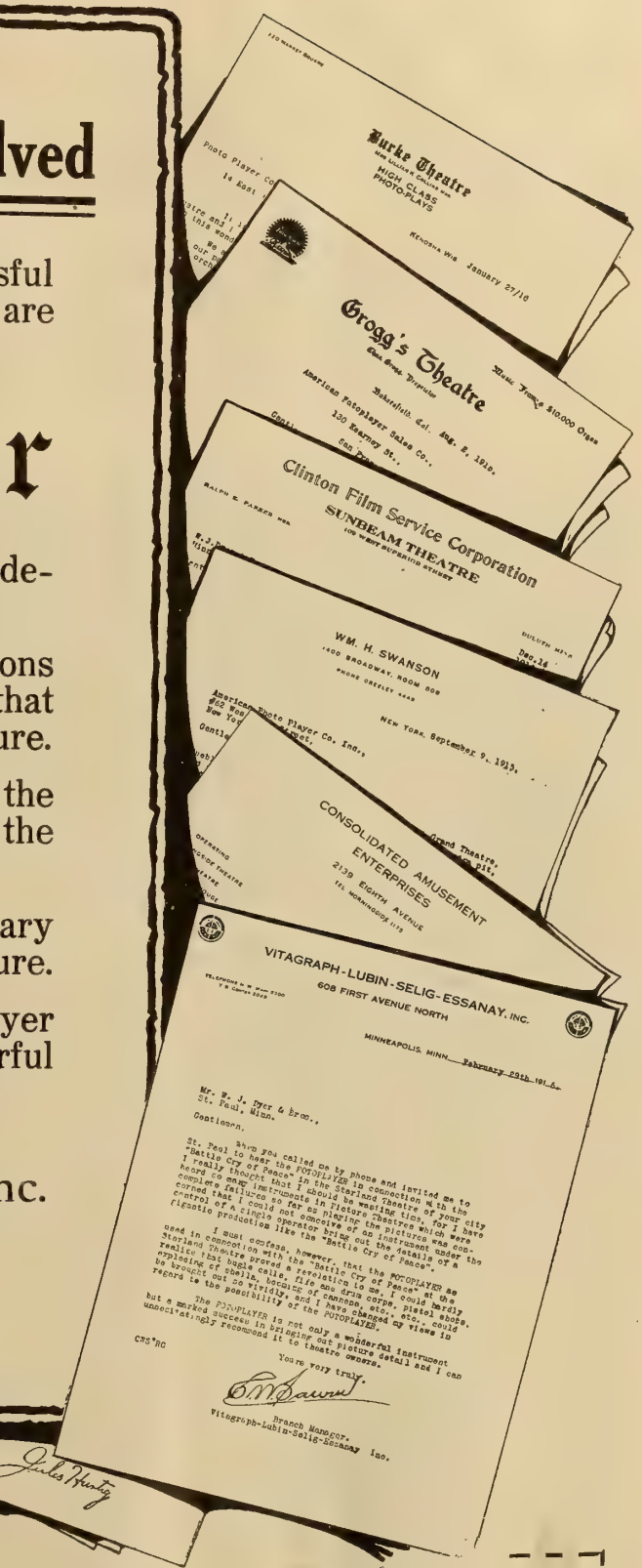
The Fotoplayer will give your patrons beautiful orchestral and organ music that harmonizes at all times with the picture.

The Fotoplayer is an instrument of the highest tonal qualities and is built of the finest material and skilled labor.

Fully equipped with all the necessary traps and effects for following the picture.

Your musician can play the Fotoplayer either by hand or by using the wonderful hand played orchestra rolls.

American Photo Player Co., Inc.
62 West 45th Street, New York



TEAR OFF THIS COUPON AND MAIL US

AMERICAN PHOTO PLAYER CO., Inc.
62 West 45th Street, New York City.

Please send immediately full information and prices of FOTOPLAYER.

.....

.....

SOME NEW THEATERS

The Strand, the new motion picture theater being conducted by Messrs. Hoctor and Herbs, in the village of Philmont, is enjoying large patronage. Performances are held every evening except Sunday and matinees on Wednesdays and Saturdays. Paramount, Metro and V. L. S. E. films are featured.

The Biddle Publishing Co., Inc., Manhattan, printing, publishing, bookselling, manufacturing motion picture films, accessories, etc.; capital, $25,000. Incorporators, C. C. Metzler, E. Swain, 50 Broad street; T. R. Horton, 239 West 39th street, New York city.

Wertsner Company, Inc., moving picture screens, mounting maps, lithographs, $100,000; F. M. Bennet, A. G. and C. S. Wertsner, Delanco, N. J.

Orpheus Amusement Company are owners of the moving picture theater which will be erected at 16th street, Brooklyn. It will be 87x47 feet, gravel roof, and cost $5,090.

John F. Augar & Company have been granted a permit to erect a building at the corner of Neilson and Arthur streets, Corn Hill, a portion of which will be used as a moving picture theater. The building will be constructed of brick and hollow tile. The theater will seat 515 persons and will be opened September 1.

Ohio

A moving picture machine is to be presented to the Avondale School by the Avondale Improvement Association.

The Holland Feature Film Company, Cleveland, $1,000. Edward Younger, A. C. Teare.

W. D. Heckert, of Tiffin, who recently purchased the Royal theater in Bellevue, is busily engaged giving the play house a thorough cleaning and overhauling. Many improvements will be made and when opened the public will be assured of a first-class picture theater.

The Ceramic theater in East Liverpool has been opened after extensive improvements and during the summer months will show high-class pictures.

Oklahoma

Manager Berry of the Empire airdome and theater in Altus has arranged to show feature pictures.

Examinations for moving picture operators will be held in Oklahoma City within the next ten days under the direction of the board of examiners composed of Tom H. Boland, Jack Peyton and W. S. Hanson. Under the terms of the ordinance recently enacted operators must serve six months' apprenticeship before being eligible to take the examination.

Pennsylvania

A new theater building, which will also contain apartments, will be erected in Conshohocken in the near future by S. Vicioli, of Scranton, Pa., who has purchased of James Wood, Sr., a plot of ground at 17 E. First avenue.

Theater building, alterations and additions, 1632 Market street, Philadelphia, for Regent theater. Smith-Hardican Company estimating. The Hoffman Company, architects.

Frank G. Stewart is estimating on alterations to the Coliseum theater, Market, near Fifty-ninth street, Philadelphia, planned by the Hoffman Company, architects.

Work on the extension to the Gem theater in Williamsport is progressing rapidly, but it will be some time before it will be ready for occupancy. The extension will be forty-four feet long and thirty feet wide and will contain a stage twenty-four by thirty feet, two dressing rooms, waiting room and a large exit leading to the alley. Manager Johnson is installing a new arc system to his picture machine that will greatly improve the lighting of the pictures on the screen.

South Carolina

H. G. Cushman is erecting a modern picture show building and auditorium on his lot on Main street, Conway. When completed this will be one of the most comfortable and convenient buildings of its kind in the Pee Dee. He purposes installing one of the very latest moving picture outfits that can be had and is completing arrangements to secure the best films obtainable.

Tennessee

It is authentically announced that the C. D. Mitchell building, located at 626-628 Market street, Chattanooga, is to be the site of the new picture theater to be constructed by the Signal Amusement Company. The building is to be made over and when completed will seat approximately 1,500 persons. Plans are to be prepared by Clarence T. Jones, a Chattanooga architect, who will make an excursion through several northern cities to inspect the most modern arrangements and ornamentations used in picture houses.

The first building in Chattanooga to be erected for a moving picture show has been opened. The new house was constructed by T. S. Wilcox upon a long-time lease with a concern backed by Atlanta capital, and is exclusively for colored patrons. The new house, known as the Lincoln, is located at Ninth and A streets and is as near fireproof as it is possible, being almost entirely of brick and concrete.

Texas

The Lyric theater in Jefferson was destroyed by fire June 6.

Wisconsin

The Peal Amusement Company has secured a permit for a moving picture theater to be erected at Fourteenth avenue and Mitchell street, Milwaukee, at a cost of $24,000.

The Cozy theater in Rhinelander has been opened.

The Orpheum theater in Watertown will be opened two days a week during the summer.

FOR SALE—Fine motion picture and vaudeville house drawing from 150,000 population. Average attendance 5,000. Yearly receipts about $120,000. Other rentals from property will average $10,800. This year will show clear over $75,000. Located in live town in Missouri. 35,000 people pass location every day. At present showing six shows per day, seven show days a week. Present attendance five and ten cents—five cents matinees and ten cents after 6 p. m. Price of entire property $250,000. A. E. Cowan, Cunningham National Bank, Joplin, Missouri.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

THE *MARCOLA* INCREASES BOX OFFICE RECEIPTS

Thousands in Chicago's great loop hear the Marcola organ daily in competition with instruments that cost hundreds of dollars more.

G. L. Madison, Kozy Theatre, 40 S. Clark St., Chicago, writes: "I have had a Marcola organ for eight months. I have used others but the Marcola is in my house to stay."

Hear the Marcola—and buy it. Price $1200—Extended Payments Arranged. $250 Down—Balance Monthly

MARCOLA SALES COMPANY, Box A, 62 W. Madison Street, Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, JULY 8, 1916 No. 2



WILLIAM RUSSELL WITH AMERICAN-MUTUAL

Paid Circulation of this Edition Exceeds 10,000 Copies

He is no Mollycoddle-

He is a virile, red-blooded, courageous product of the West, saving a mine for the sister of a dead partner. He is a Man of Action and Decision

WILLIAM FOX

Presents

William Farnum

in that
Stirring Story of the Big Outdoors
by Caroline Lockhart

The Man from Bitter Roots

DIRECTED BY OSCAR C. APFEL

FOX FILM CORPORATION

Frank Keenan and Enid Markey in "The Phantom"

Not since the days of the famous "Raffles" has there been a detective story so exciting, so full of adventure, so thoroughly absorbing as "The Phantom," the latest TRIANGLE PLAY, with Frank Keenan and Enid Markey, to be released July 2nd.

Chock full of surprises—abounding with quick action and tense moments—this TRIANGLE PLAY is different from any other in which Frank Keenan has appeared.

So cleverly is the story handled that the most enthusiastic fan won't be able to foretell the final ending. By the time Keenan has changed from Gentleman Thief to Central Office Detective and then to U. S. Secret Service Officer anything seems possible. And when the end is reached you are more surprised than ever at the outcome.

If your patrons enjoy detective plays they certainly will appreciate "The Phantom."

"The Phantom" was one of the first TRIANGLE PLAYS to be made at the new $1,000,000 studio in Culver City, Cal.

Four modern steel and glass studios have already been erected at the new plant which occupies eleven acres, while four more are being planned.

With the latest possible equipment—much of it ahead of the times, this TRIANGLE Studio is now producing photo-plays like "The Phantom" for the benefit of Triangle Exhibitors. As before the policy is to make the best possible pictures regardless of time or cost.

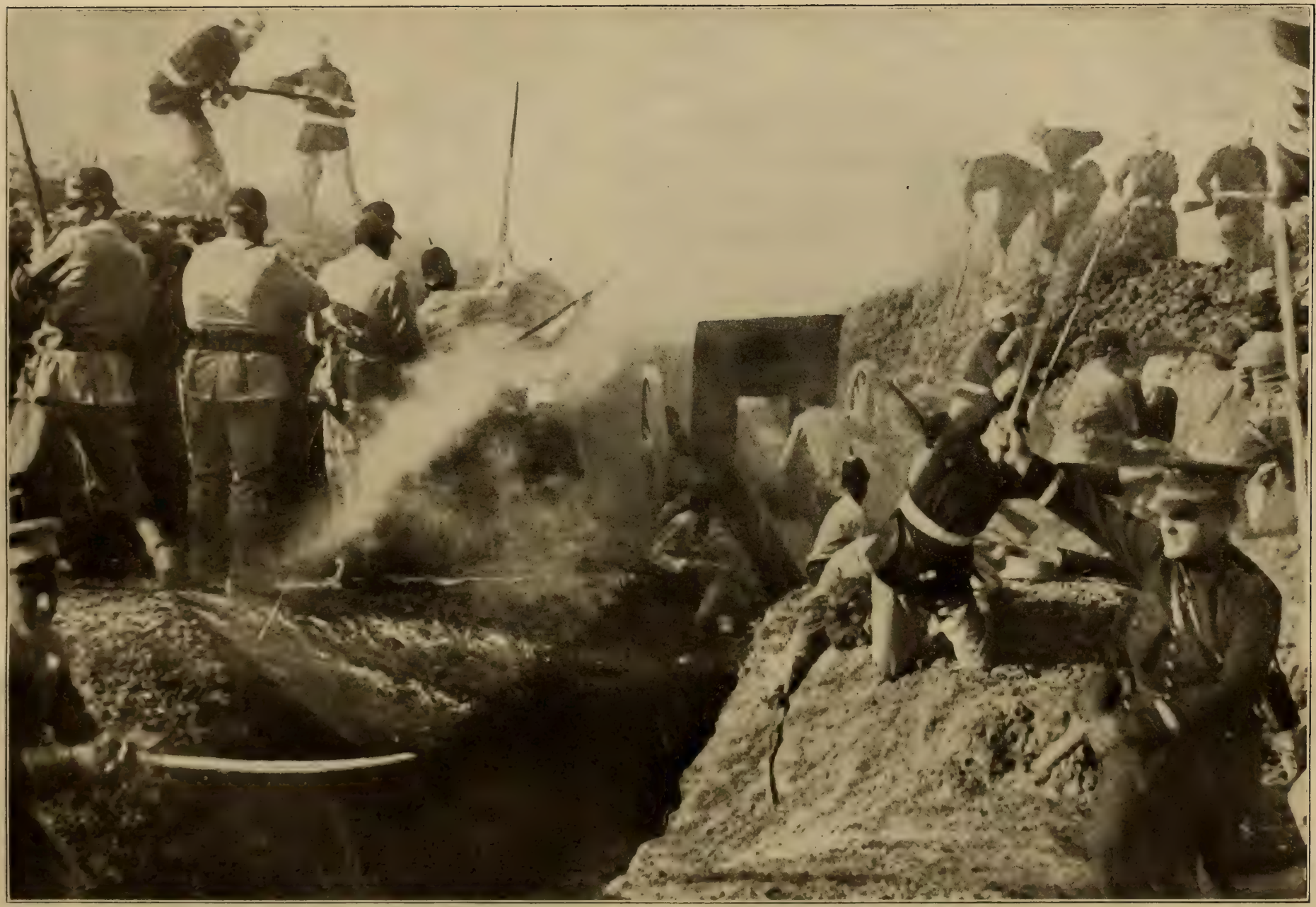
Other TRIANGLE PLAYS to be released at an early date are:

July 9th, Charles Ray, in "The Deserter."

July 16th, William H. Thompson, in "The Eye of the Night."

Every Exhibitor should carefully consider the question of presenting TRIANGLE PLAYS at his theatre. If ***you*** have not received information regarding these motion pictures use the coupon below for information. There is no obligation.

TRIANGLE FILM CORP., 1459 Broadway, N. Y. C.



Thomas H. Ince's mighty spectacle "Civilization" shows modern warfare as it really is.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, JULY 8, 1916 No. 2

Chicago Show to Settle Big Questions

BY NAT S. STRONGE

DELEGATES are starting from their homes to attend the annual convention of the Motion Picture Exhibitors' League of America to be held in Chicago, opening on July 10 next.

This annual convention is the most important ever held.

It is even of more importance than the meeting of six years ago when the League was first formed.

At its formation the organization was an experiment. It has passed through the experimental strata and experience has taught many of the members the necessity for the organization of a stable influential body.

Probably the most important action to be taken by the delegates is to render a decision as to whether or not the film manufacturers and film distributors and film accessory manufacturers shall be taken into the organization.

To make the manufacturers, distributors and accessory manufacturers eligible to membership it will be necessary to amend Secton One of Article Four of the constitution. This section provides that the League is for "exhibitors only."

Owing to the fact that the Board of Trade, organized in New York City, looked upon with suspicion by exhibitors throughout the country because dominated by manufacturers, was a failure it is the consensus of opinion among League members that the Constitution should be so amended as to provide for the membership of manufacturers and accessory men.

The plan now talked of is to pass the amendment, in order to make the three branches of the industry, other than the exhibiting branch, members of the organization. This probably will be done by having two sections to which exhibitors will be eligible to membership in section one and the manufacturing end of the industry in section two.

The individual initiation fee for member exhibitors under the present constitution is $5, and the dues are $10 a year. These are paid into the treasury of the state branch.

The state branches are assessed $35 initiation fee and $2 per year per member for membership in the National League.

In the proposed new manufacturers' section it has been suggested that the initiation fee of manufacturers be $100 and the dues $100 a year, of distributors $100 initiation, and $500 a year as dues, and of accessory manufacturers $100 as initiation, and $50 a year as dues.

In arriving at these figures it has been argued that manufacturers, distributors and accessory manufacturers will represent many units, whereas the exhibitor represents but himself, and owing to this condition it is reasonable to assume that those persons representing the manufacturing end of the business will be anxious and willing to pay a larger initiation fee and larger dues than might be expected from the individual exhibitor.

It has been suggested that the two proposed sections will keep their own working organizations. They will meet as sections and will take action as sections and in case of disagreements, the point at issue will be referred to a grievance committee. This grievance committee shall consist of two manufacturers, two exhibitors and one accessory manufacturer. In case of appeal from a decision of the grievance committee the two sections will meet as a body and as one body will vote on the appeal from the committee decision.

The persons in the fore-front of this movement to combine the manufacturing and exhibiting ends of the business under authority of the Motion Picture League of America, have made a close study of the by-laws and constitution of the National Electric Light Association, probably the most powerful organization in the United States and one which has reached its strength through the co-operation between the manufacturer and the middleman. It is planned to have the amended Constitution and By-laws follow as closely as possible those of the National Electric Light Association.

In connection with the section for the manufacturing end of the industry the argument has been advanced that this section will make unnecessary the proposed trade body now being formed in New York City. It has been argued that to make that trade body a success the Motion Picture Exhibitors' League of America must apply for membership as a body. Leading exhibitors of the country are a unit in declaring that the Motion Picture Exhibitors' League of America is a going concern, whereas the proposed New York organization to date is simply a matter of talk, and for that reason the going body should annex the proposed body rather than have "the tail wag the dog."

Chicago for Permanent Headquarters

Probably the most important action to be taken by the coming convention, after the settlement of the changes in the Constitution and By-laws is the establishment of a permanent headquarters for the League.

William Brandt, executive secretary of the Brooklyn branch of the League, has issued a statement in which he declares that New York City should be the headquarters. His line of argument is that ninety per cent of the executive officers of the producing and releasing companies are in New York City and he seems to think that because

these officers are in New York City the headquarters of exhibitors likewise should be there.

A. P. Tugwell of Los Angeles offers the suggestion that because at least ninety per cent of the films produced are made in Los Angeles and along the Pacific coast the permanent headquarters of the League should be in Los Angeles.

Both gentlemen are sincere in their claims. But Alfred Hamburger, Aaron Jones, Charles J. Schaefer, William Sweeney and hundreds of showmen of the middle west declare that the permanent headquarters should be in Chicago.

In making their claims they do not mention that Essanay produces at Chicago, that William N. Selig likewise produces dramas at Chicago, that S. S. Hutchinson does his work there, that Watterson R. Rothacker leads the world in commercial film making at his Chicago plant, that the American Standard Motion Picture Company is active in Chicago, but they do say that Chicago is so situated geographically that the greater number of members of the League will receive their notifications of League activities twenty-four hours earlier than if headquarters were situated in New York City and approximately three days earlier than if headquarters were located in Los Angeles or any point on the Pacific coast.

The claims of the Chicago men are that it is more necessary to have headquarters at a point where all exhibitors and manufacturers may be reached at approximately the same time than it is that headquarters should be in close proximity with the manufacturing heads of the business.

The showmen of the middle west, while admiring the loyalty of Mr. Brandt to his own locality ridicule his claims that New York City should be the permanent headquarters. They likewise ridicule the claims of the Pacific coast, calling attention to the fact that everything in the producing line is primarily directed from the headquarters of the manufacturing company.

The delegates will be asked to vote on this matter of headquarters and they will find that it is a subject for considerable thought. The Louisiana exhibitor will feel that he is entitled to receive notice of League activities just as rapidly as his fellow exhibitor in New York City receives such a notice. The Minnesota, North and South Dakota, Nebraska, Kansas, Iowa, and Missouri, Arkansas and Mississippi, and as a matter of fact all exhibitors who recognize Chicago as the hub of the United States should feel exactly the same about the matter.

Many of them appear to feel that they will have little difficulty in persuading New York City and Los Angeles that the claim of Chicago as headquarters should be recognized.

Leading exhibitors in the Middle West who are in close touch with the manufacturing end of the business predict that if the League at the coming convention maintains a middle of the road course and names Chicago as League headquarters it will not be a great while before the leading film manufacturers and concerns move their executive offices to Chicago.

It is common gossip among the trade that the two leading distributors in the film business today have been figuring for months on moving their executive offices from New York City to Chicago. The exodus of these two men from the eastern metropolis would practically force the removal of all of the executive offices now located in New York City to the big western city on the shores of Lake Michigan.

MOTOGRAPHY, desiring to be of all possible assistance to exhibitors visiting Chicago, will be glad to make arrangements for hotel reservations. Exhibitors desiring reservations will kindly name the price they desire to pay for hotel accommodations and name the hotel preferred. Visiting exhibitors may have their mail and telegrams addressed in care of MOTOGRAPHY. Every effort will be made to make delivery of these letters and telegrams from MOTOGRAPHY'S booth at the Coliseum.

Convention to Elect Officers

The third question of real importance to come before the convention will be the election of officers. It is acknowledged that the League needs a big man to run its affairs and to give it the standing it should have in the business world.

By the thinking exhibitors it is conceded that the election of a socialist or a hot-head or a man who brags of his conquests over any other branch of the business would be an error. It is conceded that the next president of the Motion Picture Exhibitors' League of America must be an individual with that finely adjusted balance wheel that can bring all branches of the business together.

The ideal selection would be a man who has had experience in all ends of the business. He should be a man who is neither pro-manufacturer or pro-exhibitor, nor anti-manufacturer or anti-exhibitor.

There are three candidates for president:

F. J. Rembusch of Shelbyville, Indiana.

Lee A. Ochs, of New York City.

Fred J. Herrington of Pittsburgh, Pa.

Mr. Rembusch is an exhibitor and a manufacturer. According to his own statements he is an exhibitor first and a manufacturer second, but he believes in peace and prosperity rather than warfare and starvation. He believes that the motion picture business is a five cent business. He believes that there is more money to be made in a million nickels than in a hundred thousand dimes or fifty thousand quarters. He believes that the money to be made in the business should be distributed between the men at present in the business. He believes that some action should be taken to prevent a surplus of competition and the opening of numerous motion picture houses which are doomed to fail before they rent their first film.

Mr. Rembusch says that he has a well-defined plan to prevent the opening of new houses where statistics show these new houses cannot be run on a money making basis. He has not confided this plan to MOTOGRAPHY but if his plan is a success it only can be made such by the co-operation of the manufacturers and distributors.

The Washington authorities recently have ruled that a film distributor may choose his customers. Broadly this rule also means that film distributors or manufacturers may refuse to rent to certain persons the films distributed.

The plan of Mr. Rembusch for the curtailment of competition apparently takes this federal ruling into consideration and he no doubt plans to furnish the distributor and manufacturing companies with the necessary statistics that will keep unhealthy competition out of the film business.

Lee A. Ochs, the avowed candidate from New York City, makes his appeal on the statement that he forced the Board of Trade, during its recent show, to recognize

the exhibitors and to contribute to the exhibitors 50 per cent of the proceeds of that show.

Rumors, unauthenticated, reaching this office would tend to show that there was a large deficit rather than any credit balance after the balance sheet was made up on the New York gathering.

Mr. Ochs also has declared himself as emphatically opposed to any form of the deposit system in the renting of films. In this stand he will find that he is radically opposed by numerous exhibitors throughout the country, many of whom look upon the deposit system as one of the best methods to keep down unhealthy competition. He also will find many exhibitors who feel as he does about the matter.

But it is generally believed that the deposit system is something outside of League business and when the League as a body attempts to dictate to the manufacturer as to whether he will or will not demand a deposit for the fulfillment of contracts, the League is skating on very thin legal ice. In other words, as a combination it is attempting to dictate the rules of another man's business methods.

But Mr. Ochs is an avowed candidate and as such will stand on the platform he has built, which head literally is "exhibitors first, last and all the time."

Fred J. Herrington, president of the League and a candidate for re-election, has said nothing regarding his platform. He stands on his record made since his election at San Francisco one year ago. His record speaks for itself. He has had his trial. If he has been successful and can so shape his course in the next year as to follow the desires of the League members, no doubt he will be re-elected.

If the league members feel that his record does not justify re-election, after the coming convention he will be known as "a former president of the Motion Picture League of America."

The constitution at present provides that the president of the league shall receive a salary of $300 a year and necessary traveling expenses. It has been proposed to eliminate this salary and to make the presidency of the League such an honorable office that the leading men of the business will seek it. To the leading men of the business the $300 is of no consequence.

But in lieu of paying this small salary to the president the present plan is to appoint an executive secretary who shall be in charge of the League's headquarters and who shall receive a living salary.

It has not been decided finally whether the office of executive secretary will be appointive or elective. It may be that the leaders of the movement will leave this appointment to the president but this is not thought to be wise, as the consensus of opinion appears to be that the executive secretaryship should be an office for a term of years and should not change with each administration.

Sweeney Has Clear Track

The only name mentioned for executive secretary is that of William J. Sweeney of Chicago. Mr. Sweeney is known wherever films are exhibited. He also is known wherever they are made. He is one of the pioneers of the business. He is one of the old showmen who forsook the saw-dust ring for the lure of the animated pictures. He forsook the motion pictures for the purpose of putting some organization in the Motion Picture Exhibitors' League of America. He was with it at the start and he will be with it at the finish, whether he is executive secretary or just a worker in the ranks. He is one man who can negotiate with the exhibitor and the manufacturer. He has the confidence of both. He will fight for the rights of the exhibitor and recognize the rights of the manufacturer. He remains with the business because he likes it. He is not a promoter. He is essentially a motion picture industry organizer.

Another and equally important question to be settled at the coming convention is the place of holding future annual meetings and annual motion picture shows. The present plan of holding the annual meetings in different cities is conceded to be an error.

In giving consideration to this question Chicago again must be placed in the spot light. It is the one city in the country easy of access to all motion picture showmen. It is easier for the Atlantic coast showmen to journey to Chicago than it is for the western coast showmen to journey to New York City. And those showmen who desire to see how motion pictures are made have the same advantages in Chicago as they would have on the western coast.

There are many other questions to come before the convention, so many in fact that it is impossible to enumerate them. Numerous of the non-thinking showmen of the business have written headquarters that they propose to attempt to infuse certain strictures in the manufacturing end of the industry that apparently have no place in the annual convention of the League. Any of these attempts will be killed in their infancy as "Harmony" is to be the watchword.

While the show to be held in connection with the annual convention is of secondary importance in so far as the industry itself is concerned, it is of primary importance to the manufacturer. It is at this show that the executives of the manufacturing companies will have an opportunity to become personally acquainted with the exhibitors. It is at this show that the manufacturers will show their wares and will prove that they are willing to do their share in behalf of the industry at large.

Big Manufacturers' Exhibit

Nearly every manufacturer of any importance in the country has contracted for space at the show to be held at the Coliseum, Chicago, July 12 to 18, inclusive. Many of them have spent thousands of dollars arranging a program that will attract exhibitors to their releases.

Essanay is arranging a National Exhibitors' Day, to be held Tuesday, July 11, at the plant of the Essanay Company in Chicago and the company has arranged to bring nearly every one of its stars from far distant points to greet the exhibitors.

Paramount, Metro and Vitagraph each will have a day set aside for them during show week. The plans of these companies are being carefully guarded but it is predicted that each will endeavor to outdo the other in calling attention to their respective products.

The entertainment committee has arranged to hold dancing each day in the Coliseum annex and it is planned now that some of the rabid motion picture fans of the country will be given an opportunity to dance with their motion picture idols in exchange for a small fee which ultimately will find its way to the treasury of the League.

Another innovation is to place the Chicago committee in charge of the show in special suits. These suits are now being built on the very latest lines. They will be of the most prominent tiger stripe, in order that the committee members may be seen from any distance on the horizon.

If the plans to unite the entire industry in two sections of the League is consummated, at future shows only members of the manufacturing section will be al-

lowed to purchase and show their wares. That portion of the manufacturing section which may not care enough for the business to contribute for floor space and incidentally to the treasury of the League will not be allowed to take advantage of these meetings for the purpose of personal capitalization.

Ten Convention Specials

From the latest reports there will be not less than ten special trains to carry state delegations to Chicago, other than those already mentioned in previous issues of Motography. Kansas City is planning on two special trains, one to be in charge of Elmer Pierson of V. L. S. E., Inc., and the other under charge of Charlie Harding of the Kansas City Metro office.

Owing to the unfortunate controversy between the Chicago hotels, hundreds of visiting showmen have not arranged their hotel reservations.

The committee has decided that the convention will be held at the Hotel Sherman but the management of the La Salle hotel is threatening to make trouble if this decision is adhered to.

Some time ago, according to the La Salle management, Fred J. Herrington, president of the League, contracted with the La Salle to bring the Sixth annual convention to that house. The committee in charge claims that President Herrington went beyond his authority in making this contract. In this contention the committee is upheld by the Constitution, which reads: "All contracts where arrangements are made for holding conventions and exhibits shall be signed by a special committee, appointed by the executive committee, and no state or local organization shall have the authority to make arrangement for holding national conventions until the committee, appointed by the executive committee shall have read all contracts and approved same."

About thirty per cent of the motion picture showmen of the Chicago district attended a meeting held at the Colonial Theater on June 28 which had been called by Alfred Hamburger to make arrangements to take care of the delegates to the national convention.

The meeting was probably the most representative ever held at Chicago. Showmen of the Middle West will realize this when they read that seated on the same stage were Aaron Jones, of Jones, Linick and Schaefer; Nate Ascher of Ascher Brothers, Alfred Hamburger, Charles J. Schaefer and Bob Levy.

Several prominent residents of Chicago addressed the meeting and arrangements were completed for taking care of the showmen visitors to the city and their wives.

"CIVILIZATION" IN CHICAGO

One Hundred and Fifty People Used in the Presentation of Ince War and Peace Spectacle at Grand Theater

Thomas H. Ince's "Civilization" opened at Cohen's Grand Opera House in Chicago on June 30, for a run which is expected to be of from four to six weeks.

One hundred and fifty people are used in the presentation of the big war and peace spectacle. Fifty of these are employed in the action prologue, fifty in the chorus and the remainder in the splendid orchestra. The latter is under the direction of Victor L. Schertzinger, who came for the Chicago run from New York, where "Civilization" is now running past its seventy-fifth performance at the Criterion Theater on Broadway.

Thomas H. Ince and his family are in Chicago where the prominent but unassuming producer took personal charge of the showing of his latest film handicraft. The impressive stage sets, the cast, the orchestra, the music, in fact every detail of the performance are in exact duplicate of those used in the New York presentation. Two screens are employed. The foreword of some length is thrown upon the special sub-title screen while the stage is being set in the rear. The drama itself appears upon the picture screen which forms a part of the design of the scenic setting.

The next city to be favored with "Civilization" will be Brighton Beach, New York, where the shadow drama opens July 9. Leander Richardson has been engaged as advance man for "Civilization," in addition to J. L. Barnard and Lou Housman who are also handling the press work in Chicago. Mr. Richardson was formerly a member of William A. Brady's publicity force with the World Film. After a few weeks in Chicago, he will proceed to seven other leading cities of the country where "Civilization" is shortly to be shown.

Several state rights buyers are bidding for this picture and Mr. Ince will remain in Chicago until these deals are closed.

"LA TOSCA" TO BE FILMED

Prodigals Return to Universal City From Eastern Studios—Forty-one Companies Now Working in West

Director Rex Ingram of the Universal Company will produce a film version of "La Tosca" under the working title of "The Chalice of Sorrow." The atmosphere will be strictly Mexican and special sets are being built and costumes designed particularly for the players. This will be a five-reel production in which Cleo Madison will play the featured lead, assisted by Wedgewood Nowell, Charles Cummings and John McDermott.

The Universal Company is closing its eastern studios at Fort Lee, N. J., and the players are arriving at the western city. The latest arrivals include Rex Ingram, Bill Dwyer, Jane Gail, Matt Moore, William Garwood, Joe Gerrard, William Welch, Edna Hunter and Lois Alexander.

When the exodus is completed there will be forty-one companies working at Universal City. A printed card has been given to each newcomer to be handed out to the "native sons." These cards read "I think the climate is great," "I am from New York," "I will stay here as long as I receive a salary," "I don't want to rent a bungalow," " I have already purchased a machine."

H. O. Davis, president and general manager, made a flying trip to the west and completed preparations for the reception of the additional companies so that immediately upon arriving each director and star will be able to go to work. Also matters were arranged in the laboratory so as to enable them to take over the increased work caused by the great transference. Mr. Davis will remain in New York about ten days and then return to California to remain permanently.

Vice President and General Manager Davis of the Universal Film Manufacturing Company recently returned to Los Angeles from two business trips to New York.

Chicago Gets Mutual Distributing Offices

FREULER RE-ELECTED PRESIDENT

EXECUTIVE offices in Chicago for the distribution of Mutual films will be established at once. This is the result of a unanimous vote of the board of directors of the Mutual Film Corporation held in New York City June 27.

President Freuler claims that Chicago is the logical location for a national distributing center as he can call a meeting of sixty-eight branch managers and have them together in the Windy City with a minimum loss of time. This does not mean the doing away with the eastern offices which will continue as usual. He pointed out that communication can be carried on easily by means of the Twentieth Century. The eastern offices, however, will concern themselves particularly with problems of production while Chicago will deal with distribution. President Freuler expressed his conviction that the commercial unrest which has been prevalent during the past year has passed as far as the Mutual is concerned, at least.

The action of President Freuler in choosing Chicago for the national distributing center of the Mutual company is the first definite move which has been made in confirmation of the rumor that a number of the big film companies which have their executive offices in the east are considering Chicago as a more central point and more easily accessible to their numerous branch offices both in the east and the far west. This step of the Mutual Company will be watched with great interest by others in the film industry who are contemplating making the same move, and undoubtedly will be followed by definite action on the part of many other companies.

At the meeting of the Mutual directorate John R. Freuler was re-elected president of the organization. A number of changes were made in the lesser offices: Crawford Livingston, former chairman of the Executive Board, was elected first vice-president, George W. Hall of Chicago, second vice-president, Samuel S. Hutchinson, treasurer and Samuel M. Field, general counsel, was re-elected secretary.

A new executive board was formed headed by John R. Freuler as chairman. The other members are Samuel S. Hutchinson, Samuel L. Field, J. C. Graham, assistant to the president, and T. H. Cochrane of Portage, Wis.

CHURCH LAUDS PATHE SERIAL

Benefit Performance and Sermon Utilize "Who's Guilty?" Series—John Philip Sousa Composes Simple Song for "The Weaker Strain"

The Pathe series "Who's Guilty?" bears the distinction of not only being sanctioned by the church but being advertised from the pulpit by a minister who recommends that every member of his congregation see each chapter of this photo novel.

In spite of the fact that seats were selling at prices ranging from two to three dollars more than two thousand people packed Loew's Theater, New Rochelle, New York, on the occasion of a performance for the benefit of the Blessed Sacrament Church, to witness a showing of "Who's Guilty?" and to greet Anna Nilsson and Tom Moore who appeared in person. This photoplay was chosen because of the belief of the members of the large Catholic parish that it was worthy of the attention of every man and woman. At each appearance of Miss Nilsson and Mr. Moore on the screen there was enthusiastic hand clapping and when they finally stepped upon the stage the applause was deafening.

Another incident of this endorsement by the church was shown in the fact that Rev. D. J. Bradley of the Highland Avenue Church, Cleveland, Ohio, was so impressed by these photo novels that he chose them for the topic of his sermon. Dr. Bradley says he approves of these picture because they make people think and will help us all to realize how much we often share in responsibility for crime which others have committed.

Dr. Bradley's sermon was based on the first two chapters of this series and in closing he advised every member of his congregation to see this series of pictures.

Director "Larry" McGill of the Arrow Film Corporation, faced a problem when filming "The Weaker Strain," one of the fourteen photo novels in the "Who's Guilty?" serial. In a number of scenes the heroine had to be actually singing and usually there is nothing sillier than watching a motion picture in which singing is the basis of a scene. The director unfolded his troubles to John Philip Sousa, and asked the musician whether he could write both the music and lyrics of a song so simple that by watching the lips of the singer on the screen the audience could read the words and in imagination supply the simple music. Mr. Sousa created a composition called "The Song of the Dagger," in which every word is but one syllable and consonant sounds rather than vowels are used so that the lips could be most impressive. Arrangements have been made whereby the song will be brought out for the public within a few weeks. It has a maximum range of twelve notes, not a sharp or flat is used, and every word is a short one.

Oklahoma Exhibitors to Chicago

The executive board of the Oklahoma branch of the Motion Picture Exhibitors' League of America convened on June 30 at the Lee Hutchins Hotel, Oklahoma City.

This was a special meeting of the board to take up unfinished business that was left over from the February meeting. Ways and means of assisting the Chicago Convention, July 10 to 18, were also discussed. A party will be made up composed of delegates and visiting members to attend the big Chicago show.

Mabel Has New Pilot

James Young is no longer the director of Mabel Normand. Mr. Young directed a few scenes for the former Keystoness, then resigned. He has been succeeded by J. Farrell McDonald, late of the American Woman Film Company, and for a long time with the Biograph.

A Complete List of the Officers of Each State Branch of the M. P. E. L. of America

OHIO BRANCH NO. 1

President, B. J. Sawyer, Cleveland; 1st vice-pres., G. W. Heinbusch, Cleveland; 2nd vice-pres., Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, F. M. Kinney, Cleveland; national vice-pres., W. J. Slimm, Cleveland.

ILLINOIS BRANCH NO. 2

President, G. M. Luttrell, Jacksonville; secretary, Sidney Smith, 1413 Masonic Temple, Chicago; 2nd vice-pres., Julias Alcock, 4311 W End Ave., Chicago; 1st vice-pres., Will Bradley, Ottawa; treasurer, W. W. Watts, Springfield; national vice-pres., Wm. J. Sweeney, 57 E. Van Buren St., Chicago.

PENNSYLVANIA BRANCH NO. 3

President, Ben H. Zerr, Reading; 1st vice-pres., G. W. Sahner, Pittsburg; 2nd vice-pres., Gilbert C. Miller, Plymouth; secretary, James Delves, Pittsburgh; national vice-pres., Fred J. Herrington, Pittsburg.

MICHIGAN BRANCH NO. 4

President, B. L. Converse, Owasso; 1st vice-president, August Kliest, Potomac; 2nd vice-president, C. C. Newman, Charlotte; secretary, A. J. Moeller, Howell; treasurer, Geo. O. Thatcher, Bay City; national vice-president, L. R. Simpson, Bay City; 3rd vice-president, J. M. Neal, Lansing.

INDIANA BRANCH NO. 5

President, F. J. Rembusch, Shelbyville; 1st vice-president, J. G. Turlock; 2nd vice-president, G. B. McClelland; secretary, Jos. H. Gavin; treasurer, W. Curl; national vice-president, J. C. Lockwood.

WEST VIRGINIA BRANCH NO. 6

President, R. Robinson, Wheeling; 1st vice-president, O. F. Langworthy, Sisterville; secretary, M. A. Sybert, Moundsville; treasurer, P. W. Barrett, Parkersburg; national vice-president, R. E. McCray, Fairmount.

WISCONSIN BRANCH NO. 7

President, J. Sillman, Rhinelander; 1st vice-president, Phil. Cross, Portage; 2nd vice-president, H. C. Zander; secretary, B. K. Fisher, 402 Manhattan Bldg., 133 Second St.; treasurer, H. T. Graham, Appleton; national vice-president, Chas. Phillips, 296 West Water St.

KENTUCKY BRANCH NO. 8

President, L. J. Dittmar, Louisville, Majestic theater; 1st vice-president, Geo. W. Bleich, Owensboro, Empress theater; 2nd vice-president, Jno. Burkhart, Newport; secretary, Fred J. Dolle, Louisville, W. Broadway theater; treasurer, H. H. Strube, Louisville, Empire theater; national vice-president, J. H. Stamper, Jr., Lexington, Orpheum theater.

MISSOURI BRANCH NO. 9

President, Louis Herman, St. Louis, 1825 N. 9th St.; secretary, W. C. Smith, Mexico, Lyric theater; national vice-president, E. E. Richards, Kansas City, Wonderland theater.

DISTRICT OF COLUMBIA BRANCH NO. 10

President, W. P. Herbst, Washington, Circle theater; 1st vice-president, Ira LaMotte, Washington, Hippodrome theater; 2nd vice-president, V. H. Stonesifer, Washington, Scenic theater; secretary, Fulton Brylawski, Washington, Pickwick theater; treasurer, A. C. Joy, Washington, Niagara theater; national vice-president, Fulton Brylawski, Washington, Pickwick theater.

NEW YORK BRANCH NO. 11

President, Lee A. Ochs, Costello theater; 1st vice-president, M. Oestricher, Franklin theater; secretary, Thos. Howard, New York City; treasurer, Lewis F. Blumenthal; national vice-president, S. H. Trigger, Tremont theater.

CALIFORNIA STATE BRANCH NO. 12

President, H. L. Beach, Berkeley, Lorin theater; 1st vice-president, A. P. Tugwell, Los Angeles, 1811 W. 25th St.; 2nd vice-president, none elected; secretary, W. A. Cory, San Francisco, 1042 Phelan Bldg.; treasurer, C. L. Mechten, Berkeley, Varsity theater; national vice-president, W. H. Hills, San Diego, Alhambra theater.

ALABAMA BRANCH NO 14

President, J. H. Wells, Anniston, Alamo theater; 1st vice-president, W. T. Howell, Tuscaloosa; 2nd vice-president, Walter Levi, Anniston; secretary, R. B. Wilby, Selma; treasurer, R. B. Wilby, Selma; national vice-president, Alex Wall, Birmingham.

LOUISIANA BRANCH NO. 15

President, A. G. Gugel, Gretna, Jefferson theater; secretary, F. H. Maybury, New Orleans, Savoy theater; treasurer, Sid. Levy, New Orleans, Roseland theater; national vice-president, John Depinet, New Orleans, Wonderland theater.

IOWA STATE BRANCH NO. 16

President, A. H. Blank, Des Moines; first vice-president, W. D. Ingleduc, Marshalltown; second vice-president, H. D. De Baggio, Colfax; secretary and treasurer, J. C. Collins, Des Moines; national vice-president, A. J. Diebold, Cedar Rapids.

TENNESSEE BRANCH NO. 17

President, Howell Graham, Union City; vice-president, W. H. Wasserman, Nashville; secretary, W. C. Morris; treasurer, Frank Rogers; national vice-president, W. H. Wasserman, Nashville.

TEXAS BRANCH NO. 18

President, A. B. Remey, Fort Worth, Texas; secretary, Harry J. Gould, Forest theater, Dallas.

NEBRASKA BRANCH NO. 19

President, E. C. Preston, Sterling theater, Superior; 1st vice-president, R. M. Shlaes; 2nd vice-president, G. J. Warren; secretary, G. S. Weever; treasurer, G. H. Heyman; national vice-president, Samuel Harding, Omaha.

NEVADA BRANCH NO. 20

Address all communications to Glen D. Hurst, Grand theater, Reno.

MASSACHUSETTS BRANCH NO. 21

Address all communications to Geo. H. Washburn, 700 Washington Ave., Boston.

OKLAHOMA BRANCH NO. 23

President, Ralph Talbot, Palace theater, Tulsa; vice-president, A. B. Mamand, Odeo theater, Shawnee; 2nd vice-president, S. H. Jones, Altus; secretary, L. W. Brophy, Muskogee; treasurer, J. L. Olive, Chickasha; national vice-president, H. B. Powell, Folly theater, Oklahoma City.

ARKANSAS BRANCH NO. 24

President, S. S. Harris, Savoy theater, Little Rock; 1st vice-president, H. E. Lynch, Clarendon; 2nd vice-president, S. A. Arnold, De Witt; secretary, E. J. Hanger, Royal theater, Little Rock; treasurer, E. H. Butler, Russellville; national vice-president; J. R. Carter, Crystal theater, Little Rock.

KANSAS BRANCH NO. 25

President, W. B. Moore, Galena; 1st vice-president, Archie Blue, New theater, Salina; 2nd vice-president, Fred Savage, Elite theater, Great Bend; secretary, P. J. Concannon, 411 Commercial St., Emporia; treasurer, W. H. Willey, Mulberry; national vice-president, C. E. Glaman, Majestic, Wellington; sergeant at arms, Guy E. White, Electric theater, Beloit.

MISSISSIPPI BRANCH NO. 26

President, H. A. Carleton, Dixie theater, Jackson; national vice-president, Fred Abbley, Dixie theater, Gulfport; secretary, R. H. Redus, Elite theater, West Point.

SOUTH CAROLINA BRANCH NO. 27

President, J. H. Bristow, Electric theater, Anderson; 1st vice-president, J. B. Wylie, Savoy theater, Chester; 2nd vice-president, J. W. Barr, Star theater, Lancaster; secretary, A. L. Rawls, Pastime theater, Columbia; treasurer, L. T. Lester, Lester theater, Spartanburg; national vice-pesident, J. M. O'Dowd, Auditorium theater, Florence.

CANADA BRANCH NO. 28

President, W. Liscombe; vice-president, A. Bailey; secretary and treasurer, W. Wescott, 1398 Queen St., Toronto for correspondence; national vice-president, J. L. French, Rosetown, Saskatoon, Canada; W. F. Sicton, Family theater, Lee Ave., Toronto, Canada.

MAINE BRANCH NO. 29.

Withdrawn from the National League

MINNESOTA BRANCH NO. 17

President, James Gilosky, Minneapolis; vice-president, V. B. Valleau, Minneapolis; secretary, D. W. Chamberlain, Minneapolis; treasurer, C. E. Van Duzee, Minneapolis; executive secretary, Chas. G. Branhan, Minneapolis; executive board member, Thos. L. Furniss, Duluth.

RHODE ISLAND BRANCH NO. 30

Address all communications to Walter L. Pavloski, 73 Weybosset St., Providence, R. I.

CONNECTICUT BRANCH NO. 31

Address all communications to P. S. McMahon, national vice-president, New Britain.

COLORADO BRANCH NO. 32

Address all communications to O. T. Curtis, state national vice-president, Pueblo, Colo.

SOUTH DAKOTA BRANCH NO. 34

President, L. F. Milne, Maynard theater, Mitchell, S. D.; secretary, M. B. Balsiger, Bijou theater, Huron, S. D.; national vice-president, E. J. Hipple, Bijou theater, Pierre, S. D.

WASHINGTON BRANCH NO. 35

President, A. B. Campbell, Princess theater, Sedro-Wooley; 1st vice-president, James Q. Clemmer, Seattle; 2nd vice-president, Fred Mercy, North Yakima; secretary, W. L. Shanks, 17 Valley St., Seattle; national vice-president, John Rantz, Pacific theater, Bremerton; member executive committee, M. E. Kennedy, Seattle; member executive committee, H. M. Crandall, 9th and E St., N. W.

MARYLAND BRANCH NO. 36

President, M. S. Pearce, Baltimore; 1st vice-president, Wm. Kalb, 404 S. Fremont Ave., Baltimore; secretary, Guy L. Wonders, 418 E. Baltimore St., Baltimore; treasurer, Geo. P. Kline, 4135 Frederick Ave., Baltimore; sergeant at arms, Wm. A. Hovey, Baltimore; national vice-president, J. Howard Bennet, 115 N. Howard St., Baltimore.

DELAWARE BRANCH NO. 37

Address all communications to J. N. Ginnes, Wilmington, Del.

VIRGINIA BRANCH NO. 38

President, D. P. Wine, Harrisonburg, Va.; national vice-president, D. P. Wine, Harrisonburg, New Virginia theater; secretary, W. W. Preston, Lexington, Va.; treasurer, M. M. Collins.

GEORGIA BRANCH NO. 39

President, John Evans, Vaudette theater, Atlanta; secretary, P. E. Castlebury, Rome; national vice-president, U. T. Koch, Mojeskam theater, Augusta.

ARIZONA BRANCH NO. 40

Address all communications to F. T. Greene, Miami, Ariz.

OREGON BRANCH NO. 41

President, Mel. G. Winstock, National theater, Portland; 1st vice-president, F. L. Houston, Klamath Falls; 2nd vice-president, F. L. Waters, Salem; secretary, W. E. Stevens, Woodlawn theater, Portland; treasurer, T. Maguire, Portland; national vice-president, I. Leser Cohen, 209 Globe Bldg., Portland.

NORTH CAROLINA BRANCH NO. 42

President, P. W. Wells, Bijou theater, Wilmington; 1st vice-president, L. B. Davis, Crystal theater, Raleigh; 2nd vice-president, M. W. Jordan, Gem theater, Lousingburg; secretary, M. L. Farrell, Pilot theater, Winston; treasurer, S. A. Lambert, Dixie theater, Fayetville.

UTAH BRANCH

Secretary, A. L. Stollings, Rex theater, Prove, Utah.

FLORIDA BRANCH NO. 33

President, E. O. Griffith, Majestic theater, Tampa; secretary and treasurer, A. H. LaBelle, Kimodrome, Tampa; national vice-president, F. O. Griffith, Majestic theater, Tampa.

NORTH DAKOTA

Acting secretary, A. L. Stallings, princess theater, Provo; 1st vice-president, Clifton Pierce, Star theater, Springville; 2nd vice-president, C. M. Stringham, Manti theater, Manti.

Full Pay for Film Men at War

VITAGRAPH, V. L. S. E. AND METRO ENCOURAGE THEIR SOLDIERS

SEVERAL of the leading film corporations have announced their intention of paying their salaries in full to employes who are called to the colors on account of the situation in Mexico.

In taking this commendable step these corporations are in line with the foremost concerns in the various industries of the country. Among the film corporations who have made the above statement in regard to caring for the finances of the soldiers from their organizations are Vitagraph, V. L. S. E. and Metro.

In addition the heads of these companies are in many cases giving their employes every encouragement to enlist, assuring them that their places will be theirs again upon their return from the front. Commodore J. Stuart Blackton and Albert E. Smith of the Vitagraph company have caused an announcement to be posted in their studios emphasizing the above and dispelling any fear in the minds of members of the National Gard that their finances will suffer because of their service to the country.

Richard A. Rowland, president of the Metro Pictures Corporation, announced personally practically the same facts. This statement from Mr. Rowland came when several employes in the executive offices, publicity and scenario departments and among the employes in the studios, were instructed to report to their regiments in the National Guard with a fair prospect of seeing some lively service along the Rio Grande.

Among those who have already answered the call in the Metro offices are Howard Irving Young, scenario writer at the Metro-Rolfe studio, Alexander Duane, in the publicity department, and Percy Scotfield, chief stage carpenter at the Metro-Rolfe studio. Both Young and Duane are members of the Seventh Regiment while Scotfield is in the Fourteenth of Brooklyn. Merritt Crawford, managing editor of *The Pictures Magazine,* and associated with Arthur James, director of publicity, who is a former member of the Seventh Regiment, and recently joined the Depot Battalion of the regiment, was ordered to the armory. As a member of the reserve he will assist in the recruiting work, do guard duty at the armory and drill new recruits. James Curtin, who is employed in the auditing department, under Charles K. Stern, is anticipating a call any moment from the First Battalion, New York Naval Militia, of which he is an active member.

Practically every producing company in the country is furnishing troops for the National Guard and in the majority of cases the soldiers' salaries continue to run in full.



Striking scene in "The Living Dead," from Pathe's "The Iron Claw."

MICHIGAN EXHIBITORS MEET

Unanimous Vote Given to Resume Semi-Annual Meetings—Next Convention to Be Held in Detroit—Officers Elected

The annual convention of the Michigan State Branch, No. 4, Motion Picture Exhibitors' League of America, was held at the Hotel Wenonah, Bay City, Michigan, on June 13 and 14. Two executive sessions and one open session were held.

Tuesday morning was given up almost entirely to the registration of those in attendance and very little business of any kind was enacted. The afternoon session was given over almost entirely to the reports of the officers and the standing committees and the appointment of special convention committees. The evening was devoted to entertainment of the guests, seeing the sights, automobiling and visiting the various theaters.

The Wednesday morning session was a most enthusiastic one and a great deal of business was transacted. A unanimous vote was given for the resuming of semi-annual meetings, and Detroit was decided upon as the meeting place for the next semi-annual convention to be held in December. It was also unanimously agreed to hold the annual meeting in Detroit as this city, being the headquarters of the state film exchanges, it was believed that more people would attend meetings held in Detroit than in any other city in Michigan.

At the afternoon session President Herrington of the national organization addressed the meeting on the subject of the moving picture industry, past, present and future; he also spoke most interestingly on the work of his association, pointing out the great importance of co-operation between exhibitors, exchanges and producers. Another speaker for the afternoon was Peter Jeup, who told what the Michigan association had done, and commented upon unfavorable legislative matters.

The election of officers resulted as follows: President, August Kleist, Mt. Clemens; vice-presidents, J. M. Neal, Lansing; S. A. Moran, Ann Arbor, and H. L. Rahn, Bay City; secretary, A. J. Moeller, Howell, and treasurer, George Thatcher, Bay City. Mr. Simpson of Bay City was elected national vice-president. Seven delegates to the national convention were elected.

While a great deal of enthusiasm was displayed by all in attendance the committees in charge were greatly disappointed by the small number present at the convention. It was hoped that the next session held in Detroit would be very much larger, and that every exhibitor in the state would plan to be present.

EXHIBITORS STIRRED

Now Noted Article in Motography Entitled "Do We Know Our Own Business," by Frank J. Rembusch, Starts Discussion

Country-wide discussion among film circles, particularly among exhibitors has been stirred up by the striking article by Frank J. Rembusch, "Do We Know Our Own Business?" which appeared in the June 10 issue of Motography. Mr. Rembusch is one of the most prominent exhibitors and business men in Indiana and he is a candidate for the office of president of the M. P. E. L. of America. His home is at Shelbyville. In his article referred to Mr. Rembusch analyzed the motion picture exhibiting business with fearless words and pointed out the lack of business methods unfortunately so often found to exist in theater management.

Following are extracts from some of the letters which the article brought forth:

Remington, Ind., June 17, 1916.

Motography, Chicago:

Mr. Rembusch's article, "Do We Know Our Own Business," in Motography hit me right where I live. He is the first one in this business that I have heard who had nerve enough to "speak out in church." He has been in long enough to know. I haven't. But I want to say that he gave a few sub-conscious thoughts to my growing pains. And I have been in the business but a year, at that.

This is a village; 1,000 souls, mostly widows, old maids and orphans. From his article I judge that a Packard hits the same chuck-holes that a Ford does, arguments as to which rides the easiest waived. Town of 6,000, box-office receipts $300 a week. One-sixth of $300 is $50 a week. That is me. Mr. Rembusch certainly knows what he is talking about. The revivals, the ice cream socials, the weather, the carnivals, the tent shows, etc. Everything going up but the gate receipts. Oh, his ten commandments are "there." And they always will be until we wabblers get enough brains to working in the right direction. Can there be much stability in anything theatrical though? Isn't our business doomed to be ballasted and un-ballasted?

But I want to thank you for that article. I was about to take the needle on my business to the tune of $1,000 or two. Now I think I shall go a little slow. Wait until I can get the bit in my mouth and see the road. You get me that I was about to pay real money for a guess on what a big picture business could be "did" in Remington.

That confounded directory of new theaters in a certain publication had me thinking that I could unearth a little U. S. mint in Remington if I spent enough dollars on a real classy little "Rialto."

With just a year's experience with rather mediocre equipment, programs and features, I hadn't found anything solid enough for a foundation or precedent except the dope in the trade journals. Thanks to you I am now able to again tread the earth and await developments. What are we going to do?

Yours very truly, Frank Keith Spencer, Manager Lyric Theater, Remington, Indiana.

Dayton, Ohio, June 8, 1916.

Dear Mr. Rembusch:

We read your very interesting article in the June 10 Motography and want to congratulate you on it. As you well know there are certain reasons why people do not attend picture shows in summer and winter and spring and fall; and each one of these seasons have about fifty-seven varieties of other reasons which influence attendance. We wondered if you would be kind enough to give us your opinion on certain points.

There are thirty-seven picture shows in Dayton, five and ten-cent houses; ten of which are located in the central part of the city. Three of these are ten-cent houses and the others are five-cent houses with occasional ten-cent days. We have a Keith house which is now running summer vaudeville—fifteen hundred seats—for ten cents.

As you so truly state in your article, none of the picture houses are making money. Do you think it would be possible to get the exhibitors together and raise the price to ten cents for the five-cent houses, ten cents for the matinees and twenty cents for the nights of the ten-cent houses? Would it, in your opinion affect our attendance if such an agreement could be reached among the exhibitors? Would people pay the increased price or would we drive away what little business we have?

It seems strange that people, even those of supposed intelligence, put picture houses all in one class. They do not do so with restaurants or hotels or any other business. When they go to a better restaurant or grill they expect to pay a higher price than in a dairy lunch. But in the few cases in which we have shown pictures at advanced prices we have had some of our better patrons frankly tell us that no picture is worth more than ten cents.

If it will not take up too much of your time, will you mind giving us your advice on the above problems? We shall consider ourselves under great obligations to you.

Very truly yours, Majestic Theater, Per Gerber and Haas.

St. Louis, June 6, 1916.

Frank J. Rembusch, Esq.

Dear Sir: I read with quite a little interest your very interesting article in this week's number of Motography, headed "Do We Know Our Own Business?"

I think your article shows that you have benefited very greatly by your experience in the motion picture business, and have a keen grasp of the reasons for success or failure in that branch of business.

Yours, Samuel Bowman, president Automatic Ticket Selling and Cash Register Company, New York.

War Hits Southern Exhibitors

Exhibitors in the states along the Mexican border have been hit "where they live" by the war. Movements of troops mobilizing toward the scene of the danger and the constant menace of raids from Mexican bandits, to say nothing of the intense excitement at the prospect of active warfare, has thrown the picture business into a state of chaos and uncertainty. People who are not familiar with the keen racial feelings existing between Mexicans and Americans cannot realize the difficulties of exhibiting in the border states. Many houses which depended upon Mexicans largely are now practically patronless. Many houses are closed and others are showing but two or three nights a week. These will close also if war is actually begun.

For originality in overcoming the war detriment to business T. E. Larson, manager of the Orpheum theater, Santa Rita, New Mexico, and the Elk theater, of Silver City, New Mexico, is entitled to a niche in the advertising hall of fame. Both of the theaters are situated near the Mexican border, where the residents are in constant dread of a visitation from bandits. The Mutual special feature, "Damaged Goods," was booked for both houses recently. Mr. Larson, seeking an attractive and an unusual way to let people know about this great picture, got hold of $100,000 in Mexican money on which he had printed, both in English and Spanish, the announcement that "Damaged Goods" was to play at his theaters.

The innovation met with a hearty response, and large audiences turned out for each performance. Mr. Larson in distributing this huge sum of money suffered no pecuniary loss as Mexican currency is at no premium, and it is safe to conjecture that the cost of the printing exceeded the outlay in obtaining the money.

A Bit of Sad News

The sunshine drama is to lose one of its finest and most universally beloved interpreters. It is reported upon good authority that Marguerite Clark, the bright little luminary of the Famous Players Company, is to depart from the screen next fall to accept a speaking role in a new production under the management of Charles Dillingham. It is to be hoped that the capable little actress will not remain permanently away from the silent drama.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, *Chicago.*

"The Public Be Pleased"

L. C. SMITH, manager of the New Kingston Theater, 1068 St. Johns place, Brooklyn, N. Y., is not only one of the youngest but one of the most successful exhibitors in Greater New York. He was early attracted to the field of motion pictures, and began to study the game from the exhibitor's standpoint at a time when it was given little consideration by serious minded people.



L. C. Smith.

He has kept in the van of the progress of the art until at the present time when it has been accorded its rightful place in the field of entertainment. Mr. Smith, in the New Kingston Theater and New Kingston Airdrome, both models of architectural art, caters to a clientele of patrons not surpassed in the city of Brooklyn.

His success has been honestly won, for his slogan first, last and always is "The public be pleased." This genial manager absolutely insists on quality from the film exchanges for his patrons, and courtesy from all employees to his patrons.

Mr. Smith was one of the first of the exhibitors to inaugurate the special Saturday morning matinees for the "little folks," which proved a decided success.

He is an organization man in the true sense of the word and can always be depended upon to do his full share in everything pertaining to the good of the Brooklyn Exhibitors' Association and the motion picture art. At present he is running "The Iron Claw" and Metro, V-L-S-E, Fox, Pathe and Triangle feature pictures. The latter he uses twice a week, booking them through Samuel P. Reiben of the Big T Film Company in Brooklyn.



New Kingston Theater, Brooklyn.

Beach Theater Contains Hotel and Bath House

By S. G. Parker

G. K. Jorgenson, the premier exhibitor in Galveston, Texas, the island city, some time ago interested local capitalists in an enterprise which is of particular interest to the picture world.

Mr. Jorgenson has operated a number of theaters in Galveston, several on the beach and a few downtown—the Beach Crystal, the Crystal Airdome, the Crystal Theater, the Crystal Vaudeville Theater, etc. He erected the Crystal Theater in Dallas, which is now operated by P. G. Cameron.

Mr. Jorgenson's new enterprise has many novel features. Under the general heading of "Crystal Palace," a huge structure has been erected. In this building is a hotel, a theater, bathhouse, dancing pavilion, etc.

The property on which the building stands is valued at $150,000, and the bare concrete structure represents a cost of over $100,000. When completely equipped, it will run $75,000 more.

In design the Crystal Palace is a decided departure from the usual bathhouse and pavillion found along the Gulf Coast. There is no wood in the Crystal Palace. It is built of solid reinforced concrete and is fireproof throughout.

In addition to the usual private bath rooms and lockers, the building contains a big swimming pool, gymnasium, Turkish baths, hot salt water baths, rest rooms and facilities for ice skating, in addition to the hotel and picture theater. The skating rink is 75x75 feet, and during this fall ice ice skating, a decided novelty in the warm southern climate, will be an innovation.

The picture theater seats 700 in comfortable upholstered chairs. A large unit style electrically operated musical instrument furnishes music for the theater, in addition to an orchestra, which alternates in the promenade of the pavilion and the theater. Throughout, the house represents all that is modern in seating, heating, ventilation, cooling, music and projection equipment.

Stick to Your Guns

By John H. Barncord

Owner Lamara Theater, Phoenix, Arizona.

In order to find out the details of the business I started into the game in partnership at Winslow, Arizona, and after four months withdrew from the business there and came to Phoenix, where I purchased the Lamara Theater.

Here, the "pass evil" was one of the worst things I had to overcome and it seemed to me that every public official and his family had a pass to my theater. Of course, this was disgusting and I absolutely abolished

all free admittance to the Lamara, carefully seeing to it that every person who entered my doors had paid for that privilege.

I had noticed that a great many theater men, on acquiring a business, put a lot of "pep" into the work until business became profitable, then were satisfied to rest on their laurels and sort of let the business run itself. I have rigidly adhered to my original enthusiasm and spent every hour of the business day at my theater utilizing every ounce of my energy toward its betterment.

Here's the practical foundation of my success:

The best feature program obtainable.

The best projection modern projectors and good operators can give.

Roomy, comfortable seats.

Exceptionally good ventilation.

Ample, but fair, admission prices and seeing that every patron pays for the privilege of seeing my program.

Courteous and persistent attention to business.

Conservative and truthful advertising.

I have no idea that any of these principles are new to the business, but perhaps the strict adherence to them is, at least, not general.

My program is changed three times weekly and comprises:

Fox—Saturday, Sunday and Monday.

Equitable—Tuesday, Wednesday.

World—Thursday, Friday.

I want to thank you for the interest you are taking in the success of the motion picture theaters, also, and to wish you continued success in your efforts.

P. S.—Don't forget that I always enjoy my copy of Motography. Please enter my order for one year's subscription and forward invoice for same at once.

The Regent Seats 600—Every Day

When not engaged in the pleasant business of operating a highly successful theater, L. L. Levine practices law at 215 Montague street, Brooklyn, New York. He is a member of the firm of Seley and Levine, and has had the right to practice at the New York bar since he was twenty-two. That was ten years ago.



Regent Theater, Brooklyn, L. L. Levine, manager.

Only the latter four of these ten years have had anything to do with the motion picture business, however.

Two years ago Mr. Levine built the Regent Theater at Fulton and Bedford Avenues in Brooklyn. It seats six hundred people—and does it right along—and is one of the prettiest and most physically perfect theaters in the populated end of Long Island. With the comfort of his patrons foremost in his mind, Mr. Levine had installed a one hundred per cent ventilating system, opera chairs, a Gold Fibre screen, two Powers 6A projection machines and courteous, efficient house service. For music, he decided upon a four piece orchestra. The investment was costly, but in its lasting and pleasing qualities it has proven worth while.

Twice a week the Regent Theater receives Triangle pictures from the Big T Film Corporation. On these nights its admission charges are 10 and 15 cents. On other nights but 10 cents is charged. Within a block from Mr. Levine's theater the Loew and Fox circuits are represented. But competition doesn't worry this exhibitor in the least. He has only his own entertainment to sell, and he makes that as wholesome and complete as he can. Besides Triangle, the Regent uses Fox, Metro, and Bluebird service.

A fighter for what is right and better, Mr. Levine is an active figure in Brooklyn film affairs. He was one of the organizers of the Brooklyn Exhibitors' Association, and has been named as one of the delegates to the coming exhibitors' convention in Chicago. He holds the office of First Vice-President in the Motion Picture Exhibitors' League of Brooklyn.

Makes Success Grow Out of Failures

When Frank H. Mackey, manager of the Grand Theater, of Elwood, Indiana, celebrated the second anniversary of his coming into town the local newspaper, *The Call Leader*, came out with a large picture of him, a reader about his bill, and a six-inch ad.

In two years Mr. Mackey has brought his house up from one with a continuel deficit to one which is very much worth while. It is natural that Mr. Mackey should have enjoyed real success with the Grand, as he is old and experienced in the game, although still a young man so far as the calendar goes.

For eleven years he was manager of his own traveling company, Kurray and Mackey. Following this he managed houses in both Salem and Warren, Ohio. Both these theaters were rather run down at the heel when he took hold of them but efficient business methods, a careful study of the wants of his patrons and eternal courtesy and consideration added to good clean performances built success out of failure.

George Wight, publicity man of the American Film Company, Santa Barbara, has been placed in charge of the company's scenario department, succeeding William Pigott. Mr. Wight will continue to direct the publicity work of the studio. He is a New York and Chicago newspaper man and came to the Flying A studios from the San Francisco *Examiner* in February. The American is in the market for the best in the way of good stories by trained writers or well known authors.

DeWolf Hopper, the prominent Fine Arts star, will soon appear in a series of two-reel Triangle comedies, to be produced at the Fine Arts studio, and released at spaced intervals on the regular Triangle program.

Mothers Hinder Children's Matinees

BY M. J. MINTZ

Manager Harvard Theater, Chicago, Illinois.

THE keynote of success for the special performance for children at moving picture theaters is co-operation between the manager and the mothers. The reason for the many ineffectual attempts to run these programs is that the partnership is entirely one-sided—the manager has to do all the co-operating.

What the mothers desire is not clean, wholesome entertainment for their children but a day nursery where the little ones will be taken care of while the parents attend bridge parties.

What the clubwomen crave—and they talk so beautifully about this movement—is not to look after the welfare of the younger generation but to be able to tell at the club what they have accomplished in bettering the community.

What the children want is not considered, the idea being to force upon the kiddies instructive, educational films which their elders or the childless clubwomen desire them to see.

My experience with these matinees is, I believe, typical of nine-tenths of the exhibitors who have tried to cater to the public in this way. The community in which my theater is located is an exclusive one made up of representative American families of the better class, intellectual and affluent, whose childen have every advantage and are supposed to be well brought up.

The members of the Woman's Club and the Parents-Teachers Organization of the neighborhood came to me and asked if I would not consider running a special matinee for children. I assured them I was most willing to do so on one condition—that the mothers and clubwomen would co-operate with me in this matter—that they would come with the children to these matinees. They all declared this was their intention, and the clubwomen said they would see that at least eight members of their club were present at each performance. They were most enthusiastic about the proposition and I began to catch their spirit.

First of all they wanted to choose the program themselves. I agreed to help them all I could in this way but warned them that I could not always get just the film I wanted at just the time I wanted it. Their idea was that the entertainment must be educational, the children must be taught, they would choose only instructive subjects and if the young people did not enjoy them at first they could be trained to like them. I argued with them on this point because I have children of my own and know what makes them happy and it seems to me that when the children have been studying in school for five days in the week they might be allowed a little real fun on Saturday. I notice the fathers and mothers use the motion picture theater as a means of entertainment and relaxation and know they would not care to be forced to see only the films that were "good for them." But I was dealing with women and might just as well have saved my breath. The first program was planned by the ladies. It consisted of Salisbury's Wild Animal Pictures, the Deep Sea pictures, and at the end a short fairy story—for the kiddies' sake I was thankful for the little fairy story put on almost as an afterthought.

My plan was to run this special matinee from one to two o'clock on Saturday immediately preceding the regular afternoon performance. The first day arrived, the children all came accompanied by their mothers, automobiles drove up and let out a party of eight or ten children accompanied by one of the mothers, another followed, the house was rapidly filling with a very enthusiastic audience. I thought this was great and began to congratulate myself. The program started, the children were interested at first, then they began to wiggle, gradually they became more restless and inattentive—they liked to see the fishes but they could not read in many cases and none of them could understand the descriptive subtitles of the deep sea pictures. Three or four of the women came to me very much upset—the children did not seem to care for and appreciate their carefully chosen program. I was secretly laughing to myself, but simply said I did not believe the subjects appealed to them and if they would allow me I would demonstrate what the children really wanted. I slipped into the office and wrote on a slide that Charlie Chaplin would be there on Tuesday of the next week and invited all the children to attend. The slide was thrown on the screen. Where were the restless, inattentive children now? They could all understand this. They clapped, they laughed, they screamed with delight. They could tell what they wanted to see on the screen if allowed any voice in the matter. It was about five minutes before the house could be quieted to show the remainder of the entertainment—the fairy story, which all thoroughly enjoyed.

The ladies suggested that I choose the program for the next week, so I did, starting with a cartoon comedy, followed by a picture of a little girl champion swimmer and diver and ending with a two-reel fairy-story. Did the children enjoy it? They hardly moved during the whole hour. Here was what they wanted, they could laugh, they could understand, they could enjoy.

But to return to the mothers and their promises, at this second performance the attendance was just cut in half and there were almost no mothers present with the children. The next performance cut this attendance in half and there were only children, and from that time on my children's hour was turned into a day nursery.

The children came by themselves, they did not stay only for their matinee but for the afternoon performance—the mothers told them to wait until they were called for. They paid five cents for an hour show and stayed two hours and a half while the mothers went shopping or played bridge.

Then I began my duties as nursemaid—and take my word for it three to five hundred children gathered under one roof are no small responsibility. If any accident should befall one of these petted darlings where would be my reputation and that of my theater?

A mother arrived at one o'clock with four small children and informed me these were her babies, she did not want them to stay after the special program because she did not care to have them see the feature

which was being shown for the afternoon, would I please see that these four children were brought out of the theater and started home at two o'clock. The next mother appeared and was most unkind in her language—to put it mildly—because I had allowed her children to stay through the afternoon performance the previous week and she wanted them to come home as soon as their program was over for she worried when they did not arrive until half past three. The third parent wanted me to be sure that her children stayed until she came for them, she didn't know just when it would be because she was going to attend a club meeting, but would I please see that they did not come out before she came for them because there was no one home to take care of them. And so it went, most of the parents not even coming near the theater but simply sending their children. And those eight chaperones from the club who were always to be present? They had vanished as the myth which they were.

The children tired from sitting still so long so they ran up and down the aisles, they fussed with each other, they brought candy, peanuts and popcorn into the house and it looked like a picnic ground after a church outing. I would not have objected to this so much at their own show but it continued during the regular afternoon performance and they annoyed the older people.

And then the mothers began to stream in after their youngsters in the middle of the regular matinee. "I just want to go inside a minute to get my babies." They went in but couldn't find the children readily so they fluttered around the house and in many instances called the children by name from one aisle to the other. Then they had to get them ready, put on their hats and coats and see that no one and no thing was left behind —and all this time my regular patrons were being annoyed, they could not see the picture, the noise and confusion spoiled the feature for them.

To protect myself against the anger of the mothers whose children would stay although they were forbidden to do so I showed a slide immediately after the special matinee to the effect that all children having permission of their parents might stay to see the afternoon performance, the others would please pass out. I tried to make the mothers understand that it was not their dimes I wanted but their presence. I would gladly have let in every mother free if she would only have come with her little ones.

Some people claim that anything done for the children is a good advertisement—perhaps it is in a way but at the same time it is very detrimental in others. In the first place I had to pay more for my special films to be shown during the children's hour than I took in at the box office. Again these children who had stayed through the afternoon feature are questioned by their parents as to how good the show was. Probably it was a subject far beyond their comprehension and they would say "It was no good at all." The parents would accept this immature and unreliable judgment any say, "Well we will go to the other theater tonight, Clara says the show at the Harvard is no good."

The advocates of films for children may be right in their stand on this subject but I contend that there must either be a co-operation of the public and the manager on this phase of the business or there must be no programs for the kiddies. From the experience gained I may some day start a creche but never again a children's special performance under conditions as they exist at present.

In my opinion this problem of the children and the moving picture theater can only be solved in one of two ways—either by barring the children entirely up to a certain age, or by passing a city ordinance to the effect that no children be allowed in a picture theater unless accompanied by parents or some older person. In this way the parents can be their own censors and each one will be responsible for what their own offspring see. They can look over the program for the week, can study the billboards and the pictures showing different scenes in the film, ask the manager's opinion if they desire, and decide whether it is a film which they care to have their child see. The responsibility will then be upon the shoulders of the parents where it belongs and not on the manager who is simply trying to please his patrons.

The "No Children Admitted" Sign

By Margaret Foley.

It would seem to me that we who are interested in moving pictures have a great deal to complain about.

I have gone to a picture house, where the "No children admitted" was very much in evidence, and sat through a picture that could not have injured the morals of any child. Then probably, the very next evening, accompanied by my small daughter, visit the same theater, and see a film so full of suggestive situations and explanatory inserts, that it taxed all my resources to answer the questions put to me, with any degree of truthfulness and plausibility.

I seem to hear some childless person say—"the moving picture theater is no place for a child." May I ask, why? They are certainly a boon to the ordinary family man and housewife! Each has their own trying duties to perform in the course of the day's work, and at night, the hour or so of recreation makes them forget their worries for the time being. Along with this father and mother must come the children, for aside from the fact that most mothers would hesitate from a financial point of view, to call a nurse maid in for the hour or so, it is not always possible to procure one at a moment's notice.

The moving picture theater is the poor man's friend, and when children are barred, in most cases, so are the mothers. If, when one saw the "No children admitted" they could feel certain the film really was unfit for a child to see, and not merely a clever piece of advertising to fill the house, it would be a different matter. Then, you would feel safe in taking a child when this sign was not shown; but now, even in the films for children, one will see murders, hold-ups, shooting scrapes, everything to stir the imagination of the youngsters.

Is there not some writer who can put over good, clean, interesting scripts for the little ones? Elaine Sterne did, in her "Sonny Jim" series; these stories of hers were interesting to both young and old, judging from the packed houses the nights her films were shown.

As it is the women and children who practically support the neighborhood picture houses, it would seem to me that their "point of view" should be given a little consideration.

(*Editor's Note: We are glad to publish this interesting letter on the motion picture theater and the child, from a mother's viewpoint, and would like to receive expressions from a number of mothers as to their feelings on this very important subject.*)

Incandescent Lamps for Projection

BY W. T. BIRDSALL

THERE are certain differences between ordinary stereopticon and moving picture projection work. In Fig. 1 three representative rays are shown diverging from a point in the arc and brought to a focus by the condenser *1* at or within the projection lens *3*, finally becoming incident on the screen *4* at three different points, *a*, *b* and *c*. The rays from any other point in the arc will, of course, behave similarly. The light passing through the point *d* of the slide *2* is represented by three characteristic rays which are brought to a focus on the screen at *b* by the projection lens *3*. The characteristic features of this arrangement are that the transmitted light flux passes through the slide at low density on account of its great area (about 8 square inches), and the point of maximum density (the image of the radiant) occurs either in or beyond the projection lens.

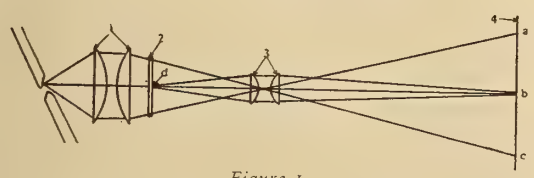


Figure 1.

The area of a motion picture film is only 0.616 square inch, and if the resulting picture is of the same size and brightness as the stereopticon picture it is evident that the same amount of light must pass through the film. This means that the film must be illuminated so as to be thirteen times as bright. To secure the enormous illumination necessary the film is placed at the most intense part of the beam, which is the image of the radiant. This is shown in Fig. 2, where an image of a point in the arc is formed on the film *2* by the condenser *1*. The rays passing through this point are again focused on the screen *4* by the projection lens *3*.

Recently the Mazda C lamp has been applied to motion picture work, and tests have shown that it can be made to yield even better results than the direct-current arc. The purpose of the present article, as explained for the Westinghouse Lamp Company in the Electric Journal, is to outline the technical limitations which are encountered in making this new application.

In the stereopticon, all the light from the condenser strikes the slide. If the radiant is fairly concentrated its image is smaller than the projection lens and, consequently, all of the light from the slide enters the projection lens. Thus, except for the usual losses in the lenses and slide, all of the light finds its way to the screen. Furthermore, since all of the light is used, the brightness of the picture is a function of the total lumens falling on the condenser and of no other factor. For this reason any lamp with a fairly concentrated filament will be satisfactory in stereopticon work.

In the motion picture machine, the brightness of the projected picture depends on the brightness of the image of the radiant superposed on the film. This, of course, depends in general on the intrinsic brilliancy or candlepower per square centimeter of the light source instead of the total candlepower. The intrinsic brilliancy of the crater of the carbon arc is usually figured at approximately 15,000 candlepower per square centimeter of area. The intrinsic brilliancy available in a tungsten incandescent lamp is about 2,000 at 0.35 watt per normal candlepower and only about 3,000 at the hitherto unheard-of efficiency of 0.30 watt per candle.

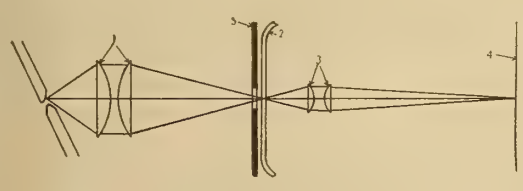


Figure 2.

To yield the same results as the carbon arc this five to seven-fold difference must be canceled by some means of increasing the brightness of the image of the radiant.

There are only two methods of solution possible and both have been utilized. The first and most important of these consists in changing the magnification of the image of the radiant. If light from a source one square centimeter in area falls on a condenser, and thence on an image ten times as large, the light flux density in the image is, neglecting losses, only one-tenth as great as at the source. It is evident that, by changing the position of the condenser a smaller image can be formed which will be brighter in inverse proportion to its area. If the image is of constant size, just large enough to cover the film, the radiant must be increased in area. Consequently, a radiant of low intrinsic brilliancy but large area can be used to replace one of higher intrinsic brilliancy and the same candlepower by changing the magnification of the image by the condenser.

The difficulties, due to the low intrinsic brilliancy of the Mazda lamp, were so magnified in the early days of the development that it is important to show why they really do not exist in this application. The beam of light projected on the film differs from the beam obtained from flood lighting or searchlight outfits, in that the angle between the edges of the beam may be fairly large. If the light passing through the film diverges ten to twelve degrees on each side of the axis, most of it will fall on the projection lens and consequently serve its purpose, while so wide a spread would be useless in a searchlight and most flood-lighting work. The searchlight problem is to render light parallel, and to do this the radiant must approximate a point source which must have high intrinsic brilliancy to produce enough light. The motion picture problem is to illuminate the film with an intensity of about 200,000 foot-candles with light which is incident throughout a comparatively large solid angle. High intrinsic brilliancy is not necessary to accomplish this.

To further increase the light on the films, devices may be used with the incandescent lamp, which collect a larger percentage of the total luminous radiation than is possible with arc lamps. Condensers must be placed so far from the arc, to avoid cracking, that they rarely cover more than one solid angular unit. They can be placed much closer to the Mazda lamp so that the solid angle subtended, and consequently the light collected, is larger by 20 to 30 per cent. Further, an arc lamp yields its maximum candlepower in one direction, while the incandescent radiates equally from the front and back of the filament.

To sum up, therefore, the low intrinsic brilliancy of the incandescent lamp is compensated, first, by enlarging the radiant and reducing the size of its image, and, second, by collecting more of the total radiation than is possible with an arc lamp. The first method allows a thousand candlepower Mazda lamp to replace a thousand candlepower arc. The second method involves economy and increases the light obtained for a given nominal candlepower.

It would appear superficially that the arc with an efficiency of 0.17 watt per maximum candlepower should show considerable economy of power over the incandescent operating at about 0.32 watt per candle. Actually, however, the difference is in favor of the incandescent lamp. The light which is useful in projecting motion pictures is solely that from the positive crater. The intrinsic brilliancy of the crater is uniform and the area is proportional to the watts expended. The light

TABLE I—CHARACTERISTICS OF DIRECT-CURRENT CARBON ARC FOR PROJECTION WORK

Amperes	*Watts*	*Max. Hor. Candle-power*	*Horizontal Watts per Candle*	*Horizontal candle-power due to Crater*	*Effective Watts per Candle*
15	795	3,300	.241	3,270	.243
20	1060	5,000	.212	4,365	.243
25	1325	7,000	.190	5,460	.243
30	1590	9,000	.177	6,550	.243
35	1855	11,000	.169	7,650	.243
40	2120	12,500	.169	8,740	.243
45	2385	14,500	.165	9,830	.243
50	2650	16,000	.165	10,920	.243

from the crater, therefore, uniformly requires the same watts per candle, and whereas the arc as a whole may require from 0.165 to 0.241 watt per maximum candlepower, the arc as used in projection work uniformly requires 0.243 watt per candle, as indicated in Table I. Further, as has been pointed out, much more light per nominal candle can be obtained from the incandescent lamp than from the arc and, on the basis of watts per unit of light delivered, the incandescent lamp is reduced to about 0.200, as compared to 0.243 for the arc.

If the losses between the mains and the lamps are included, at 40 per cent for the arc and 10 per cent for the incandescent, the ratio of watts per candle is as 0.405 to 0.222 in favor of the latter. An alternating-current arc delivering the same light will require from three to five times as much power as the direct-current arc, and consequently will operate, assuming 10 per cent loss in the leads, at a specific consumption of about 1.10, as compared to 0.222 for the incandescent. Tests indicate that while a good average direct-current arc system of 35 or 40 amperes will throw about 0.345 lumen on the screen per watt at the arc, a simple incandescent lamp system at 0.32 watt per candle horizontal will give about 0.600 to 0.850 lumen per watt. These figures are, of course, round numbers and will vary with the construction of the lamp, the design of the condenser and the care with which the apparatus is set up.

Negro Film Company Formed

The Lincoln Motion Picture Company has been organized in Los Angeles to produce pictures in which negroes will appear exclusively. Noble Johnson, who has played negro and Indian roles in different Los Angeles studios for the past two years, is the president and leading man; Dr. J. T. Smith is treasurer; Clarence Brooks, secretary; and Beulah Hall is the leading lady.

Before the organization of this company the officers made a thorough investigation of the market for its productions and found that there are over a thousand theaters in the United States catering exclusively to negroes, a majority of them being located in the south. They believed that pictures enacted by negroes would draw patronage to these houses and the partnership was formed with sufficient capital to make a number of two-reel pictures.

The first two-reel subject which will be produced will show the possibilities of the colored race to improve their conditions through education. The hero is a graduate of a colored men's college, secures employment as a civil engineer—his chosen vocation—through his heroism in saving the life of a big factory owner's wife. There is a love interest throughout, and the photoplay points the way to happier days for the negroes if they will but persevere.

Michelena Owns Canine Prize-Winner

At the show recently given by the Oakland and Alameda County Kennel Club, Nicholas II, Beatriz Michelena's champion Russian wolf hound, added new laurels to those previously won at a score of canine



Beatriz Michelena and her prize wolf hound, taken in a corner of a California Motion Picture Corporation set.

exhibitions throughout the western half of the United States. Not only did Nicholas II, who is a son of the internationally famous Nicholas I, win first prize in his class but he also carried away a number of special trophies.

"Nick," as he is affectionately called at the California studios, was one of the big sensations of the kennels show of the Panama-Pacific Exposition. The honors he won there placed him in the front rank among the greatest Russian wolf hounds of this country.

Beside competing in shows, Nicholas II is a motion picture performer in support of his mistress, Beatriz Michelena. He made a magnificent appearance in "The Unwritten Law," and it is understood that it was only his Russian blood and the consequent fear of international complications that kept him out of the European production "The Woman Who Dared."

Miss Michelena has just acquired possession of a second Russian wolf hound. Miss Michelena intends next year to invade the big New York dog shows with her two contestants.

The Universal Company has just completed "The Undercurrent," featuring Flora Parker De Haven.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030

CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, JULY 8, 1916 Number 2

The Fate of the Storyless Picture

THE super films—that class of big pictures that attain magnificence because each tries to outdo all its predecessors—are becoming more numerous. When "The Birth of a Nation" started on its long run it had few rivals. Now there are a dozen or more, either performing or producing, that class with it, in claims at least. There may be a dozen, or two dozen, more whose producers and publicity directors aspire to include them in the first class; but they never succeed in doing so unless their films actually belong. The first class of picture productions is very definite and limited; all of our readers can name the list and all the lists will agree without checking against each other.

There are two or three points about these super-films that are worthy of study by those who do not attempt to make them, and even by those who disapprove of the big picture on general principles.

In the first place, these biggest pictures, despite their enormous production cost, bear all the ear-marks of commercial success. They are money-makers—which is more than can be said for a host of excellent films of lesser caliber.

Another interesting point is that practically none of these super productions depends upon, or even uses, any super-salaried star for either acting or advertising. They use players of fame and master ability, surely; but their payrolls are not overmuch topheavy. Their star-salaries are big, but not extravagant. As a rule the cast fits the story; the story is not written around an advertised star.

Story, therefore, is the success factor of the Class A film. Whether it comes from a free lance author, or is prepared by a brilliant staff writer, or emanates from the versatile brain of the director himself, or is an adaptation of some wonderful book—whatever its source, the story makes the film that makes the money. That fundamental truth is so clearly demonstrated—proved beyond dispute—that we must view with amazement the constant efforts, the constant expenditure of money, to put over pictures made expensive by a sort of forced extravagance, and made dull and shallow by the mediocrity of story. Producers who, surely, have been engaged in the amusement business long enough to have acquired some showman instinct, still persist in delivering pictures that, save for the marvelous fact that they move, hold no more emotional power than an oil painting. And while people may appreciate a great painting, it is of record that few of them will pay admission to see it.

The highest class of film—and we repeat that everybody knows what we include in that class—depends absolutely on high class story and an efficient director. These are the two factors on which, as we all know in our hearts, picture success wholly rests. No substitute in the way of advertised stars, or spectacular feats, or magnificent settings, or evidences of extravagance, can fill their place.

The directors who produce the big films gained their experience by producing smaller films. Take the director of any one of the current masterpieces—there are not very many of them—and study his record for the last few years; his productions of single and two-

reel "ordinaries." You will find, all through, the evidences of efficiency and the respect for story that made his big success.

These few big films are models for the industry; not by any means because they are big, but because they follow the ideal lines of production.

The successful film of any length, or of any class of importance, must pattern after the present acknowledged super-film. Even the now despised but very necessary one-reeler must be a small, simplified, economical prototype of the big success, or the little money it does cost will be thrown away.

Chasing after the strange gods of production, the clever substitutes for real merit; hoping to put over soul-less pictures by the aid of psychology and noise, the humbuggery stolen from circus Barnumism, will lead only to disaster. In this we make no futuritial prediction; the advance guards of the condition are here now. Those producers who have dallied with the storyless picture disguised by scenery and settings and salaries, who have relied upon extravagant announcement and the conception that the people are pleased with just pictures, already are feeling the pinch of disappointment and loss.

The condition will not change. The public will continue to demand STORY first, and good direction second. For those producers who will not recognize that truth, who persist in offering beautiful but hollow shells of picture, there is little hope of picture success. We may be thankful that the industry boasts so many clear-visioned producers whose efforts to encourage real story value are continuous and earnest.

For a Broader League

A GREAT deal of the discussion at the coming Chicago convention will center around the question of broadening the League to include manufacturers and distributors as members.

There are several reasons why we regard this as a desirable move.

In the first place, the theory that manufacturers and exhibitors are natural enemies is foolish. While there must always be a certain amount of bargaining between them, and hence an occasional point of dispute, they depend absolutely upon each other for success. Neither is a complete unit in himself; they are two halves that make a whole business only when they fit together in perfect cohesion.

That being a fact that no amount of argument or independent spirit can overcome, and the two factors being already fellow members, in spite of themselves, of the industry, it follows that they should also be fellow members of the industry's single representative organization.

Another reason is that practice in other trades has proved the arrangement to be most satisfactory. In fact it may be said that, in most industries, the representative associations would have a hard time to get along were it not for their manufacturer members. These are usually quite generous in their financial support, and thereby provide the sinews whereby the indifferent operating units may be pulled into membership.

An association with manufacturer members is invariably a richer, and therefore stronger and more effective organization. And we have never observed a case where the manufacturer members attempted to dominate the association or in any way made their membership obnoxious.

The operating members—the exhibitors, that is—small as they may be per unit, are nevertheless the purchasing power of the industry, the trade on whose favor the manufacturers depend for their very existence. The operating members always dominate a trade association. So there need be no doubts on that score as to the advisability of changing the League's Constitution to admit the manufacturers and distributors as members.

There is plenty of evidence right now that a closer understanding between the exhibitors and the producers is a dire necessity. The exhibitors, representatives and students of the public, can help themselves by helping the producers better to understand the public's wants.

If a broader League can help even slightly to bring this about, the convention that votes for it will leave an important mark in history.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Wayne Theater of Wayne, Pennsylvania, runs a blank in its neat program for the use of patrons in criticising plays.

Manager A. Rothchild, of Loew's New York Theater, announces that the roof will now be open until one in the morning, presenting a motion picture bill de luxe.

The patriotic spirit of the hour is being reflected in the music at the Rialto Theater, New York, in that every performance is closed by playing "The Star Spangled Banner."

Over two hundred theaters in Iowa have booked the Pathe serial, "The Iron Claw," which is said to have broken the record for any serial in Iowa since serials have been made.

The Saturday Club of Cohoes, New York, has passed a resolution opposing the opening of motion picture theaters in that city on Sunday. A copy of the resolution was filed with the mayor.

George R. Wallace, well known to the exhibitors of Eastern Pennsylvania, has been appointed manager of the Wilkes-Barre office of the Unicorn Film Company with offices at 35 South Pennsylvania avenue.

"The Worst Mule in England" is the title of one of the sections of a film released by Davidson of London, England, under the general head, "Reforming Army Outlaws," showing how horses and mules are trained for army use.

A new studio is being erected in Milwaukee, Wisconsin, by the Gregory, Mahler Company. Ray D. Clinton, formerly with the Universal corporation will be one of the directors. E. F. Gregory and E. H. Mahler are the incorporators.

The Colonial, one of Chicago's large loop theaters, has again reverted to pictures, with a large military orchestra and special settings for its opening feature "How Britain Prepared," which is being shown for the first time in this part of the country.

A denial is made by the management of the Rialto Theater, New York, that Hugo Riesenfeld, its musical director, who arranged the musical accompainiment for "Macbeth" in collaboration with S. L. Rothapfel, will conduct the orchestra at the Gaiety Theater.

On its weekly program the Strand Theater of New York recently ran "The World's Greatest Snare," with Pauline Frederick, Paramount's "Microbes," a scenic and a Mutt and Jeff comedy. The Strand camera car is busy all the time filming events about the city for the daily news service.

Capacity business is being done by the new Strand of Raleigh, North Carolina. The house seats 800 and is already known for its excellent shows. This ultra-modern house is managed by Aronson and Brown, veteran managers, who also control three other houses, the Academy of Music, the Grand and the Almo.

The *Weekly Film News,* the attractive little magazine issued by the J. H. Kunsky Theatrical Enterprises, of Detroit, now carries in each issue a "Letter from the Film Tramp." That worthy, theoretically at least, attends different film performances and writes down his informal thoughts with a good slang flavor.

"Quo Vadis" was revived at the Globe Theater, New York, last week, in conjunction with the Billie Burke picture, "Gloria's Romance." The resurrection of "Quo Vadis" is particularly interesting, for the reason that it claims the honor of being the first "big feature" picture.

William K. Buchanan, proprietor of the Mabel Theater, Chicago, will donate the entire receipts of his house for one night to the soldier's fund which is being collected by the *Chicago Tribune* to aid the wives and families of the soldiers who have been called to the front.

Manager H. H. Wellenbrink of the Montclair Theater of Montclair, New Jersey, uses the following graded scale of prices: Matinees, balcony 10 cents, orchestra 15 cents; evenings, balcony 10 and 15 cents, orchestra 15 and 25 cents. Saturdays and holidays, entire balcony 15 cents, entire orchestra 25 cents.

The manager of the Berchal Theater, Des Moines, Iowa, who has been running "The Birth of a Nation" for six weeks, announces that he will hold the film over another week. Seventy-five thousand people have paid admission to the photoplay spectacle and over half of these, the management estimates, were from out of town.

The Lyric Theater of Dover, New Hampshire, has issued a neat and rather ambitious little souvenir booklet containing views of the town and surrounding country together with a page of ads for each picture page. The cover bears simply the words, "Compliments of the Lyric Theater, Dover, N. H." The book, about three by five inches in size, carries the time table of the local interurban railroad.

The Rialto Theater of New York, S. L. Rothapfel, director, scored another beat in its news service when it presented motion pictures of the graduation exercises at West Point on the evening of the day of the event. A large number of clergymen attended the Rialto during the showing of W. S. Hart in "The Apostle of Vengeance," because a minister is the lead in the story.

For the purpose of exploiting the six-part motion picture sensation, "Race Suicide," the Banner Film Company has been organized with offices at the Gaiety Theater building, Kansas City, Missouri. This company has contracted for the purchase of the film for the

territory of Missouri, Arkansas, Oklahoma, Kansas and Iowa.

The Rosewood Theater, Chicago, Illinois, has a very neat program printed in black on green stock with a red border. This theater uses a Seeburg Master pipe organ and solo orchestra. It runs a continuous performance every day from 1:30 to 11 p. m. The program carries the slogan "Safety First—More exits, wider aisle space, wider and more comfortable seats and better ventilation than the law requires."

S. L. Rothapfel, manager of the Rialto Theater, New York, is receiving congratulations on the speedy manner in which he obtained pictures of the West Point graduation exercises. Late in the afternoon of commencement day Mr. Rothapfel and a crew of photographers returned with the negatives of the whole ceremony including the presentation of diplomas by President Wilson, and by a record-breaking job in the laboratory the prints were ready to show at the evening performance at the Rialto.

A new Hope-Jones Wurlitzer organ has been installed in the Regent Theater, Tacoma, Washington. This instrument is so large that it had to be set up behind the screen or the volume of sound would prove too great for the theater. This is one of the finest organs on the coast, and will be played by Roscoe Knuppe, who has been handling the organ in the Liberty Theater, Seattle, Washington.

The moving picture theaters in Columbus, Georgia, can run all day Sunday as far as the city council is concerned, that body having adopted a report of the police committee in which it was claimed that the council had no authority in the matter and the question of observance of the Sabbath was up to the grand jury. The ministers, however, have declared against the picture houses and assert that the matter will be taken up when the grand jury again convenes.

Japan has an interesting little film magazine all its own, published in Tokio. Its name is *The Illustrated Kinema News* and Manager S. Isono or Editor Y. Matsushita has taken the trouble to send a copy of the latest issue to Motography. It is printed in Japanese, with a sprinkling of English in titles and captions. News concerning American, Italian and German films and players is printed, with the American beauties predominating.

The Rialto of New York recently ran the following excellent music program: Mme. Regina Vicarino, coloratura soprano, formerly of Hammerstein's Manhattan Opera Company, and more recently co-star with Bonci and Constantino throughout Latin-America; M. De Frere, baritone, of the Chicago Grand Opera Company, and Arthur Aldridge, tenor, late of the Hippodrome. The Rialto orchestra, under the direction of Hugo Riesenfeld, played Tschaikowsky's "1812 Overture" with special effects and light tonings as its principal contribution to the program.

The "Cinema-Concerts" at Orchestra Hall, Chicago, continue to please discriminating patrons. The house is under the direction of Wessels and Voegeli, with H. W. Hill as manager. The lobby is very attractively decorated in roses and vines and the stage setting is superb. A full symphony orchestra is used together with splendid soloists. Four daily performances are given, at 2 p. m., 4, 7:30 and 9:30. Paramount features are run, and recently a revival of Mary Pickford in "Tess of the Storm Country" proved a successful innovation. Since Mr. Hill ran the latter several other houses in New York and Chicago have employed it with profit.

Morris Meyerfield, Jr., president of the Orpheum theaters, was entertained at Universal City recently by E. G. Patterson, secretary of the big film concern. The head of the greatest vaudeville chain of theaters in the world exhibited keen interest in the work of the twenty-six producing companies at Universal City and said the institution was to be highly commended for the picture plays it is making for the public.

"This plant," said the Orpheum president, "is a real beehive of industry and is something that every Californian and every visitor to the Golden State should not fail to see."

Every two weeks L. F. Guimon, of the Lyceum Theater, Monticello, New York, gets out a news and program paper he calls *Motophotograms*. It is rather ambitious and is printed on newspaper stock. Here is a sample of the worth-reading editorials and it's safe to say patrons read the Lyceum organ:

About the least expensive thing you can wear is a smile and nothing is one half as becoming. We can outfit you with all varieties from seven to eleven each week day evening. Come in when you want to; go out when you like. Come in without knocking; go out the same way—unless—the show doesn't suit you. In this event slide out and get a tomato and heave it at the manager, only be sure it isn't wrapped in a can. We don't believe we are due for any tomatoes for a few weeks at any rate, our program is too good.

The London *Bioscope* prints the following catch lines originated by Smith Lord, manager of Elysian Palace and Cross Lane Picture House at Bradford, England:

We don't book the first run of everything, we book the best of everything run.

Excuse me, but we don't purchase poisonous pictures for our patrons, for we don't deal with poisonous producers—and we taste the pictures ourselves first. You are therefore safe at the Elysian.

You can purchase five distinct things for 2d. at Cross Lane, viz., a Ticket, Comfort, Civility, Pictures, Satisfaction.

Away from this neighborhood you may say you know a place equal to Cross Lane Picture House, but in it you dare not say so; people would be very disrespectful to you; they would say you were lying.

Troy, New York, is having trouble with the sandwich men who have been employed by the moving picture theater exhibitors to walk up and down the business streets daily. The managers have been paying these men $1.00 and they have now struck and demand $1.50 a day. The exhibitors are determined to keep the price at $1.00 however. Recently one of the men, more enterprising than his fellows, made a contract with his theater as usual and took on a side line of merchandise. He would carry one set of signs for fifteen or twenty minutes, then slip into a neighboring alley where he would shift to the other set of signs which he would carry for twenty minutes. He earned $2 the first day and his discharge by the theater the second day in this manner.

First Aid to Theater Men

BY S. L. ROTHAPFEL

THE problem which one of our fellow-exhibitors has presented of running a Sunday performance is one, I imagine, which many managers in small towns have had to face some time or other in their experience. If anyone has been able to cope with this situation in a satisfactory manner his methods would be invaluable to this exhibitor who is now facing it. We would all like to hear about experiences along this line and ask that you send in letters telling what you did under similar circumstances.



S. L. Rothapfel, director Rialto Theater, New York.

41—The next time I settle in a small town where the people are small-minded but not small-tongued, I'll know it. If it was not for the fact that I have a wife and family I would move away from this little burg and start a new business where there are not quite so many busybodies to make my business theirs on any and every occasion. All small towns are bad enough because the people have nothing to interest them except other people's business and anything is food for gossip over the back fence. There is no ordinance in this town against keeping a moving picture theater open on Sunday and so I have always run an extra good program on that day, especially as my competitor is a deacon in the church and doesn't dare to keep his open. Sunday is naturally a big day with me, and I play to a packed house all day long. A lot of the ladies in the church have gotten their heads together lately and decided that it is terribly wicked and I am sending the young people straight to the bad place by letting them enter my theater on Sunday, and are making a big fuss about it. The town is about equally divided, half on my side and half on theirs, and I won't give in to them by closing up, but would just as soon compromise and break up the hard feeling if possible, for it may work against my business during the rest of the week if they get too sore about it. Any suggestions you can give me will be thankfully received.

You certainly have a very delicate matter to handle here for, as you say, you do not want to antagonize the inhabitants to such an extent that a large proportion of them will boycott your theater and give all their patronage to your competitor. You would better try some scheme whereby they can gradually be won over to your way of thinking. Just recently I ran across a little item which gave the Reverend Cyrus Townsend Brady's opinion on the Sunday motion picture theater and am giving it to you herewith. Perhaps the approval of so well known a man may help to influence the objectors in your favor. I would suggest that if possible you get this printed in the local newspaper. If there is no other way pay for its insertion as part of your regular advertisement, as it may bear much weight and be to your advantage. Mr. Brady says:

I am strongly in favor of the exhibition of moving pictures on Sunday, and I might say that I haven't any objection to Sunday baseball. To my mind there is no more harm in the display of motion pictures on Sunday than there is for a man to go to his club and golf all day, or start out bright and early in his motor car. We hear a great deal of objection expressed against keeping open the picture shows, but we do not hear any protest against the sale of automobiles for Sunday riding, or the keeping open of the golf courses or tennis courts on the Sabbath. The rich members of the church amuse themselves by riding around in their cars and we don't hear any cavil about it. To the man and woman, tired with the drudgery of a week of hard work, the recreation which they get by attending a moving picture show on Sunday afternoon is needed, and certainly should not be begrudged.

Have you been careful not to run films on Sunday that could possibly be objected to on that day? I would advise you as the first step in this campaign to make a very careful selection of themes which could be shown in a church without causing criticism and make up your Sunday program of these for a while. There are a number of films on the market which deal directly with biblical subjects, for example, "From the Manger to the Cross," "The Rosary," "The Three Wise Men," and numerous others the names of which I do not recall just now. Also you might show educational films, stories based on history, topics of the day, scenic films, travelogues, and pictures that could not possibly be objected to as being frivolous, and which you could claim were entirely educational. This program will probably not please your regular Sunday audience as well, but I imagine in your small town your theater is the only place to go on Sunday and I believe the people would come anyway. Keep up this strictly censored program for a while until the controversy dies down, and gradually little by little you can lighten it and make it more entertaining, and eventually you can run whatever you want again. It will take a little looking around to find films which will be interesting and at the same time be on subjects which could not possibly be tabooed because of their being shown on the Sabbath day. See that your house is kept very orderly and an atmosphere of quiet and decorum reigns, and I believe before long you will have the majority of the people on your side.

Of course if the controversey grows stronger and you find that you will eventually lose out by turning too many of the townspeople against you, it would be better to swallow your pride at present and close the theater—but this seems very unfair to you.

42—Some of my patrons have been objecting lately, saying I run too many advertising slides. I cannot see that there is any reason for their finding fault and besides these slides bring in a little extra each week and I need the money. Nobody raises a row over the advertisements that the newspapers or magazines run to help pay their expenses and I can't see that they have any kick coming when a theater man runs them to help him along. I only use up about ten minutes between the performances showing the advertisements and the announcements of what will be shown during the week. Do you see any harm in that?

I certainly do see "harm" in ten minutes of nothing but advertising slides and think that your patrons have just cause for complaint. Advertising is legitimate to a certain extent and has its place in the moving picture theater, but ten minutes at a time is twice too long—in fact, I do not think it is wise to devote more than three minutes at a time to this business proposition. Do not let the small amount of additional profit it will bring blind you to the fact that a displeased audience soon means a big falling off in your box office receipts and a poor reputation for your house.

You evidently have allowed this advertising idea to become one of the most prominent features of your

show. It is best to limit this display to a very short time at intermission only. While the people are passing out of the theater and waiting ones are being admitted an opportunity is given to display these slides because if the regular program was shown it would be spoiled anyway by all the confusion and the passing to and fro. The audience do not object to these slides at this time, in fact, if they are changed often and are made as artistic as possible they become mildly amusing and help to interest while waiting for the crowd to be seated and quiet down.

If you think it necessary to project advertising slides on the screen just before the first film particular care should be taken not to consume too much time as the audience is naturally anxious for the show to begin and does not take kindly to any interruption of this nature.

The people come into your theater ready to be entertained, they are seated and in the mood for anything which comes, be it to laugh at a comedy or weep at a tragedy. They are anxiously waiting to see just what the first picture is to be, the house is darkened and they straighten up with anticipation—and on the screen is flashed an advertising slide, then another and yet another, and at last as the patience of the spectators is almost exhausted the feature of the evening starts. But where is that anticipation and eagerness, that receptive attitude ready to be pleased with anything? It is gone, you have a bored, half peevish and critical audience to deal with. The introduction was poor and it has hurt your evening's entertainment. Is this a wise policy? Is the little extra revenue worth this? Is it worth while to spoil your audience and your reputation in this way?

The conditions differ in respect to this advertising problem, in the cities it will not be tolerated at all in the best houses, while in the smaller towns it is taken rather as a matter of course and a part of the program. The manager has to study his patrons in this respect and the wise man is the one who does not overdo it.

If you do not use a printed program in your house then it is well to utilize all the obtainable time showing slides advertising your theater, telling of the program of the week or attractions you have booked for the future, announcements as to how often the program is changed and any special performance you are going to have. The audience does not resent these because they pertain to the theater itself and they are interested in knowing what you have booked. If you distribute a printed program the place for the advertising is in this sheet, for the people take it home with them and keep it all the week and you are able to give the advertiser better publicity than is obtainable simply from a slide flashed on the screen.

Another method of keeping the advertising out of the program itself was told me recently by a manager who was running a two hundred seat house in a village. His was the only picture show in the place and he found the merchants quite ready to take advantage of the advertising he could give them, but on the other hand the audience rather resented this as stealing their time away. The exhibitor was in a quandary for a time for he also needed the money to help realize any profit from his house. After thoughtful consideration he hit upon the scheme of utilizing the space around his picture screen to display this publicity matter. His screen was the whitewashed wall of the theater and he did not need all the space for the projection of the pictures, so he painted a heavy black border around to outline the screen and outside of this he established a regular billboard. The top, bottom and two sides outside the black border were covered with the advertising of the different merchants in town. Some had their sign painted right on the wall and others had bills pasted on which were changed from week to week. The house was kept well lighted before the first show so that this billboard showed up in fine style. Only two or three slides were thrown on the screen announcing events pertinent to the program itself. When the house was darkened for the pictures the advertisements were entirely obliterated and only the white screen with the black border appeared. At the end of the show the house was lighted up for three minutes to allow the people to pass out, and during this time again the billboard flared forth resplendent. This struck me as a very good scheme and one which might be utilized in many small houses. The exhibitor collected the additional revenue from the advertising and at the same time it interfered in no way with the pleasure of his audience.

Another unobjectionable method is the use of the drop curtain. The white stretch of canvas is not attractive when a person comes into a theater and many houses are using drop curtains before the screen and this can be utilized as advertising space if desired. The ads should be changed often, however, so they will not become too monotonous. This advertising screen is not a thing of beauty by any means, but this is a common practice in vaudeville and some of the smaller stock company houses and there seems to be no voiced objection to it.

The solution of the advertising problem ultimately is going to come in the printed program which carries all advertisements and the adoption of the animated advertising slide. Some of these animated advertisements are very clever and now, while they are still rather new, the people do not object to them, in fact, find them rather amusing. Their price is prohibitive to the small merchant, however, and unless changed often they become an old story and a bore.

This question of advertising is one which has to be faced and worked out by each exhibitor individually. Rather hurt your pocketbook than hurt your house, for this will mean no pocketbook at all. Study your patrons and you will find here the answer as to how much or how little of this advertising you should allow to be shown in your house and what method you should use. In your case there seems to be objection, you have been running too much. Cut down the amount or try some other method of displaying it, but do not antagonize your regular patrons and kill your box office receipts.

Six on Ince Staff of Writers

John Lynch, a well known short story writer, has been added to the ranks of the staff authors at the Ince-Triangle studios in Culver City. This addition increases the members of the staff to six, the other five writers being C. Gardner Sullivan, J. G. Hawks, Monte M. Katterjohn, Lanier Bartlett and Russell E. Smith.

"The Girl Philippa," story by Robert W. Chambers, which ran in one of the popular magazines, is being produced by the Vitagraph Company under the direction of S. Rankin Drew, Brinsley Shaw, Anders Radolph, Frank Wupperman, Ethel Corcoran, Alfred Rabock and Julia Swayne Gordon.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Writing Serial Plays

BY CHARLES W. GODDARD

Note:—Mr. Goddard has probably written more serials than any other man in the business.

THE other day I read an article by a bright young man on how to write a moving picture serial. He knew all about it because he had just finished writing his first one.

This observant young man notices that serials, up to date, have been full of exciting matter, thrills, mystery, suspense, crime, etc. Such stuff he tells us is all wrong.

It is mighty kind of this bright young man to pass out a tip like that. If true it is the greatest labor saving discovery since the invention of the steam engine, and picture writers will now belong to the leisure class. Thinking up thrills and excitement and working out mysteries certainly do cut into the hours of tennis and golf to say nothing of sleep. Without these things anyone can turn out scenarios for about thirty (30) cents a ton, F. O. B.

These theories might be as good as anyone's else. But when he states, as a fact, that the public doesn't want thrills, mystery, suspense, etc., in serials, he's "kidding himself," he is thinking for the public and that can't be done.

If the public had shown a preference for pallid drama it would have had nothing else, for most writers, like other people, are as lazy as they dare to be. The big serial successes are crowded with elements of suspense, thrill and mystery, the moderately successful ones contain these factors in proportion to their popularity while the "flivvers" have been of the pallid sort, discovered and advocated by the talented young man.

Another criticism scornfully thrown at the serials is "improbability;" there are two kinds of "improbability," one for which there is no defense and another which needs none. When a character walks into a trap which ordinary common sense would have kept him out of, it is "improbability" caused by carelessness of writing or directing. There is no good excuse for this fault but it happens as often in pallid plays as in exciting ones.

The other kind of improbability comes from novelty. Anything glaringly new seems improbable to some people. I remember a story written in the early bicycling days of a man who put an engine on a bicycle and coasted uphill. It was thought clever and whimsical but not even possible. In these days of motorcycles it is so probable it is stupid.

What is probability anyway? It is something like something we have heard before. Everyone admits that telephones and wireless were once improbable but so is history. The lives of Lincoln, Caesar, Napolean and Alexander, are so improbable that they would "insult our intelligences" only that we happen to know they are true. Though their lives are historically true, they are not true to ordinary life and that is just what makes them such absorbing reading. This brings up still another foolish criticism sometimes cast at the picture serial—that is not true to ordinary life. Of course it isn't true to ordinary life. Nobody really wants to see a chapter of ordinary life.

Ordinary life of the ordinary person is so dull and insipid that it is more or less of a bore even to persons who live it and are most interested in it. Only one person in a million has enough interesting moments in a life time to make a feature, to say nothing of a series. Those persons are the heroes and villains of real life but their lives are not true to the average life. Yet such are the ones we read of in the papers and their counterparts are the heroes and villains of the screen. They live tense lives, they touch the heights and the depths, the high-lights and black shadows, though they have periods of the humdrum grey life between, we don't want to hear about these pallid intervals in the news so why show them in the film.

The love theme interests everything human but even this must not be humdrum, true-to-ordinary-life romance if it would hold us long. Big events, big people, big passions move us because they arouse in us an echo which tells us we too might feel and do in a big way if we had been from under the same stars and met the same influences.

The pallid play is easy for the writer, easy for the director, easy for the actor, easy for everyone in the world except the theater-goer who unfortunately is the only one who is of the slightest importance.

Motion Pictures Stories Scarce

BY JAMES KIRKWOOD.

Director, American Film Company, Inc.

THERE seems to be a good deal of talk lately concerning the scarcity of motion picture stories and a great deal written about it in the papers. Now, as far as I know, they always have been scarce, and to the best of my belief they always will be scarce. Trained writers are now taking up the work of writing photoplays, but even with more of them doing so, good stories will be scarce. Good stories are scarce in magazines, in books and in plays, so why shouldn't they be in motion pictures, where they must have all the qualities which make them desirable as stories for type publication and the special quality for visualization.

It is said that the flood of books and play adaptions will soon be exhausted, and it cannot be exhausted too soon for me, for I think few of them lend themselves to the screen. When they do, they have

to stand a lot of manhandling and twisting about by the scenario editors and directors.

The camera is just as merciless to the inconsistent story as it is to the human face, betraying its weaknesses as quickly.

I believe that the most desirable sort of play today is modern and American, whether a swift-moving drama with strong, human characterizations, or a comedy devoid of extravagance, its incidents growing out of the foibles of human nature rather than produced by one of the characters smiting another with what is commonly called a slapstick.

You will have observed, of course, that the sophisticated play fills a large place on the screen nowadays. The audience is supposed to be, and undoubtedly is, fond of the evening dress, ballrooms, conservatories and so on. I like that sort of thing myself, but don't confine myself to it. Virginia, Broadway, Newport or Colorado are good enough for me, if they are supported by virile American drama, or truly original and humorous American comedy. Photoplay art must be human.

Big Future for Photoplaywright

By Hampton Del Ruth.

Managing Editor and Assistant Manager of Production of the Keystone Film Company.

MR. DEL RUTH is probably the highest priced writer in his profession, and others who have taken up the work of photoplay writing as a means of livelihood may find encouragement in his views on the future of this great profession.

"Let us look to the making of good plays and in our looking let us look to a new source of their making.

"Creation does not stop with the set-down instructions of the photoplay author's scenario; creation is demanded of the director who sets forth to put it on and of the film cutter, who flourishes the death-dealing shears. It must, therefore, be considered vital to success that these qualities be combined.

"It is, therefore, destined that the great film directors of the *coming day* will be the great photoplaywrights of the *present day*. This statement is based upon the fact that the average director can never learn to write a truly great creation, but the truly great photoplaywright of today can and will in time master the technique of camera, stage production and film cutting, and these three accomplishments must be represented in the really great producers that the future will demand."

Photoplay Market

The following information received direct from the scenario editors of the film companies will show the kind of material each company desires:

California Motion Picture Corporation, San Rafael, Calif.—We are really not in the market for any photoplays as we are only producing adaptations of books and stage plays by prominent authors, and we have already contracted for the film rights of enough material in this line to keep our producing directors busy for many months to come.

David Horsley Studios, 2009 South Main St., Los Angeles, Calif.—Want one-reel comedies for the Cub Comedies, suited to George Ovey in the character of Jerry; two-reel animal dramas for Centaur Features, using the Bostock animals with parts suited to the co-stars, William Clifford and Margaret Gibson; and two-reel dramas featuring Crane Wilbur.

Essanay Film Manufacturing Company, 1333 Argyle street, Chicago, Ill.—We are not in the market for scenarios of any description. All manuscripts submitted to us are returned immediately upon receipt. We are, however, desirous of obtaining published material such as short stories and novels.

Famous Players Film Company, 124 West Fifty-sixth street, New York.—In the market for five-reel features suitable for their stars, Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, etc. A good working synopsis of the themes is sufficient. We give decisions promptly and pay the market prices immediately upon acceptance. Just now we are only in need of ideas which call for modern characters in American locations.

Fine Arts Film Company, 4500 Sunset Boulevard, Hollywood, Calif.—Always in the market for good stories suitable for any of its stars: De Wolfe Hopper, Douglas Fairbanks, Mae Marsh, Bobby Herron, Lillian Gish, Dorothy Gish, Owen Moore, Norma Talmadge, Wilfred Lucas, Tully Marshall, Seena Owen, Fay Tincher, Bessie Love, Olga Grey and Constance Talmadge. Two or three of these players usually appear in the same picture. Most of the feminine stars are ingenues, and stories in which the principal character is a young girl are especially desired. Each story should have an underlying theme of considerable power and stories in narrative form are preferred to complete scenarios. Historical stories are not desired.

Fine Arts Film Company, Santa Monica, Calif.—In addition to regular five-reel releases will make two-reel photoplays for the Triangle program. Light comedy-dramas are preferred.

Juvenile Film Corporation, World's Tower Building, 110 West 40th St., New York City, care of Cosmofotofilm Company.—Want one-reel comedies adapted to production by child actors. Prefer comedies featuring a juvenile actor is imitates Charlie Chaplin. Complete scenarios desired.

Lubin Manufacturing Company, 20th St. & Indiana Ave., Philadelphia, Pa.—In market for strong single-reel dramas.

Metro Pictures Corporation, 1476 Broadway, New York, N. Y.—Pays $100 to $300 a reel for good material. In the market for synopses of dramas suitable for any of the Metro stars except those of the Popular Players Company. Synopses for five-reel dramas are desired. One-reel comedies for Mr. and Mrs. Sidney Drew are also desired.

Planet Film Corporation, World's Tower Bldg., New York.—Will purchase photoplay rights of popular novels and plays.

Rialto Film Company, 220 West 42nd St., New York—Always interested in photoplays dealing with modern life.

Universal Film Manufacturing Company, 1600 Broadway, New York, N. Y.—Helen Starr, scenario editor of the Universal Film Manufacturing Company, announces that she is in need of *good* scripts. She does not care to receive contributions from amateur photoplaywrights. The Universal Company would like to receive manuscripts from the most experienced and efficient writers for the screen. At the present time the editor is in need of one and two-reel comedies, one, two and five-reel dramas. The scenario department at 1600 Broadway, New York, buys for both the Eastern and Western studios.

World Film Corporation, 130 West Forty-sixth street, New York, N. Y.—At present we are buying only strong five-reel dramas, suitable for our various stars. We want no comedy or comedy drama. Our field, as you may have noticed, is a pretty broad one; outside of comedy, I cannot say that there is any kind of story that we positively bar. We prefer strong, clean stories of modern life, preferably high society life; but we will consider any type of story provided it is good.

Dr. Mary Walker was one of the prominent members of the General Federation of Women's Clubs who visited the Vitagraph studios at Flatbush recently on special invitation of Messrs. A. E. Smith and J. Stuart Blackton. It was Dr. Walker's first introduction to the mysteries of motion picture production and she was as happily interested as a young girl with her first mechanical doll.

First of July Mutuals

WILLIAM RUSSELL AND HELEN HOLMES IN FIVE-ACT FEATURES

TWO of the five-act Mutual Star productions featuring Helen Holmes and William Russell are announced on the Mutual program for July 3. "Medicine Bend," the first of these features starring Helen Holmes, was produced under the direction of J. P. McGowan, who also appears in the role of "Whispering Smith." This is a railroad story filled with thrills and filmed on a lavish scale with the destruction of freight trains, engines and bridges. Miss Holmes is supported by the same company which played with her in "Whispering Smith."

"The Highest Bid," featuring William Russell, is the second production. This was adapted for the screen by J. Edward Hungerford from the story of the same name by Arthur H. Gooden. Jack Prescott is directing the play, assisted by Mr. Russell as co-director. Charlotte Burton and Harry Keenan head the company supporting Mr. Russell.

A three-reel Mutual offering "The Hidden Face" will be released July 6. Iva Shepard and Alexander Gaden play the leads in this mystery drama. The cast also includes Henry W. Pemberton, John Reinhard, Lucille Taft, James Levering, Mabel E. Trinneer, Myles McCarthy, Fritz Orlamond, Charles W. Travis, James Davis and Albert Macklin.

Three two-part offerings are scheduled for release this same week, "Killed by Whom" with Vivian Rich and Alfred Vosburg essaying the chief roles; "The Taming of Wild Bill," a Mustang offering presenting Jack Richardson and Nita Davis; and "The Good for Nothing Brat," a Centaur-Mutual release featuring William Clifford.

"The Chaser Chased," featuring Rube Miller, for release July 4, and "Hired and Fired," with Ben Turpin, to be released July 9, are the Vogue-Mutual releases for this week. "Beauty" offerings include "Billy Van Deusen's Masquerader," featuring Johnny Sheehan, John Steppling and Carol Halloway, to be released July 5, and "The Gink Lands Again," with Orral Humphrey, for release July 9.

"A Merry Mixup," with George Ovey, is the Cub release. It will go to the public July 7.

A number of interesting subjects in connection with the calling to arms of the National Guard and scenes along the Mexican border are included in Mutual Weekly No. 79 for release July 5. "See America First," which goes to the public the same day, takes the spectator on a trip through the historic city of Mobile, Alabama, while various topics of interest are pictured in "Reel Life," the Mutual Film Magazine in pictures, for release July 9.

A number of notable productions are under way in the American-Mutual studios in Santa Barbara. Jack Prescott, with William Russell as co-director, is working on a five-reel feature, "The Torch Bearer," in which Mr. Russell takes the leading part. Charlotte Burton, Harry Keenan, Alan Forrest, Nate Watt, Marie Van Tassell and Margaret Nichols also appear in this play.

Mary Miles Minter's first five-act production under the Mutual brand, "Youth's Endearing Charm," is more than half filmed.

Kolb and Dill have completed their first five-act American-Mutual feature which will be released shortly under the title of "A Million for Mary."

Work has just been started on "The Bargain," another five-reel feature, in which Winnifred Greenwood and Franklin Ritchie are co-stars.

A number of two-act subjects are also in the making, "The Enchantment," an allegorical play featuring Vivian Rich and Alfred Vosburg; "Ruth Ridley's Return," under the direction of Alfred Hollingsworth;



A good old-fashioned scene from real life in the ninth issue of "Reel Life," the Mutual Film Magazine.

"A Million Dollars," of which William Bertram is the author as well as director; "That Girl of Burke's," with Frank Borzage and Anna Little in the leading roles; and "Sandy Reformer," featuring Arthur Acord and Nita Davis.

William Tedmarsh, whose notable portrayal of Satsuma, the Japanese spy in "The Secret of the Submarine," has been another triumph in characterization, is a master of make-up. He possesses the art of sinking his own individuality and being for the time the character he portrays, and as varied as have been the roles he has assumed, in each he is totally different. Mr. Tedmarsh has never appeared on the legitimate stage and therefore no previous experience can account for the wizard's unfailing judgment in penciling the most effective lines here and there. The actor made his screen debut four years ago and immediately compelled recognition of his dramatic talent, and this popularity has been constantly growing.

The first of the series of two-act photodramas featuring Crane Wilbur was released on July 1 under the title of "The King o' Make Believe," the second one, "The Fool's Game," will be given to the public two weeks later.

Although Vivian Rich has featured in about 200 film dramas, "The Gentle Conspiracy," a recent two-

reel American-Mutual release, was the first one in which she has appeared in a dual role.

The Vogue-Mutual studio will shortly begin work on the first of a series of two-reel comedies, one of which will hereafter be released each week. These will not interfere, however, with the one-reel comedies now being produced at the Los Angeles studios.

Frohman Company Begins Jaffery

After negotiating for nearly a year, by mail and cable, with William J. Locke, the well known English novelist, the Frohman Amusement Corporation has



C. Aubrey Smith supported by Eleanor Woodruff in Frohman's "Jaffery."

secured the picture rights to his latest novel, "Jaffery," which has outsold every one of his other books, even "The Beloved Vagabond."

The rights of this book, and the exceptional scenario which Anthony P. Kelly has produced from it will cost half as much as the completed productions of many good features, but President William L. Sherrill of the Frohman Company believes that the investment will be warranted because of the tremendous popularity of the book, and the beauty with which it can be filmed.

Director George Irving has already begun work with C. Aubrey Smith in the lead, and an experienced cast in support that should in every way get the most from the splendid material they have to work with.

Exhibiting a Big One

The presentation of "Ramona," the eleven-reel cinema play produced by W. H. Clune, is one of the best examples yet furnished by the photoplay industry of exhibiting on a big and spectacular scale.

The film is being shown in Chicago at the Auditorium theater, a house seating 3,600 people. This fact alone means that the presentation must be handled in a big and impressive manner. The management carries out this idea by means of three huge settings, beautifully painted and skilfully lighted. These settings furnish fifty per cent of the interest in the performance, as they are used in connection with the acted scenes interpolated in the play. These stage settings which are most realistic reproductions of the San Gabriel mission, an early Californian ranch house and a mountain scene showing the deep canyon with the snow-capped peaks in the background. As a rule this artificial scenery rather harms than helps the realism of the spectacle in which it appears but so realistic are these settings, even to the live pigeons strutting around on the roof of the ranch house, that they aid greatly in creating the desired atmosphere. These operatic introductions thoroughly imbue the audience with the spirit of the story which follows and put them in the desired receptive frame of mind.

Another innovation is the subtitles, shown on animated backgrounds, which gives a pleasing relief from the stereotyped letters thrown on the screen.

Fifty-two musicians are used in the presentation, forty-five being in the symphony orchestra and seven on the stage during the action scenes.

The first Chicago performance was given to 3,000 people and good houses continue. "Ramona" is now running at the Burland in Upper Manhattan and is also being presented in the same manner in Providence, Rhode Island, Boston, Portland, Maine, and Detroit. The New York and Pittsburgh runs have been completed. Rights for the production for the seventeen western states have been sold to A. T. Sherman, who also handled "The Birth of a Nation" in that territory.

Lloyd Brown, who is said to have run the first exclusively motion picture house in America, is the creator of the big ideas in connection with the making and presentation of "Ramona." He is now working with the Clune company on "The Eyes of the World," from the story by Harold Bell Wright.

Chaplin Case "Off Again, on Again"

Sometime ago considerable litigation was started by Charlie Chaplin when he sought to restrain V. L. S. E. from releasing in four reels the burlesque on "Carmen" in which he was starred. When the injunction was denied the great little comedian appealed the suit for damages. This suit was also decided in favor of the defendants, according to advices received from the V. L. S. E. offices in New York.

Chaplin is now being sued by the Essanay company for violation of his contract made at the time he worked in "Carmen."

Antonio Moreno has begun work on a new five-reel drama for Vitagraph.



Anna Nilsson sings a silent song in "The Weaker Strain," number eight of Pathe's "Who's Guilty?" series.

Looking Into July with V. L. S. E.

EXHIBITORS TO DISCUSS DEPOSIT SYSTEM

THE V. L. S. E. policy of open booking versus the deposit system will form the subject of a vital debate in which all the exhibitors attending the National Convention will take part. A number of prominent eastern theater managers are concentrating their efforts toward the elimination of the deposit system and members of the Associated Motion Picture Exhibitors' League of Brooklyn are going to the convention pledged to do all in their power to end the closed contract system.

Lee Ochs, candidate for the National League presidency, declares he considers the deposit system a downright hardship upon the exhibitor. "I am against, and always shall be against any deposit system whatever," declared Mr. Ochs, "it works a detriment to the business because it is a hardship upon the small man and the small man is a vital factor in the industry. I have strong hopes, however, that the manufacturers will see the error of their judgment and do away with it. The Chicago convention in July should result in some readjustment of this matter."

The Exhibitors' Service Bureau of the Advertising Department of the Big Four furnishes efficient aid to exhibitors in the exploitation of the features they run. This was exemplified at the Columbia Theater of Los Angeles on the occasion of the exhibition of "The Law Decided." On a suggestion from the Service Bureau thousands of citizens were served with subpoenas commanding their presence at the theater. The cleverness of the idea appealed to the public and a large attendance resulted. Another successful "stunt" was a bargain sale by the Sun Drug Company of Phoenix, Arizona, in conjunction with "The Little Shepherd of Bargain Row." The drug company widely advertised the event as a "Little Shepherd" sale and announced that a lady shopper representing "The Little Shepherd" would visit the store and the person discovering her would receive a month's complimentary ticket to the Lion Theater and a bottle of the best perfume in the Sun Drug Store.

In an effort to aid exhibitors in combatting the warm weather and the resultant dropping off of attendance, V. L. S. E. is offering a program of July releases of exceptional merit. "The Conflict," a Vitagraph offering starring Lucille Lee Stewart, heads the features and will go to the public on July 3.

Robert Edeson, Naomi Childers and Bobby Connelly appear in "Fathers of Men," ready July 10, and Edith Storey and Antonio Moreno will be seen in "The Tarantula," released July 17.

"The Daring of Diana," the new vehicle of Anita Stewart, will be released July 24, and "Hesper of the Mountains" presents Lillian Walker and Evart Overton on July 31.

The Lubin contribution to this program, ready for the public on July 31, is "The Light at Dusk," featuring Orrin Johnson.

Selig has produced "The Prince Chap," with Marshal Neilan in the title role, assisted by Mary Charleston; Bessie Eyton and George Fawcett. Re lease date is July 24.

Essanay offers on July 10, "According to the Code," in which Lewis S. Stone, Marguerite Clayton and E. H. Calvert are featured.

George W. P. Hunt, governor of Arizona, has sent a most glowing tribute to the Lubin Company lauding little Marjorie Sterrett in her efforts to start a fund with which to build a battleship and offering a tribute to the V. L. S. E. feature, "The Nation's Peril," which inspired her enthusiasm.

W. C. Brandon, manager of the Big Four offices at Atlanta, Georgia, announces the appointment of F. P. Bryant, formerly with Pathe and Fox, to a position on the sales force of the Atlanta office. Mr. Bryant will travel the territory in North and South Carolina formerly handled by Mr. Simpson, who is being transferred to Mississippi and Alabama with which territory he is more familiar.

C. A. Meade, Dallas manager, announces the appointment of A. W. Plues to a position on his sales force. Mr. Plues will travel Texas territory formerly handled by W. B. Nelson.

In the New York office, three employes who started as office boys have been promoted. S. Charles Einfeld has been given charge of the records of the purchasing department under Mr. Siegel, Milton Cohn has charge of the mailing department, and Munroe Schram has been taken into the sales promotion department.

Molla Bjurstedt, the Norwegian girl who won the National tennis championship, will appear in the Selig Athletic Series released July 5. Miss Bjurstedt will be shown in a display match with Mrs. May Sutton Bundy, runner-up in the recent tournament. On this same film Jimmy Clabby, middleweight, demonstrates his training methods while preparing for a bout and later takes on Joe Welling and Steve Kenney for two rounds each. Joe Conconnon, eastern states billiards champion, bests "Cowboy" Weston in a brilliant match, and there is also a wrestling match to a finish between William Berne, Russian champ, and William Demetral, Greek champion.

Through the courtesy of Joseph S. Partridge, manager of the New York branch of the V. L. S. E., the Essanay-Chaplin Burlesque on "Carmen" was shown the inmates of Sing Sing prison and the reports are they are laughing yet, and the Big Four has the appreciation of every man in Sing Sing for making their lives so much brighter.

Warning Against Firearms

"Didn't know it was loaded," has been the sadly expressed excuse for serious or fatal shooting accidents ever since the invention of the firearm, although, perhaps, it is generally the reason for accidents to children.

This thought has been worked into a two-part scenario by William Parker, of the American Film company staff of writers, and the action of the story is carried by Vivian Rich, Alfred Vosburgh and George Periolat.

The name of this intensely dramatic two-reel "Flying A" drama is "Killed By Whom?" released by the Mutual July 3.

"LA BOHEME" BREAKS RECORDS

Seven Companies Working on Future Features for the World Film Corporation. All Summer Releases Completed

The World Film release, "La Vie De Boheme," featuring Alice Brady, has made several new records for Marcus Loew's New York theater. Contrary to the established policy, the picture was run for two days and on the second showing the house record was broken and



The manner in which the New York Theater heralded Alice Brady in World Film's "La Boheme" across Broadway in New York.

for the first time since the New York Theater Roof became a film theater standing room was sold at regular seat prices. Miss Brady appeared personally at each performance and sang the Aria from "La Boheme." This picture will open a new theater at Asbury Park, will initiate the Brady-Made program at the Park theater, Boston, and has been re-booked for another week at one of the Jones, Linick and Schaefer houses at Chicago.

With all productions completed which will be released during the summer, the Paragon and Peerless studios and the productional departments of the World Film Corporation under William A. Brady's direction are busily engaged on the program that will obtain with that company throughout the regular theatrical season.

Seven companies are actively engaged at present and another will start immediately. Frank Crane, supervising the production of "The World Against Him," has been at Saranac Lake directing E. K. Lincoln and June Elvidge. Emile Chautard is in charge of the production of "Nathan Hale," in which Robert Warwick plays the title role, and the company, including Gail Kane and Alec Frances, have been in Boston making pictures on Boston Common before huge crowds. Mr. Chautard has had no trouble in getting mob scenes, in fact he has had to call upon the police department to get the grounds cleared around the camera.

Barry O'Neill is directing an all-star cast headed by Holbrook Blinn, Ethel Clayton and little Madge Evans in "The Scourging Way."

Harley Knoles is in charge of "Miss Petticoats," Alice Brady's next picture.

Molly King will begin work next week on her new picture which has not yet been named but will probably be a story calling for Miss King's appearance as a waif in which role exhibitors seem anxious to have her.

Robert T. Thornby has completed "The Almighty Dollar," with E. K. Lincoln, Frances Nelson and June Elvidge and will immediately begin on another production with an all-star cast.

William A. Brady's policy of having two productions on hand for each company now allows for the working in the studio on one production if inclement weather prevents exterior work on the other. Thus bad weather does not interfere to any great extent with the regular work at the Paragon and Peerless studios.

Chicago Exhibitor Entertains

Alfred Hamburger, one of Chicago's most prominent exhibitors and owner of a string of some fifteen theaters, entertained a select group of film men and women on June 26 at a dinner at the Bismarck Gardens and later at one of his picture houses.

About twenty guests were present. Among the notables at the entertainment were Thomas H. Ince, who is in the Windy City for the presentation of his "Civilization" at Cohan's Grand Opera House; Burr McIntosh, author of "Get Rich Quick Wallingford," and screen actor in the same part; Virginia Norden, Vitagraph star; Edna Mayo, Essanay luminary; Bryant Washburn, Essanay leading man, and his wife, and S. E. Abel, manager of the Chicago V-L-S-E offices. A number of exhibitors and other actors were also present.

A few after dinner talks were made at the Gardens. The feature of these was the reading from "Wallingford" by Burr McIntosh. Following the feast the guests, bedecked with badges, made merry at a performance at Hamburger's Pine Grove Theater on Sheridan road.

Mary Pickford Company Formed

"Mary, Mary, quite contrary, how does your company grow?" has been a question before the motion picture public for some time. Large flocks of rumors have percolated through the atmosphere in regard to new concerns, Pickford contracts with mergers, and so on.

But it's all over now, for a time at least. The Pickford Film Corporation has filed articles of incorporation at Albany, New York. The new company is capitalized at $50,000, and its incorporators are Gladys Mary Moore, Charlotte Smith and Dennis F. O'Brien.

The formation of the new company is in realty a ratification of the verbal agreement made between Miss Pickford and the Famous Players Film Company at the first of the year, which stipulated that the star should receive fifty per cent of the proceeds from her productions. Miss Pickford has just begun a new picture at the Famous Players studio.

Griffith to Chicago in August

David Wark Griffith's new feature, which bears the tentative name, "The Mother and the Law," will be presented in Chicago and New York beginning on August 15, if theaters can be secured for that date.

World Manager Resigns

Harry C. Drum, assistant general manager of the World Film Corporation, handed in his resignation to take effect on July 1st, 1916.

Henry B. Walthall will next be seen in the five-reel Essanay feature, "The Little Musketeer."

Cavalieri and Muratore Act for Pathe

MANY THRILLS IN NEW SERIAL "THE GRIP OF EVIL"

THRILL folows thrill in the new Pathe series "The Grip of Evil," which will be the first release on the $5,000,000 serial program. Not only are absorbing questions advanced in such a manner as to make it a human document but each chapter contains a distinctive thrill. The series will be a Balboa production featuring Jackie Saunders and Roland Bottomley.

In the first episode, "Fate," an explosion occurs which literally blows an automobile to pieces and the heroine narrowly escapes death. In "The Underworld," the second episode, a desperate struggle in the dark provides the thrill. A collision between a train and an automobile occurs in "The Upper Ten," the third episode and in the fourth chapter there is another powerful fight. In the fifth episode, "The Way of a Woman," a reckless girl attempts to drown herself. A girl is saved from the attack of a bull by a hand to hand conflict between her lover and the bull in "The Hypocrites," the sixth episode, while a thrilling fight, a boat wreck and an automobile accident mark the seventh chapter, "The Butterflies."

President Wilson and others among America's great minds have been instrumental in suggesting the story of this serial and what each has to say will be of great value to the exhibitors who show the picture in the town from which he comes or in which he lives.

The last two episodes of "The Iron Claw"; two chapters of "Who's Guilty?"; two "Lonesome Luke" comedies; a Goldberg cartoon; four scenic pictures and four issues of the Pathe news make up the Pathe program for the next two weeks.

"The Cave of Despair," the next to the last chapter of "The Iron Claw," will be released July 3. The final chapter will be entitled "The Triumph of the Laughing Mask."

"The Weaker Strain" is the latest release on the "Who's Guilty?' serial featuring Anna Nilsson and Tom Moore.

"Lukes Washful Waiting," the one-reel Lonesome Luke comedy, will be released on July 3.

"Nutty News" is the Goldberg cartoon showing the war-like notes which pass between the Secretary of State and the King of Bologna; the great fire in Dopem and Chokem's drug store; and "the Egyptian Bumpus bird."

"Across the Malay Archipelago" and "The Kinkajou" make up a scenic and educational film.

Two issues of the Pathe News Nos. 54 and 55, released July 5 and 8, wind up the program for the week.

Lina Cavalieri and her husband, Lucien Muratore, are featured in a five-part Pathe Gold Rooster play, "The Shadow of Her Past," which will be released July 17. This play was produced under the supervision of Mr. Muratore, who took his company to Italy some months ago.

The Pathe Club, with a membership of about 125, has become a very active organization. The membership includes such well known men as Frederic R. Coudert, Paul Fuller, Jr., and H. L. Kingsbury of Coudert Bros.; L. J. Gasnier, president of the Astra Film Corporation; Rube Goldberg, the cartoonist; Dr. Rumley of the *Evening Mail;* Dr. W. E. Shallenberger, president of the Arrow; Edward Jose, general director of the Feature Film Corporation; E. K. Wheeler, treasurer of the Feature Film Corporation; and others equally well known.

An all-day outing has been planned by the club for July 23 at some point up the Hudson and various games have been arranged and a number of prizes offered.

The two and a half cent window cards which were isued by Pathe for the first six episodes of the "Who's Guilty?" series have proved such a success that J. A. Berst has ordered that they be continued throughout the entire series. It is also announced that Pathe will continue this idea on "The Grip of Evil" series.

Eugene O'Brien, well known as a Broadway leading man, has been engaged by Essanay to head the supporting cast of "The Return of Eve," a new five-act photoplay featuring Edna Mayo.



Two of the sparkling and vivid scenes from Pathe's master plot, "The Grip of Evil."

MARGARET ANGLIN IN FILMS

James Shesgreen Forms Company to Feature Celebrity in Pictures—First Release Will be Made in September

After refusing many offers in this country and Europe Margaret Anglin, the noted actress, has finally consented to appear on the screen.

James Shesgreen, who has been Miss Anglin's manager for the past four years, and James D. Barton, have formed the Margaret Anglin Picture Corporation, which will begin operations immediately. The actress' contract, which calls for her appearance in a series of eight films, will in no way conflict with her arrangement to appear in the spoken drama under the management of the Charles Frohman office.

Miss Anglin will be supported by the best film and dramatic talent available and will appear only in feature adaptations of famous plays. The first release is promised for September.

The officers and incorporators of the Anglin Picture Corporation will be James D. Barton, president; James Shesgreen, first vice-president; Arthur Voegtlin, second vice-president; Irving J. Dittenhoeffer, secretary; and Edward W. Fuller, treasurer.

The general offices of the company will be in the Times Building and the studios will be located in New York and Detroit, Michigan.

Kemble to Promote Spectacles

The Kemble Film Corporation announces that it will promote only gigantic spectacles. William T. Kemble, president of the organization, stated that his concern in entering actively into the distributing of films would limit its efforts to such as would prove worthy of being exploited by masters. "The Zeppelin Raids on London and The Siege of Verdun," the war film on which this company has acquired the stage-rights, is given as an example of the class of productions the Kemble company will handle. This is acknowledged by experts to be the only genuine film ever made of the Zeppelin raids on England. They desire only pictures which cannot be secured in an ordinary manner and which should prove of real financial benefit not only to the purchaser but also to the exhibitor—pictures which are more than box-office attractions—which are events.

Mr. Kemble is the largest and best known showman in Brooklyn, owning and operating the Triangle Theater in that city, for which he is the exclusive distributor of all Triangle Programs.



A beautiful vista in chapter ten—"A Trial of Souls"—of Pathe's very successful "Who's Guilty?" series.

Snap Shot of Fine Arts

The Fine Arts studio is larger than a stranger can really surmise; it is a community distinct and complete. The five hundred inhabitants of the "village" comprise the employes of the Fine Arts branch of the Triangle, located in Hollywood, California. Each is a unit in the wonderful organization, which is known for its distinctive film productions; each one responds to the spirit of goodfellowship, which is the cornerstone of this large film institution. The plant covers about five acres.

The studio yard inside always presents an active scene. Actors in small groups are rehashing days that have flown by; extra people are scurrying across to the wardrobe room in a commendable endeavor to be transformed into leaders of the smart set—or westerners, or perhaps southerners.

Fine Arts has many interesting and picturesque personalities—Mae Marsh and Robert Harron, impressing Director Lloyd Ingraham with the desirability of a certain scene in their new play—the Gish sisters, rehearsing a scene—Bessie Love, spinning a rope—Norma Talmadge, reading a volume of Ibsen—Tully Marshall, reading the scenario of his next play—Directors Cabanne, Dillon, Withey, Powell, and the Franklins talking about the recent Fairbanks-Dwan banquet, De Wolf Hopper amusing Fay Tincher and the Fine Arts kiddies with a new story; everybody is happy and contented—perhaps that is why Fine Arts plays are of a different sort—human and ring true to life.

Catalogue for Exhibitors

In an effort to further the Better Films movement as an antidote for censorship the National Board of Review has issued a catalogue, "A Garden of American Motion Pictures," which lists all the finest pictures which have been released during the past year and a quarter. This book gives a list of the films, the releasing company, number of reels, character of story and date on which the film was seen by the Board of reviewers.

This catalogue will be a great help to the exhibitor in planning his program and as an assistance to those who desire unusual entertainments which appeal to an entire family.

Copies of this book can be secured from the National Board of Review, 70 Fifth Avenue, New York. The price has been fixed at ten cents to cover the printing and postage.

Eubank Back on the Job

Victor Eubank, publicity director of the Essanay Company of Chicago, who was injured in an automobile accident some weeks ago, is back on the job—on a stretcher. Mr. Eubank suffered a broken leg and other injuries. Pressure of important matters, combined with pent up energy, have brought the publicity head to the office long before the time scheduled by his physicians for release from his bed.

Vitagraph Working New Stars

THREE NEW FEATURES ON THE WAY

HUNTLEY GORDON, the new leading man of the Vitagraph Company, is just the type desired to play opposite Lucille Lee Stewart, and he fills that particular kind of need that makes for the best in photoplay production of the most advanced sort.

Mr. Gordon is the type of actor who appeals to his public because of the human quality of his work. He is young, affable, manly, genial in bearing and unaffected in his contact with others. He is a hard student and enters into a difficult role with understanding and discretion. The physical conformation of the young actor is all that could be desired. He is tall, well set up, graceful in carriage with strong pleasing features and a smile that attracts.



Prominent Vitagraph personages. On the left, Ralph Ince, director; Lucille Lee Stewart, star; Huntley Gordon, new leading man; and Evart Overton, leads.

As an actor Mr. Gordon is already known to the moving picture public, having appeared in Pathe, Fox and other releases. His experience has not been limited to screen work, having begun dramatic work on the legitimate stage as a member of a stock company, and later appearing in several features produced by the Brady companies. His last stage appearance was with Ethel Barrymore in "Our Mrs. McChesney." Mr. Gordon has supported Miss Stewart in three feature releases under the direction of Ralph W. Ince—"The Destroyers," "The Conflict," which will soon be released, and a five-reel Blue Ribbon feature written by Josephine Lovett for Miss Stewart.

Sam M. Spedon will look after the affairs of the Vitagraph Company at the National Exposition and Convention of the motion picture industry to be held in Chicago. The Vitagraph Company has contracted for an elaborate booth and Mr. Spedon is planning a special train to run from New York to Chicago on July 8.

Through the General Film program Vitagraph will release a one reel drama and a comedy of the same length the week of July 3. The comedy "When it Rains it Pours," features Mary Anderson. Anne Schaefer, Reggie Morris and Otto Lederer make up the balance of the cast.

Donald Hall and Helen Costello are seen in "Billie's Mother," the drama which was written by William Addison Lathrop. On the same reel is shown "A Tour from Bergen to Bandak."

A Blue Ribbon feature and a Frank Daniels comedy will be released by Vitagraph through the V. L. S. E. the week of July 3. The five-part feature "The Conflict," stars Lucille Lee Stewart. The supporting cast includes Huntley Gordon, Jane Mortimer, William Lytell, Jr., Frank Currier, John Robertson and Richard Turner. Ralph W. Ince produced the picture from the script by Edward J. Montagne.

"Kernel Nutt and the High Shoes" is the title of the Frank Daniels comedy in which the funny-man is seen as the temporary proprietor of a beauty parlor. Alice Washburn and Ethel Corcoran appear with Mr. Daniels, and that means that his support leaves nothing to be desired.

Evart Overton, the Vitagraph star, will soon start work on a feature picture under the direction of Harry Davenport. Mr. Overton received his first glimpse of stage life while on short tours with the college glee club. His real stage career started as a member of the cast of Raymond Hitchcock's musical comedy, "The Merry-Go-Round." He later appeared in musical acts in vaudeville and finally turned to the pictures. Mr. Overton joined the Vitagraph Company in 1915 to play opposite Lillian Walker in a special feature and since that time has appeared with Miss Walker in nearly all her best known successes.

A rouser of an unconventional still picture of Earle Williams, who is now working on "The Scarlet Runner," a forthcoming Vitagraph release, was spoiled by the too rapid exit of his companion. Mr. Williams was all posed beside his car looking pensive and interesting when along came Mrs. Paul, a huge, hardy character actress, who was made up with short, crisp curls, a gingham dress with sleeves rolled up, an apron, and an enormous bunch of purple iris. Mrs. Paul stopped to speak to the actor and Vic Smith seeing a chance for an out-of-the-ordinary still told the cameraman to "shoot." Unfortunately the lady in the case heard the signal and her part of the picture was a mere streak, as she fled out of range of the camera.



J. C. Graham, assistant to Mutual's president, chinning with A. F. Beck, manager of the New York Mutual Exchange.

TRIANGLE'S NEW PLANT

New Studios at Culver City Will Mean Much to the Motion Picture Industry

By Thomas H. Ince

We have what I believe is the finest plant for the taking of motion pictures that you can find in this or any other country.

We moved because we felt that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the enormous overhead expenses of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities. It is good commercial planning that has produced it.

We have practically abandoned the open-air studio as we have come to the conclusion that the best results are to be obtained under glass, and we have equipped all our studios with the best lighting system that we could find anywhere. We have five big glass stages and have the facilities and equipment to add more at short notice.

I think that what we are doing now at the Culver City studios will be sure to have its effect upon the motion picture industry, and I am reasonably certain that Triangle exhibitors and patrons will have no reason to complain when they see the steady gain that is now becoming apparent. There is little doubt that the great things that have been accomplished in the motion picture business have been due to the hard, imaginative work of the men who have performed that work, but we have reached a point of industrial development now that makes it imperative that we should begin applying intelligent commercial methods to our work. No industrial corporation would stand for a minute the things that have been done in the name of motion picture production. We have got to make the most of our resources; we have to eliminate waste, and we have to cut our corners in order to maintain high standards and produce better pictures without sacrificing any of the artistic standards we have established.

Triangle pictures have established themselves, and there is little need for us to do anything now but put the best ideas, the best people and the best work of which we are capable into them. The time has come when big things are expected of the motion picture; when it has become really an integral part of the national life, and as such has come to assume a position of true dignity.

The move to Culver City does not mean that we have abandoned the Inceville studios at all. That plant will be used for the taking of special features, and all the William S. Hart pictures will be made there exclusively. Inceville, with its 18,000 acres of western landscape and hundreds of head of horses and cattle, lends itself better than any other studio in America to the making of western pictures.

Operation of Motor-Generator

A peculiar case involving a motor-generator set used in a motion picture theater has been called to the attention of the *Electrical Review* and *Western Electrician*.

This particular set included an alternating-current motor and a direct-current generator, the latter being compounded and having its series and shunt fields differentially connected. In changing from one picture machine to the other, both arcs are on for a short time. This doubles the series-field excitation, which would bring the generator voltage down too low for good operation. To prevent this, a change-over switch is used which cuts a resistance in series with each arc, thus maintaining a high enough voltage across the shunt field to give the proper operating voltage.

It was found that when a cold carbon was started, with only one machine in service, the arc became so dim for about a minute that it almost went out. The resistance of the cold carbon was evidently so low that it allowed a heavier current to flow through the arc, thus strengthening the series field, which caused the voltage of the machine to fall. It was therefore suggested to leave the change-over switch open with the resistance in series until the carbon got hot and it was found that this remedied the trouble. The machine is now used continuously without a flicker.

Melies Manufacturing Company issues the following statement in denial of the published report that the three-reel Knickerbocker Star Features, released every Friday in the General Film Service, will be discontinued:

"The report published last week by a theatrical journal, to the effect that the three-reel Knickerbocker Star Features will be discontinued at the request of the General Film Company, is false and without foundation in fact."





Two views of Thomas H. Ince's new Culver City studios in the process of manufacture.

Farnum Sees End of Silent Drama

ZENA KEEFE LATEST WILLIAM FOX LUMINARY

WHAT would you do if you had a genuine banknote, issued by the United States Government, that was stamped $50 on one side and $100 on the other?

Bertram Bracken, who directed "East Lynne" for the Fox Film Co., is one of the few men extant to whom this neat little financial problem has come.

Years ago Mr. Bracken worked in a bank as a paying teller. At the end of the day's business Mr. Bracken made up his accounts but they would not balance.

After checking up the count a half-dozen times and finding that he always got $50 more one way than the other, Mr. Bracken began to think he was ill.

Another teller offered assistance and after calculating for fifteen minutes confessed that the affair was peculiar, to say the least. As Mr. Bracken was gazing absent-mindedly at the notes one of them fluttered to the floor as a breeze came through a nearby window. Then he discovered what had caused the disparity in the count.

The Treasury Department was informed of their "freak" product. Examination disclosed that an entire sheet of bank-notes printed for a western bank had been turned out in hybrid fashion because of a pressman's mistake in mixing two plates.

William Farnum believes that the end of silent drama is not far off!

This apparent heresy on the part of the distinguished Fox actor is, in fact, not heresy at all.

"It is my opinion," says Mr. Farnum, "that actors and actresses will have to learn parts before long for the silent drama as they have always had to for the spoken drama.

"Of course, action will probably always remain the dominant note in the films. It is undoubtedly true that the biggest and steadiest advances will be made in obtaining new and better photographic effects, but, after all, the foundation of every good picture is the scenario. And in the higher grade scenario, there are many scenes in which the only action is the good old-fashioned word of mouth kind—with the appropriate gestures.

"Pantomime is naturally out of the question in such cases. The actor has to say something, or the scene falls flat. Why not make the thing natural by giving him a definite speaking part?

"Spoken parts for screen stars seems inevitable to me, because the moving picture fans are now becoming so adept that they can 'decipher' many of the words which the actors utter."



A tower of Fox stars. From the top down, they are: Baroness Von Dewitz, Virginia Pearson, June Caprice, the little Boston school girl, Anne Luther, Pauline Barry and Harry S. Hilliard.

The first stage of the great movie experiment is over. Initial efforts toward the deliberate creation of a nationally known star are concluded. Even the actors and actresses in all the Fox studios are awaiting impatiently the debut of June Caprice, which will take place on July 10.

Since June Caprice has wafted from New England shores to serve as the subject for this interesting experiment, she has been cultivated like a hothouse flower.

Every convenience and luxury have been hers. She has a wardrobe that would make any actress envious. She has sat for the leading photographers of the country. At present she is installed in a fashionable finishing school for girls and has the tutelage of two private instructors.

To the William Fox photoplay revival of "East Lynne," in which Theda Bara plays the role of the lovely Isabel, belongs the unique distinction of being the first motion picture story submitted to the State of Maryland's newly created Board of Censors.

Miss Mary Murillo's screen adaptation of the tear-inducing drama was up before the board in judicial session and came through the meeting absolutely unscathed. Every foot of the film was left intact. Police reserves were called out in Clarksburg, West Virginia, recently to help the management of the Robinson Grand Theater control the record-breaking crowd which wanted to see Theda Bara in "The Eternal Sapho." The theater was filled to capacity and the S. R. O. sign remained outside from 1 P. M. until midnight.

Fuller Mellish, the eminent English actor now in William Fox pictures, has been rehearsing for a stage play between his periods of work at the Fox studios. He has a leading part in "Friend Martha," a comedy by Edward Peple, which gave its opening performance in Rochester, N. Y., a few weeks ago. Zena Keefe, well

known star of a dozen moving pictures, has joined the William Fox companies, and will appear soon in support of June Caprice and Harry Hilliard. Miss Keefe has had several years of experience in pictures although she is now only 19, as she has done stage work since the age of three.

She first appeared in Palmer Cox's "Brownies in Fairyland," and has been connected with the stage in some manner or other ever since that time.

EXHIBITOR ADVERTISING

Clever Stunts Originated by Exhibitors—Lasky's "Selfish Woman" and Pallas' "Davy Crockett" Released on Paramount Program

A Paramount exhibitor, Mr. Uran, of the Grand Theater, Mattoon, Illinois, did some very clever and productive advertising when he was showing the



"Seeing with the fingers," from "Better Babies," Paramount Pictographs.

Paramount picture "The Call of the Cumberlands." Three weeks before the film was to be shown in his theater he placed a copy of the book in the public library and ran a slide telling all his patrons to read the best of the new books, "The Call of the Cumberlands," at the public library. H. I. Day, editor of *Paramount Progress,* declares this to be the cleverest advertising he has seen because it also means "word of mouth" advertising, which is a thousand times more valuable than advertising literature.

George R. Mann, manager of Paramount's Washington Exchange, tells of a clever co-operative newspaper advertising scheme which was tried by a number of Paramount exhibitors.

The advertising was in the form of a heading using the Paramount trade mark as a center piece and "The Trademark That Stands for Quality" as a slogan. A border with Paramount spelled out lengthwise was neatly arranged down each side. Ten theaters using Paramount Pictures were displayed under the heading, thus giving each one of these theaters the advantage of price given a large space contract and the position on the newspaper page that a large and well set up advertisement gets in the make-up.

"The Selfish Woman," a Lasky production featuring Wallace Reid and Cleo Ridgely, will be released on the Paramount program July 10, and the same week the Pallas studios will offer "Davy Crockett," with Dustin Farnum as the star.

A. B. Reed's drawing, "The Wild and Woolly West," in the Paramount-Bray Animated Cartoons, "Beautiful Bavaria" in the Paramount-Burton Holmes Travel-Pictures, and the Paramount Pictographs will be the three short reel subjects rounding out this program.

Hints and "don'ts" for vacationists planning canoe trips are attractively presented in this release of the Pictographs, which includes among other features "Table Manners" in the "Better Babies" series; "System" in a feature showing correct business methods; "Birds;" "Speeding Up the Mail," and "Typhoid vs. Leucocyte," a battle of germs caught by the cameraman.

In many localities where "Better Babies" weeks are anticipated exhibitors are lending their co-operation through the visualized lectures on the subject contained in the Paramount Pictographs. Some managers are inaugurating a week devoted to "Better Babies" and thus linking their theaters with a philanthropic movement. In this campaign Paramount is co-operating with the *Woman's Home Companion,* the National Federation of Women's Clubs and the Children's Bureau of the Department of Labor in Washington.

Herman Weedon, an animal trainer of international repute, has put "Teddy," the great African lion, through a series of stunts for the cameraman of the Paramount Pictographs.

"Farmer Al Falfa's Watermelon Patch," Paul Terry's Paramount-Bray Animated Cartoon, is recommended as a panacea for the blues. The story centers around the eviction of an obstinate ebony southerner from old Farmer Al Falfa's melon patch, and is full of laughs.

San Francisco Doesn't Want Censors

San Francisco doesn't want any film censors. Petitions are now being liberally signed in the theaters, attacking a censor board in advance, and if the law is passed, an initiative and referendum will be inaugurated by the voters.

"Speeding up the Mail," a camera study of efficiency methods employed in Uncle Sam's postal service, is one of the novelties announced for future release in the Paramount Pictographs.



Powerful scene from "What Happened in 22," Frohman-World.

Mermaid Ballet in Fox Spectacle

ANNETTE KELLERMAN LEADS 100 GIRLS IN AQUATIC FEATS

WITH infinite pains and patience Annette Kellerman has drilled 100 of the most expert girl swimmers to be found in the United States in a series of rhythmic movements that make the ballet of the mermaids one of the most wonderful spectacles in "A Daughter of the Gods," the Fox production which is full of unusually beautiful scenes.

From what places were these sea beauties recruited? How were they gathered together, selected and trained, and, most important of all, who trained them?

The assembling of the mermaids constitutes a story of all the great ocean, lake and river-front cities of the United States—of Seattle, Detroit, Cleveland, New York, Boston, San Francisco, Los Angeles, Savannah, New Orleans and Buffalo.

From over 200 towns William Fox selected the lithe, graceful beauties who could swim like fishes, swim with the legs encased in scaly fish-tails, and who possessed the courage to do any and everything the director ordered.

His first step was to advertise in the great cities of the nation for the star swimmers. The additional requirement was that each and every one should be beautiful. The number of responses was enormous. The Fox offices were deluged with letters containing photographs and dimensions. Compared with the existing Bertillon measurements of Venus de Milo many of these modern applicants could give that historic beauty cards and spades and beat her on all measurements, weights, dimensions and specifications.



Annette Kellerman as she appears in "A Daughter of the Gods," the big Fox drama filmed by Brenon in Jamaica.

Diversey and Wilson Avenue beaches, Chicago, produced rival applicants who gave a William Fox representative a demonstration of prowess. The Diversey girl won. One of the champions from the Fairgrounds pool, St. Louis, gave an exhibition that immediately guaranteed her employment. Then came girls from Redondo beach—Buffalo, Rochester and Memphis girls and soon the engagement sheet contained a roster of our representative cities.

This made "A Daughter of the Gods" truly cosmopolitan in its acting membership. The Scandinavian countries were represented, French-parented girls born in America, girls from beside the Danube; two little Italian beauties whose parents came from Palmero and Pola.

For weeks after their arrival in the tropics where an entire island was seized upon for habitation, Annette Kellerman, the greatest artist of her kind in all the world, trained these mermaids-to-be with infinite patience through long hours of fatiguing labor. Drawing a large salary, which William Fox gladly paid for her skill and prestige, Miss Kellermann dared not trust this important work of instruction and training to assistants. For hours the girls would be taught a single swimming stroke in unison. There must be no chaotic movement in the water scenes to distract attention. There had to be perfect synchronization—poetry applied to motion.

In this work the patience and interest of Annette Kellermann counted for everything. Viewing these portions of the picture when they reached New York later on, William Fox cabled Miss Kellermann as follows:

"Your genius has in the mermaid scenes made it possible for our picture to excel the Russian ballet artistes for grace and rhythm. I have just sat and watched the most beautiful work I have ever seen photographed in motion pictures."

Interwoven with these mermaid scenes Miss Kellermann herself performs in "A Daughter of the Gods" aquatic feats which, with all her daring, she had never before attempted in her life. When you have seen this great screen fantasy you are certain to agree that she had violated all film precedents and recorded new history both in personal daring and photographic achievement.

And as for her hundred mermaid assistants, there are one hundred American cities that can do the "pointing with pride stuff" to the feats of their "native daughters."

Pigs, donkeys, chickens, ducks and other creatures of the barnyard play a part in the Ince-Triangle subject in which Bessie Barriscale is now appearing as star under the direction of Charles Miller. The story by C. Gardner Sullivan is a comedy-drama of Irish life, in which Miss Barriscale plays the part of a sweet-faced colleen, whose pranks get her into trouble with the officers and men of an Irish regiment.

Before the recent Los Angeles preparedness parade was over the Universal company was showing films of it in the local theaters.

International Camera Follows Soldiers

PICTORIAL NEWS-GATHERERS IN ALL PARTS OF THE WORLD

TRACY MATHEWSON of the Hearst International News Pictorial camera staff is persistently dogging the American soldiers to give to the public all the particulars of the Mexican situation. At the time of the massacre of the Americans by Villa at Columbus, New Mexico, Mathewson filmed the stirring events and when General Pershing's expedition went into Mexico his camera caught the boys in khaki in the act of crossing the border and when the first camp was made in Mexico he obtained an excellent "shot" of this. The pictures made by the cameraman were censored by the War Department and released by the International Film Service, Inc., only by special permission of the authorities at Washington.

Reel No. 49 of the Hearst-International News Pictorial released June 20, shows the National Guardsmen of all the states preparing for active service, among them the New York state troops commanded by General John F. O'Ryan and the First Illinois cavalry. It also presents a view of the schooner Viriginia which was driven ashore by a gale at Salisbury Beach, Mass., and beaten to pieces by wind and wave; two disastrous fires which visited San Francisco; the rose festival pagent at Portland, Oregon; the Turkish infantry in action together with scenes showing the wounded fighters being cared for by Red Crescent nurses; children of the north side public schools of Chicago in the National League baseball park; demonstrating the results of their physical training; lighting effects obtained by reflections of the setting sun on the gigantic red sandstone cliffs in Southern Utah; and the latest creations of America's most up-to-date modistes.

M. W. Rale, "The Grand Master" in "The Mysteries of Myra," was born in Russia and educated at the University of Kovno. When he landed in America he was without funds and went to work at the first job offered which happened to be in a factory. Possesed of a fine tenor voice he later joined the George Wilson mintsrels and for five years toured with nearly every minstrel organization in the country. He followed this with work in the speaking drama and made the hit of his legitimate career as the Jap valet in "Officer 666."

As Chinaman in "Mr. Wu," he first attracted the attention of the brothers Wharton and was engaged to do the Chinaman act for "The Exploits of Elaine." Later he did a Jap in Mary Pickford's "Madame Butterfly," and then entered upon his engagement as "The Grand Master" in "The Mysteries of Myra," now being released by the International Film Service, Inc.

Allan Murname, chief assistant villain in the International serial, "The Mysteries of Myra," is the son of a prosperous Philadelphia merchant. Left to "follow his natural bent" he turned to the stage and his first engagement was with Annie Russell in "A Royal Family," where his did the juvenile lead. After a number of other stage appearances he appeared in musical comedy and then followed a long series of stock engagements which took him over a greater part of the country. His first appearance on the screen was in Wharton productions. Personally Mr. Murname is most affable and not at all like the vindictive and vengeful "Varney" of "The Mysteries." Mr. Murname claims that picture work requires better and more finished acting than the "legit," because you can fool an audience but you cannot fool the camera.



The United States troops responding to the call to Mexico as shown in the Pathe Weekly.

A Convention Hotel

Exhibitors sailing into Chicago by trainloads and slipping quietly in singly or by twos and threes for the big convention July 10 to 18, are going to wonder upon their arrival where they can secure the kind of hotel accommodation they desire. For the benefit of these visitors the attention of the Motion Picture Exhibitors' League of America is called to the Hotel Kaiserhof, the handsomely towering hostelry on South Clark street.

This hotel, located between Van Buren street and Jackson boulevard, is convenient to any part of the city. It contains 450 rooms and the prices are moderately placed at $1.50 and up. The building is absolutely fireproof. The Bauernstube is one of the most popular restaurants in Chicago and the Ladies' Cafe is one of the most attractive in the loop. The management of the new Kaiserhof extends a particular invitation to visiting exhibitors and film men to make the hotel their personal headquarters during the coming convention.

American Editor Killed

Donald Rayburn, 25, a scenario editor of the American Film Company, was killed on June 20 when an auto in which he was riding crashed against a telephone pole near Los Angeles. George L. Sargent, a director at the American studios, was also severely cut and bruised.

Rayburn and Sargent had motored from Santa Barbara to Los Angeles to see the premiere of "The Fall of a Nation," for which Sargent had directed the big battle scenes. After the exhibition they were returning along the State highway when Sargent turned the wheel of the auto over to Rayburn while reaching in a rear seat for a sandwich. The machine swerved and struck the pole, throwing Rayburn against it and killing him almost instantly.

The Smalleys are working on Universal's "Saving the Family Name."

"Fall of a Nation" Opens Booking Offices

EDWARD V. GIROUX IN CHARGE

THOMAS DIXON, director-general of the National Drama Corporation, is rapidly developing his selling plans for the Dixon-Herbert spectacle, "The Fall of a Nation" now running in New York and Chicago.



Philip Gastrock, the Italian American soldier in "The Fall of a Nation."

Booking offices have been opened at 1480 Broadway and Edward V. Giroux, for many years manager of the Northwestern Theatrical Circuit, has been selected as booking manager.

According to Mr. Dixon's plan only large cities will be reserved for premier productions of this great war drama. In view of the crisis in our international affairs the author desires speedy presentation of the patriotic film everywhere and state right buyers and exhibitors controlling chains of theaters will be welcomed. Victor Herbert's original music can be supplied and the composer is putting the finishing touches to a condensation of the musical score suitable for small orchestras. The pictorial paper is also ready as the H. C. Miner Lithograph Company has prepared a stock of pictorial stands, eight-sheets, three-sheets, ones and halves illustrating the chief patriotic, thrilling and human interest moments in the production. Illustrated heralds, press opinions from the leading cities and unique toy novelties have also been prepared.

The exploitation campaign already exceeds the gross advertising done in the first two months of "The Birth of a Nation." First class productions of the spectacle are now being operated to capacity business at the Liberty Theater, New York, and the Auditorium, Los Angeles, in addition to which the Illinois Theater, Chicago, will open on July 3 and the Cort Theater, San Francisco, on July 17. Several other large cities will likewise be covered by special productions. Mr. Dixon will start immediately on the work of putting the play within the reach of the myriad millions of Americans.

The writers in the publicity department, aiding the state right buyer or exhibitor, include Henry MacMahon and Wallace M. Powers, late of "The Birth of a Nation" and Triangle staffs respectively; Willard Holcomb, former motion picture editor of the Dramatic Mirror; Julius Hopp, an expert in foreign language publicity, and E. D. Price, a veteran Klaw & Erlanger pressman, who is covering Chicago. The services of these writers are at the behest of the exhibitor for forceful advertising copy and novel ideas in news stories.

In "The Fall of a Nation," Thomas Dixon has proved his theory that players should be chosen by their merit instead of their reputation.

Flora MacDonald, who created the part of Angela Benda, the Italian mother, has received great praise because of her splendid acting and yet she was practically unknown before she appeared in this drama, and had no previous dramatic experience.

Lorraine Huling, the heroine, made her debut on the stage three years ago and has seen some picture experience with the Famous Players.

Leila Frost, ingenue of the play, has been on the stage for years without ever having a grown-up part.

Arthur Shirley, the hero, came from Australia, where he had some little experience in acting for the camera.

Accepting the dictum of a musical critic who declared "The Fall of a Nation" could be followed and enjoyed through the music alone which Victor Herbert composed especially to fit the scenario, the Liberty Theater management proposes to invite a number of blind persons to the performance. The space behind the screen will be utilized for an auditorium for these sightless guests and the musical impression will be reinforced verbally by Flora Mac Donald.



The blowing up of a battery in "The Fall of a Nation"; three of the beauties in the production, left to right, Flora MacDonald, Lorraine Huling and Leila Frost; the other picture glimpses May Giroci as "Little Tommaso" and Beulah Burns as "Sausage."

New Feature Producing Company

FRANK POWELL PRODUCTIONS BEGINS WORK SOON—HALE TO STAR

OF unusual importance to the motion picture industry is the announcement of the Frank Powell Productions, a New York state corporation, and formed along new lines to produce distinctively different feature pictures of intense dramas and subjects of timely appeal.



Creighton Hale.

Of importance almost equal to the announcement of the organization itself is the acquisition of Creighton Hale, the well-known star of "The Iron Claw," "The Exploits of Elaine," and many other feature successes, who has been placed under contract to star in the features of the new company with an actress of known dramatic ability and reputation.

Linda A. Griffith will be co-starred with Mr. Hale in the first picture of the organization, and judging from her artistic efforts and excellent portrayals with the Biograph Company for the past several years, she is particularly suited for the part cast for her in this picture. This production is under way and will be ready for the disposal of territorial rights some time in the early fall, and while the name of the picture has been decided upon, it will not be announced until later.

Mr. Hale, whose popularity is second to no other actor before the public today, due to his intelligent acting in the many serials and features he has appeared in, is well qualified for his new position and will add greatly to the laurels he has already won as an artist. The first picture will be made in one of the most modernly equipped studios in the East, and while several sites for the location of a studio have been looked at, it has not been definitely settled as to the ultimate location of the permanent studios.

The best talent has been secured for every position, and from the connections which have been made in the way of stars, the strongest of financial backing and the world wide reputation of Mr. Powell as a director and who will personally direct every scene, the company shows every indication that theirs will be an activity that will attract more than ordinary attention.

The pictures will be disposed of on the territorial rights basis, and in view of Mr. Hale's popularity and the pre-eminence of Mr. Powell in the industry, the product of the company should and undoubtedly will find a ready market. Mr. Powell since his retirement from the legitimate stage eight years ago, has devoted his efforts entirely to the art of the motion picture, and today is recognized as one of America's highest salaried and foremost photoplay directors.

Starting his career with the Biograph Company, he produced split reel and one-reel comedies and then two-reel dramas, which were considered exceptional features for that time. After leaving the Biograph Company, Mr. Powell directed features for the Pathé Frères Company both here and abroad, and upon his return to this country became associated with William Fox, with whom he remained for a considerable time, establishing a record of producing 48 reels of feature pictures in 52 weeks. While with the Fox Company he directed the sensational picture, "A Fool There Was," said to be one of the greatest features ever produced and which made him famous on two continents. Among other of his feature successes may be mentioned "The Children of the Ghetto," "The Witch," "Officer 666," "The Fourth Estate," "A Woman's Past," "The Stain," "Princess Romanoff," "From the Valley of the Missing," "The Chain Invisible," "The Corsair," "The Ghost," "The Taint," "The Other Sister," and "Jane Shore." The officers of the new corporation are as follows: Frank Powell, president; Frank G. Doelger, vice-president and treasurer; Joseph S. Buhler, secretary; and William Barry, general manager.



Frank Powell.

Mr. Powell also brings with him his entire working staff, with whom he has been associated for several years. These include the following:

George Barber, assistant director, Alfred P. Hamberg, studio manager, and David Calcigani, one of the best photographic experts in this country and Europe, who will be assisted at the camera by Arthur Boeger and Caesre Ponci.

The offices of the new company are located in the Times building, New York City, and will be in charge of William Barry, one of the best known and most popular men in the industry, and well remembered as the creator of the famous Nicholas Power projection machine advertising. Mr. Barry has also been a prominent figure in the social activities of the film business, having held office in the Screen Club, of which he is one of the old members.

Experience through many years has given him a wide knowledge of the motion picture industry. This, with his natural executive ability, promises healthful color for the future management of Frank Powell Productions, Inc.

Current Releases Reviewed

"The Secret of the Night"

Essanay Three-Reel Drama Released July 15. Reviewed by Genevieve Harris

THIS play, whose story combines hypnotism and the loss of memory plot, is not of startling originality. However, the mystery and the complication of events are sufficiently well presented to hold the interest of an audience. A clever cast interprets the roles and the settings and photography are good.

John Martin, a detective, is called from home on a case



Martin recovers his memory.

one stormy night. He does not return to his wife and little daughter. During the storm he had been struck by lightning and when he recovered from the shock he was unable to recall his past life. He goes to another city and again engages in detective work.

When Grace Martin, the daughter, has grown up, she is engaged to marry Carrol Johnson. One day in the park, her horse becomes unmanageable and she is saved from injury by a man who, we learn later, is a hypnotist, a foreign spy and a criminal. The man at once obtains a strong influence over the girl, so strong that in a short time she agrees to an elopement. But in the meantime, the detective, Thomas Harding, who is really John Martin, is tracing the criminal and he arrives at the home just in time to save his daughter. In a struggle with the hypnotist, the detective falls, striking his head, and the blow restores his lost memory. There is a happy family reconciliation and the girl recovers from her infatuation for the criminal and returns to her former lover.

Sydney Ainsworth plays the detective. Lillian Drew is his wife; Gertrude Glover is the daughter; John Lorenz, her fiance. The acting, settings and photography of the offering are good.

"Far from the Madding Crowd"

Florence Turner Appears in Mutual Masterpicture. Reviewed by Thomas C. Kennedy

THE first Florence Turner picture released on the Mutual feature program tells a love story laid in rural England. "Far from the Madding Crowd" is based on a popular English novel by Thomas Hardy and in making it into a picture more stress was laid upon characterization and pictorial beauty than on what dramatic effect the story may contain.

Screen patrons in this country know that Miss Turner may be counted on to give an interesting performance in most any role she attempts and her characterization of the country girl in "Far from the Madding Crowd" is no disappointment. Her acting takes its place with the charming scenic effects obtained and shares the feature honors of an entertaining picture.

The story tells of a poor girl who inherits her uncle's farm. Thereupon she is immediately wooed by an army officer and so flattered by his attentions that she rejects her second suitor, the Farmer Boldwood, and marries the officer in haste. This action she has cause to repent. Her husband, she learns, has outraged a young girl and her denouncement sends him off to seek safety in seclusion.

Bathsheba then promises to marry Farmer Boldwood at the expiration of a certain number of years in the event of Troy's not returning. He does return, and for money. Boldwood is enraged and he shoots and kills the worthless Troy. All this time Gabriel, who has been in love with Bathsheba since their early youth, stands hopefully aside. Gabriel's loyalty to Bathsheba and his determined fight in the face of adversity is finally rewarded. At the close of the picture he and the charming young woman are married and they settle down to a prosperous life on their enlarged farm.

The action plays in rural Wales and the grandeur of the settings afford the spectator keen pleasure. Henry Edwards, Malcolm Cherry, Campbell Gullan, Marian Grey and Dorothy Rowan appear in the cast.

"Susie Snowflake"

Famous Players-Paramount Comedy With Ann Pennington. Reviewed by Thomas C. Kennedy

"SUSIE SNOWFLAKE" is a notable Famous Players offering. It is also unique; and all because it introduces to screen patrons one of the most engaging, wholly charming little actresses the films ever claimed. The petite musical comedy star who is at present figuring largely in the current Ziegfeld Follies on Broadway, does herself full justice in this picture and we are frank to admit that no screen character ever seemed so delightful or bewitching as did "Susie Snowflake."

With suitable vehicles Ann Pennington will become a film star whose brilliance will not dull in the slightest by comparison with any other actress in the whole world of motion pictures. In "Susie Snowflake" she is seen as a little actress who returns to the former home of her mother, a small country town. The play is not exceptional in itself. But then plays laid in the small town, that is the small town of these United States, require nothing startlingly dramatic or novel to be made into pictures of distinct merit if they are well cast and skilfully directed. Shannon Fife, whose experience in writing screen plays is evidenced in this play, deserves credit for writing a story so well suited to the star.

James Kirkwood gave the play an atmospheric setting and in addition many life-like touches which help things materially. The picture tells the story of an orphaned girl who is brought up on the stage. Her guardian, an old theatrical man, thinks it best for Susie to live with her aunts, who



Susie prepares to make an appeal.

have never seen her. The aunts are typically small-town so Susie quite shocks them with her abandon and vivacity even though she is one of the most wholesome little ladies who ever lived on earth. The whole town is shocked when she

does her musical comedy dance in a show girl costume but before long Susie marches right into the hearts of all the people in Crescent. She makes a discovery which places her aunts in a financially comfortable position and marries the town doctor.

The star is excellently supported by Leo Delaney, William Courtleigh, Jr., Marcia Harria, Billie Wilson and William J. Butler. The photography is up to the Famous Players' best standard. Ned Van Buren was the cameraman in charge. "Susie Snowflake" will doubtless create a demand among picture goers for any future offerings with Ann Pennington in the star role. It is a picture that will appeal strongly to the vast majority.

"The Phantom"

Frank Keenan in Triangle-Ince Crook Story. Reviewed by Thomas C. Kennedy

"THE PHANTOM" presents Frank Keenan in an excellent characterization of a society crook. The play by J. G. Hawks gives him an attractive part and as all who have seen Mr. Keenan's former screen performances know he is an actor requiring nothing more than that to carry the spectator's interest from the beginning to the end of five reels.

"The Phantom," however, is not dependent upon the work of the cast to make it a particularly good Triangle offering. The story is good and the direction of Charles Giblyn realizes all that is best in the play. The element of mystery has here been deftly handled and "The Phantom" at no time permits the spectator's interest to lag.

A crook named Farrell is known by the police as "the Phantom." At the beginning of the picture he is warned by a detective to leave town immediately. Farrell has other plans and he has no intention of complying with Blaisdell's request.

A certain James Bereton is the owner of a valuable necklace which Farrell is interested in and on the occasion of a reception at the Bereton home he is welcomed as a guest and generally believed to be a detective. During the course of the evening the host removes the famous jewels from the safe and displays them to the guests. At this moment the lights are extinguished and when they are again turned on the necklace has disappeared.

The mystery of the thing is not explained until Farrell openly accuses Dr. Ratcliffe, who was brought to the affair by Bereton's son. When the detectives arrive Farrell and his assistant make good their escape from a house which should be thankful for his visit, for the younger Bereton has been freed from the obligations which bound him to the crooked Ratcliffe. Farrell walks away content with having met such a delightful person as Avice Bereton, and, because of her, not in the least sorry for having left without the prize he set out after.

Enid Markey is Avice Bereton and she appeals in the role. Robert McKim, P. D. Tabler, Charles K. French and J. Barney Sherry complete the cast, each member of which is entitled to praise.

"The Shop Girl"

Blue Ribbon Feature Released by V. L. S. E. June 26. Reviewed by Thomas C. Kennedy

ASSIGNING the responsibility of production to George Baker and the enactment of the leading role to Edith Storey was one way for Vitagraph to bring the C. N. and A. M. Williamson novel "The Shop Girl" to the screen in a manner worthy of the picturegoer's regard and complete satisfaction. The acting, production and photography make "The Shop Girl" a picture that can be recommended.

The story is in the main quite conventional, its characters are strictly characters of the theater. They are characters whose deeds stamp them as pawns in a game of melodrama. But the story is so well told that one could hardly call the play trite. Furthermore, it is a play whose situations and development assure its popularity with the average audiences.

According to our count Edith Storey makes her fourth appearance on the V. L. S. E. Program in "The Shop Girl" and for the fourth time she contributes to this Program a characterization that is pleasing in the extreme. Her part permits her to win the spectator's sympathy for the working girl who encounters the temptations the story writers tell us girls in such positions usually encounter and there are any number of opportunities for the expression of the sterner emotions.

"The Shop Girl" is a romance telling of a girl who earns her own living and desires only the wholesome pleasures of this life. She becomes acquainted with a rich youth while on shipboard. The attraction is mutual and Peter's sister regards her brother's growing friendship with the cloak model with alarm and she takes steps to put a stop to it. Ena tells



Peter again meets the shop girl.

the model that her brother is engaged and warns her that Peter is only trifling with her.

He cannot understand why Winifred avoids him thereafter, and try as he will to please his family's wishes in the matter he cannot forget the girl. When Winifred arrives in New York she is discharged by Madame Nadine, the modiste, because she reproaches a good buyer who insults her. Then after a long search she secures a position in Rools department store. Ena learns this and brings about her discharge. This gives the superintendent his opportunity to force his attentions on the pretty shop girl. She is lured to his apartment, where Peter, who has searched thoroughly, finds her and she is happy to accept his proposal of marriage.

Antonio Moreno as Peter has a part that shares equally with Miss Storey's in prominence and importance. Like Miss Storey he may be counted upon to give a fine account of himself and his acting in "The Shop Girl" is up to expectations. Thomas Mills, Lillian Burns, Harold Foshay, John Costello, Josephine Earle, Eddie Dunn and Claire McCormack comprise a well chosen and adequate supporting cast.

"According to the Code"

Essanay Five-Act Drama Released Through V. L. S. E. Reviewed by Genevieve Harris

THE excellent acting of Lewis Stone as an old Confederate soldier is beyond doubt the most appealing feature of this offering. He creates a character which will remain in one's memory. Because of the sympathy he wins, audiences will follow the story to the end, in spite of its confusion and a number of annoying improbabilities.

The story, although it begins and ends at the present day, goes back to Civil War times for its important events. The method of telling is a peculiar one, for the flash-back pictures seem for a time to be detached incidents. They are not presented in order, and following the story has something of the fascination of putting together a puzzle picture. In the end, one gets the general outline of the plot, though a number of details are left hazy.

Basil Breckenridge, an old soldier, is forced to pawn the sword awarded him for bravery. From the inscription, we learn that his real name is Knighton. That day he is attacked by some ruffianly boys and, angered, he turns against one of them. Unfortunately, the boy is the son of a political boss, who has the old man brought to trial. The young district attorney, Andrews, who takes the case, is unusually severe. The mother and father of the young attorney beg him to save the old man, but, wishing to please the boss, he refuses. The flash-back scenes show the reason for the parents' concern.

In the war, Captain Knighton saves a wounded northern soldier, Andrews, and takes him to his own home. Later Knighton himself is reported killed, and the northerner marries Knighton's young wife and takes her and her little son to his home in the north.

Knighton, when he returns and learns the story, challenges Andrews to a duel.– Andrews is wounded but recovers. Knighton, believing he has killed him, leaves the country. Now, Kinghton's own son, who for some reason bears the name of Andrews, is the district attorney. And the mother and Andrews in the court room, recognize the defendant. He recognizes them, but does not reveal his own name, although he might save himself by so doing. Then, before the trial is over, he dies.

The supporting cast includes E. H. Calvert, Sydney Ainsworth, Marguerite Clayton and Florence Oberle. Miss Clayton plays the role of the young bride, Miss Oberle of the same woman when sixty-five years old, a rather unusual case of dividing a role. It works out better than one would expect, but it seems that Miss Clayton missed a test of her acting ability and skill in makeup is not playing the entire role.

"At Medicine Bend"

Five Reel Signal-Mutual Masterpicture. Released July 3. Reviewed by Genevieve Harris

THIS drama, featuring Helen Holmes and J. P. McGowan, is a completion of the picturization of "Whispering Smith," the novel by Frank H. Spearman, and is a sequel to the "masterpicture," "Whispering Smith," released June 5th. The most interesting part of the story is contained in this second drama, and those who saw the first picture will certainly wish to see this, in which the destinies of the characters are definitely decided.

While the opening events will not, of course, be as clear to those who did not see the first chapter, still the thread of the story is easily taken up, and the spectator is soon interested in the struggle which forms the theme. And while many of the situations are typical of western dramas, very well presented, the play is unusual in that the chief interest is in the characters, due largely to the excellent acting of the featured players. McGowan continues his presentation of "Whispering Smith" in the effective manner of the first release, while Helen Holmes, who is given more of an opportunity in this second chapter, shows a very genuine skill in depicting emotion.

In the first chapter, "Whispering Smith," a detective, had been sent to check the looting of freight cars. He finds that suspicion points strongly to Murray Sinclair, the husband of his former sweetheart, Marion. For her sake, he tries to reform the man. In this installment, Sinclair plans to leave the country after one more looting excursion. Marion refuses to accompany him, even when he threatens her life. The cars are looted and Smith leads a band of officers against the bandits. The issue between Smith and Sinclair, however, is a personal one, and Smith knows that one of them must die. The scenes of the tracking and capture of the outlaws are very exciting. In the end Sinclair is killed after he has



Smith and Wickwire plan the capture of the bandits.

severely wounded Smith. Smith recovers and later marries Marion.

There are a number of spectacular railroad wreck scenes in the drama. The direction and photography of the story are of high standard, and the play is one which will prove very interesting to almost any audience. The cast of characters is the same as in the preceding chapter and includes the players in the "Girl and the Game" series, Paul C. Hurst, Thomas G. Lingham, Leo D. Maloney, William Brunton, F. N. Van Norman, N. Z. Woods and Chance E. Ward.

"The Secret of the Submarine"

Chapter Eight of the American Serial. Released July 10. Reviewed by Genevieve Harris

THE hunt for the two precious books, one of which contains the secret of the submarine invention in code, the other the key to the code, goes merrily on. Russia, Japan and America continue a neck-to-neck race. Morton and Olga, for Russia,



Satsuma's presence as waiter surprises Cleo and Hope.

Mahlin and Satsuma, for Japan, and Cleo and Hope, for America, continue down the list of purchasers of the auctioned volumes.

After the three factions had striven to get possession of the book bought by the lighthouse keeper, only to discover that it, like the previous ones, was valueless, they set out for the home of Dr. Owen, next on the list. Their starting point in this installment is the island. Satsuma and Mahlin reach the main land first, and Cleo, Hope, Morton and Olga arrive later, in time to catch a train to the city. Satsuma and Mahlin arrange to wreck the train in a tunnel.

While the plot of the story, which was cleverly complicated in the opening chapters, seems to be suffering a bit from a lack of variety, the "thrills" in the picture make up for this. There are several in this chapter, but the wreck scene is perhaps the most vividly presented. Very realistic and well photographed, the scenes will move the most hardened fan, which is their purpose.

Then, for good measure, there is an earthquake to finish this installment. Cleo and Hope, as usual favored in the race, obtain a promise from Dr. Owen to give them the books he bought. Mahlin and Olga try to steal the books before they can be delivered. They are unsuccessful, and therefore go to the cafe which is to be the meeting place of Dr. Owen, Cleo and Hope. Satsuma gets a position as waiter. There is a struggle to get possesion of the precious volume, a struggle which ends when the building is wrecked by the earthquake.

Thomas Chatterton and Juanita Hanson are the featured players in this "Flying A" serial, and George Sargent is the director.

"The Iron Claw"

Chapter the Seventeenth of the Pathe Serial. Reviewed by Thomas C. Kennedy

THE air of mystery which Davy has created about himself by telling Margery first that he is the Laughing Mask and later denying it, as well as a number of other things, brings Davy's relations with the girl and her father to the breaking point. In the seventeenth episode Mr. Golden advises his secretary that, owing to his many strange actions of late, he thinks it best for them to part company and Davy takes his leave after making Margery a present of a trick dog. The dog is important, for he or she is the means of informing the former secretary of impending danger to Margery.

Davy, of course, rushes to the rescue and into favor with the Goldens once more.

The rescue brings "The Vanishing Faker" to a thrilling close. Owing to the sudden appearances and disappearances of the Laughing Mask and the clever manner in which the villainous plot to destroy Margery and her guests at the lawn party is worked up, this chapter of "The Iron Claw" is fully as interesting as one who has followed the serial from the beginning has the right to expect. The uncertainty as to the identity of the mysterious wrong-righter becomes more deeply veiled in the cloud of mystery and Legar's menacing presence is, apparently, an inexhaustible font from which springs material for the making of suspense.

One of the detectives who now visit the Golden summer home with great frequency teaches Margery the heliograph code, using a small mirror for the purpose. Fortunately she becomes greatly interested in her new accomplishment and carries a mirror about with her, for when the Iron Claw and his associates attack Margery and the Laughing Mask, both of whom are hiding behind a large rock, she flashes a plea for help and the detectives came to the aid of the two just as her protector's ammunition gives out. Still later Juggs, employed as a waiter at the Golden lawn party, places dynamite at the base of a tree near the tent where luncheon is to be served. This plot comes to the knowledge of Davy when his dog returns with a note written to the Iron Claw, and Davy's stirring motorcycle ride follows.

"The Highest Bid"

Five-Reel American Mutual Masterpicture Released July 6. Reviewed by Genevieve Harris

WHILE the story is not unusual, the method of telling is most enjoyable, in this feature picture starring William Russell. The play fulfills its first mission, that of entertaining. Handicapped by an extremely conventional beginning, the story gets over this ground quickly, and when it takes us into the mountains, where its events are pictured in surroundings remarkable for their beauty, we are not likely to be too critical of the narrative.

The various roles are entrusted to a capable cast. Russell is well suited to play the young broker, turned miner, and Charlotte Burton, opposite, is entirely pleasing. William S. Hooser contributes a clever character sketch as the old miner, while Marie Van Tassell, as the girl's fortune seeking mother, and Harry Keenan, as the wealthy rival suitor, make the most of their conventional roles.

When Oliver Strong (William Russell) loses his fortune, Elise Burleigh (Charlotte Burton), at her mother's bidding breaks their engagement. Strong goes west, where he becomes interested in mining. He attaches importance to the story of an old miner, laughed at by his companions, who tells of a rich vein of gold concealed in the mountains. Together they seek it.

In the meantime, Elise, engaged to Strong's rival, Addison Grey, visits the latter's home in the mountains, near Strong's camp. Strong is at last successful in finding the vein of gold, which will make him rich. Soon after this, he meets Elise in the mountains. Without telling her of his good fortune, he again asks her to marry him, but she is unwilling to share his poverty; so they part.



Strong again proposes to Elise.

A forest fire is the means of reuniting the lovers. These fire scenes are most realistic and spectacular and lend enough exictement and suspense to the drama. Strong aids the foresters in their fight against the flames, but Grey, whose own dwelling is protected, refuses his help. Disgusted by this cowardice, Elise mounts her horse and rides towards Strong's cabin. Grey follows her. They become separated from their horses and are entrapped by flames. Strong arrives with his horse, but when he offers it to Grey and Elise, the girl refuses to leave Strong. Grey escapes on horseback, and before the other two are injured, the rain checks the flames, and saves their lives.

The photography is up to the usual American standard of excellence. The play as a whole is one which most audiences will like.

"The World's Great Snare"

Pauline Frederick in Famous Players-Paramount Drama. Reviewed by Thomas C. Kennedy

PAULINE FREDERICK in the leading role of "The World's Great Snare" has a highly emotional character to interpret and she gives way to more freedom of expression in acting the dramatic scenes than is usual with her.



Pauline Frederick plays with abandon in "The World's Great Snare."

This results in a performance that will be regarded as one of her most powerful screen contributions by many and the others will think it distinctly good but not as good as some of her work in former offerings. One scene in particular she does splendidly. This is where Myra, who is separated from the one she really loves, fights against a despair which prompts her to find solace in drink. Here Miss Frederick displays a little more repression than in any of her other scenes.

"The World's Great Snare" is an adaptation of E. Phillips Oppenheim's novel. It tells the story of a dance hall favorite whose deep grounded love for a young Englishman marks the turning point in a life of many love adventures. What dramatic moments the play presents are dependent more upon the manner of their enactment than their strength of material and construction.

In the opening scene we learn that Bryan, a young man living in one of the poorer sections of London, is the legitimate son of a nobleman. The papers establishing his claim to the rich estate are in the hands of a former butler of his father who has fled to America. Bryan travels to San Francisco.

The butler is living with the dance hall favorite but she determines to leave him when he strikes her for going through his private papers, which include the documents Bryan is searching for. The butler leaves some of these papers as security for a loan from a gambler who is in love with Myra.

Myra returns to the dance hall and there makes the acquaintance of Bryan. After a time Bryan leaves Myra to work a mine in partnership with a friend. She follows him to the camp and there learns the reason for his visit to America. She secures the papers for him after a struggle with herself for she knows it will be impossible for her to return to England with him. But at the last moment Bryan

returns to Myra and the picture closes upon their happy reunion.

The production is all that could be desired, and the supporting cast is exceptionally strong. Irving Cummings is Bryan, Ferdinand Tidmarsh the butler, and Riley Hatch plays the gambler who is in love with Myra effectively. The cast also includes Frank Evans and Buckley Starkey.

"Gloria's Romance"

"The Mesh of Mystery," Chapter Eight of the Kleine Serial. Reviewed by Genevieve Harris

THE story goes more and more thrilling, and things are quite puzzling, at least to Gloria (Billie Burke). When she calls help, after she saw Freneau murdered at the monument, her father and the nurse convince her that she has been dreaming. They think that she is delirous and call Dr. Royce, who is not at his home. For Dr. Royce, who had left the house to prevent if possible, the meeting between Lois and Freneau, had arrived at the monument just after the murder. He had taken the package containing Lois' letters from the dead man's pocket and had gone back home.

When he finds the message from the Stafford home, he goes at once to Gloria, and he, too, tells her that she has been dreaming. He looks through the binoculars and to his astonishment finds that the body has been removed. But Royce and Lois know that Gloria was not dreaming.



Daddy plays invalid, against his will.

The next day Gloria receives a telegram and a letter supposedly from Freneau, for Mulry, not knowing of his partner's death, carries out instructions. This banishes the last of her doubts, although she is puzzled that she cannot reach Freneau at the hotels from which his letters come. Then comes the day on which Gloria reads in the morning paper of the discovery of Freneau's body. She vows to find and have the murder punished.

The installment is a clever blending of tragedy and comedy, and there are a number of light scenes. The plot is interestingly presented, for the spectator knows the real facts but is eager to learn how the characters will learn the truth. The actions of Dr. Royce are a little puzzling and we shall not be surprised if he becomes involved in suspicion.

"The Bondman"

Six Reel William Fox Drama Featuring William Farnum. Reviewed by Genevieve Harris

HALL CAINE'S fantastic story of the north forms the basis of this six-reel picture in which William Farnum plays a dual role. The atmosphere of northern countries, Iceland and the Isle of Man, is excellently suggested. The wildness of the scenery, the foreign and interesting customs and costumes of the people, alone would make the picture entertaining. The characters, too, are in keping with the settings, especially the two which Farnum plays. The story, generally well known, is interesting and unusual. In fact, the entire production may be classed as unusual and for this reason it will be pleasing to most audiences.

Farnum in the first part of the play appears as Stephen Orry, an athletic vagabond. The first scene shows a fair in an Iceland village, and here a professional wrestler sets out to have fun with the tramp. The fun becomes serious, and in the end the wrestler is killed. Because of his athletic prowess, Orry attracts the attention of the daughter of the governor of the province, Rachel, played by Doris Wooldridge. When her father learns of her interest, he drives her from home, and she marries Orry. But in vain she tries to make a man of the tramp, who finally runs away to sea.

Left alone, Rachel supports herself and her little son, Jason, while Orry, arriving at the Isle of Man, begins a new life, and marries Liza Killey, more worthless than he is. A son is born to them, Sunlocks. This child seems to awake whatever goodness Orry possesses, and his disgust at Liza's treatment of the boy arouses his repentance at his desertion of Rachel. The scene in which he takes Sunlocks away, intending to drown him rather than allow him to grow up under Liza's care, is most pathetic. He is unable to carry out his intention and instead takes the child to the governor of the Isle, who had once befriended him.

The two half-brothers grow up. Jason (played by Farnum), when Rachel dies, sets out to kill his father because of the suffering his mother has borne, while Sunlocks, hearing the story from his father, sets out to find Rachel and his half-brother to remedy if possible the harm done them. Sunlocks therefore goes to Iceland, leaving behind him a sweetheart, Greeba (Dorothy Bernard), while Jason comes to the Isle of Man. Here Jason saves from drowning the man he vowed to kill, and when Orry dies a natural death, he turns his desire for revenge toward Sunlocks.

But, as he has saved Orry, so later at every point he saves Sunlocks when he goes back to Iceland and finds Sunlocks a political prisoner. He does not know the identity of the young man at first, but in the end, after he has learned who his brother is, he foregoes the revenge and dies in Sunlock's stead.

The dramatic value of the important scenes has been taken advantage of very well throughout. Farnum is excellent, especially as Jason, while the supporting cast is a worthy one. L. O. Hart, Charles Graham, Charles Brooke, Julia Hurley, Carey Lee and Harry Spingler are among the players.

"The American Beauty"

Pallas-Paramount Offering. Reviewed by Thomas C. Kennedy

ARTISTS, an art collector and most important of all an artist's model are the characters "The American Beauty" concerns itself with. The model is the central character and she is the artist's inspiration for a great work. Myrtle Stedman in the role of the model is the featured player of this Pallas offering directed by Wm. D. Taylor. Miss Stedman's part is not a notable one for the reason that Ruth is the kind of a model screen patrons have seen so much of and she is harassed by the same type of villain most models of the pictures have had conflict with. But the featured player's performance is rendered in her best style.

She acts her scenes and invests the beautiful American girl with personality as effectively as she usually does. Elliott Dexter is the artist and Howard Davies the ignoble art collector, so Miss Stedman has good support. The other members of the cast which includes Adelaide Woods, Jack Livingston and Edward Ayers, handle their parts capably.



A well-done homely scene from "The American Beauty."

The picture opens with some beautiful views of a barren shore from which a fishing ship puts out. The fishermen discover an up-turned life boat from one of the passenger steamers. A baby, wrapped in a woman's coat is found secured in the boat and this child the fisherman carries back to his childless wife. The Cleaves are unable to locate the parents so the child is reared as their own. The baby's parents were rescued but their search for the little one is unavailing.

Ruth grows to young womanhood in ignorance of the fact that she is not the daughter of Mrs. Cleave. She attracts the attention of the American artist she cleans and scrubs for and he engages her to pose for a painting of an American girl he wishes to enter in contest with some artists of other countries, each insisting the women of their own land are the most beautiful. This painting wins the prize and also some trouble for Ruth, who is sought out by the art collector and almost outraged by him when the American saves her. Restored to her own wealthy parents through her likeness on the canvas, she is in the end in a position to marry Keith.

The fire on shipboard is a splendidly presented incident. In producing these scenes Mr. Taylor did more than well. The studio interiors are good, as might be expected. They are handsome and they have atmosphere. Some of the latter element was gained through the manner in which some of the models pose.

"Flirting with Fate"

Douglas Fairbanks Stars Again In Triangle-Fine Arts Comedy. Reviewed by Thomas C. Kennedy

PUT to the extremity of wearing false beards and dodging practically every other person he meets on the streets because of a change for the better in his once distressful affairs of the heart and bank account, Douglas Fairbanks as Augie, the love struck artist, puts a quantity of vim and zest into a picture telling a story similar to many screen stories told before. But the main situation of the play, that of the man who hires an assassin to put him out of the way only to change his mind and live in horror until the danger passes, is the only thing which resembles in any way previous screen comedies.

Robert M. Baker, who wrote the scenario, did a good thing when he used the idea if for no other reason than that Fairbanks was so well able to make it funny. "Flirting with Fate" is a thoroughly enjoyable picture. It is nearly all Douglas Fairbanks but when one considers that he is an actor possessing so much color and dash it is readily understood that this is nothing against "Flirting with Fate," far from that; it is something in its favor.

The hired assassin is one of the most deftly handled characters in the picture. He appears at just the right moment to make things interesting and amusing. It is doubtful if any other photoplay ever got so much real good



Douglas Fairbanks (on right) in his latest splendid comedy.

effect out of a straight comedy character. Augy first meets the terrible man when he goes into a saloon to get a quarter for his change so he can turn on the gas and end all his trouble. He only meets Automatic Joe once again and that is at the end of the picture. But in the meantime Augy's imagination leads him a merry dance.

August Ainsworth is an artist, "one who can draw anything except a salary." He falls ever so deeply in love with a girl whose mother is watching for a rich husband for her pretty daughter. When things look utterly hopeless August engages the services of Automatic Joe. Only a few minutes later things go the other way. An aunt leaves him a million dollars, his friend sends the money he promised and Augy receives an invitation to call from Gladys, so no wonder he is on the sharp lookout for Joe. The latter "gets religion" in the meantime. Therefore Augy and Gladys marry and prepare to live happily ever after.

The Crucial Test

A Five-Reel World Film Brady-Made Release. Reviewed by Hugh Hoffman

SUPERBLY staged and finely balanced, this production is worthy of the highest admiration. It is a Russian story dealing with the never ending conflict between the revolutionists and the ruling classes. The true Russian atmosphere has been so perfectly caught, not only in the stage settings but in the characters themselves, that the picture is more than usually convincing.

Russian atmosphere is a very subtle matter, particularly in the selection of types, and when it is well done there is nothing that makes a better play than a good Russian story. The plot of this picture, while not particularly new, is handled in such a skillful way in all is various aspects that it makes the most interesting kind of an entertainment. Added to this there is the beautiful Kitty Gordon, whose acting is majestic and whose many gowns are at once the delight and despair of the feminine part of any audience.

If there is to be an era of better things for the Russian people, it is pictures like this one that will help to bring about the change. This story shows keenly and vividly the conditions under which Russian people live, and how almost any woman, even a woman of the aristocracy, is practically at the mercy of an unscrupulous nobleman should she chance to attract his attention. The utter hopelessness of anyone who is under suspicion in such a country as that is brought home with telling force, and this picture may be added to the list of body blows that will eventually dissipate the Russian oligarchy.

The story deals with a Russian countess who quite by accident comes under the notice of a certain Grand Duke, whose private pleasure is mostly obtained with women. His attentions to her arouse the resentment of another court charmer who has previously jilted the Duke. Seeing a worthy successor, however, she takes a renewed interest in the Duke, more for spite than anything else.

The Countess has a younger brother who at a revolutionary meeting draws a lot whereby he must kill the Duke. He attempts to kill the Duke at a large soiree where his sister, the Countess, is the honored guest. The attempt fails and the young man and his sister are both exiled to Siberia. They escape from the caravan and manage to get to Paris.

In Paris the Countess marries a young American artist. Soon after, the Duke learning of her escape, appears in Paris. He uses his influence to spoil the chances of the young husband in the art exhibitions. This breaks the young man's nerves and health. His wife appeals to the court charmer who has taken up the Duke again, and is with him in Paris. Her appeal is scorned by this woman, and the wife finally appeals to the Duke himself.

The Duke of course is willing to bargain for his influence. He tells her that he can make the young man famous in the art world, and will do so if she will pay the price with her body. As a sacrifice she agrees to do this. In a short time the young artist is famous through the Duke's influence with the exhibition committee, and through favorable hangings of the Salon. On a certain night the Countess calls at the Duke's apartment to keep her part of the bargain. Her brother has heard that the Duke is in Paris and he selects the same night to fulfill his duty to the revolutionists by killing the Duke. From behind a curtain in the Duke's apartment he hears his own sister trying to beg off from her bargain with the Duke. When it comes to a struggle, the young man quickly puts an end to the villainous nobleman.

Miss Gordon is every inch a Countess in playing her part. She has a most impressive presence, one that would put her at ease even among the highest of nobility. The acting throughout is entirely skillful. The photography is perfection and detail is remarkably true to nature. Altogether it is a well constructed and satisfactory feature.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Figman and Robertson with Metro

Rolma Film Corporation to Make Weekly Comedy for Metro with Max Figman and Lolita Robertson

Max Figman, one of the foremost comedians of the stage or screen, and his beautiful wife, Lolita Robertson, who has proved an excellent foil for him in so many notable screen productions, have been engaged by the Rolma Film Corporation, Inc., to make a weekly one-reel comedy feature which will be released on the Metro program. Mr. Figman and Miss Robertson have already begun work on the first comedy of this series, called "Love Me, Love My Dog." Mr. Figman enjoyed a successful career upon the speaking stage before he went into motion picture. He was playing in the all-star cast of "Fine Feathers" when Jesse L. Lasky induced him to sign a contract for the starring role in "The Man on the Box," which marked his debut in the silent drama. He has appeared in many big features since that time and added to his fame on the screen by his masterly performance in Pathe's series of George Randolph Chester's stories of "Get Rich Quick Wallingford." While playing with Mrs. Fiske, Mr. Figman ran the gaunts of men's character, from the leading role in "Divorcons" to "Thorvald" in "A Doll's House," and "Assessor Brack" in "Hedda Gabler."

Miss Robertson played with Henry Miller in "The Great Divide," with Henry Woodruff in "Brown of Harvard," and had the leading feminine role in Margaret Mayo's "Commencement Days," produced by Max Figman and John Cort. She also played with Mr. Figman in "The Substitute," and then became Mrs. Figman. She has made a decided success since she went into motion pictures, and has a big following all over the country.

Marooned all night on one of the smaller islands in the Thousand Islands, near the lonesome Canadian mainland, while a terrific storm raged, was the harrowing experience of nine members of the Metro-Yorke company of players, headed by Harold Lockwood and May Allison, according to word just received from them at the Metro offices.

Mme. Petrova, the gifted emotional star of the Popular Plays and Players appearing in Metro wonderplays, will be seen in several distinct characters in a forthcoming production as yet unnamed. In a brief allegory Mme. Petrova is seen as Eve in the Garden of Eden. Later she appears in a gypsy camp, where several thrilling scenes are enacted. Afterwards she is seen in the role of a Quakeress. The scenes for this part of the production were photographed in a small settlement in Pennsylvania. The production is a distinct novelty and a departure from the type of stories usually shown upon the screen and presenting Mme. Petrova.

The Metro Pictures Corporation has opened an exchange in Cincinnati, Ohio, where R. A. Morrison will be in charge. The new offices are located at No. 532 Walnut street, in the center of the film activity of the Queen City. All the business handled in that district heretofore by J. S. Skirboll, general manager of the Pittsburgh offices, has been turned over to the Cincinnati exchange.

Whartons Films Three

Dr. Harry J. Haiselden, chief of the staff of the German-American Hospital, Chicago, who came into the limelight about a year ago by allowing an incurable baby to die, will soon be seen on the screen, via Wharton making.

"The Black Stork" is a sensational feature now being filmed at the Wharton studios in Ithaca. The film advocates the upbuilding of a better race by the scientific government and regulation of marriage and endorses the theory that nature should be allowed to reclaim defectives in cases where an operation would only condemn the subject to a living death.

This is the first feature filmed by the Whartons in addition to "The Mysteries of Myra," which they are releasing through the International Film Service, Inc.

Walter J. Newman, manager of the Chicago plant of the Newman Manufacturing Company, Cincinnati, Ohio, manufacturers of theater fixtures, was married in Chicago June 11 to Miss Ella Hockbaum. On July 2 his brother, E. C. Newman is to be married in New York.

Unity Issues Notable Productions

"Diana" the daring classical photo-drama produced by the Unity Sales Corporation has proved such a success at the Strand Theater, New York, that Andrew J. Cobe, vice president and general manager of the concern has decided to produce a cycle of the classic myths including such famed legends as "Thesus," "The Golden Fleece," etc. At present the plans are to produce these works with beautifully colored effects and large companies of well known stars, including the shining lights of the Metropolitan Opera House ballet, Paul Swan and Baroness Von Dewitz, who have created a sensation in "Diana" will probably be featured as the stars of each photo drama of the classic cycle. In connection with the Unity's production of Nat C. Goodwin's best known photo-drama, "The Marriage Bond," the firm is issuing a series of snappy stories by the celebrated comedian which deals with his marital adventure. These will be issued in the form of a "herald" to each theater playing "The Marriage Bond."

Tom Terriss, author and star of the Unity Sales Corporation's latest big feature, "My Country First," a patriotic drama on preparedness, romance and sensation, has secured an option on the services of Walker Whiteside, the celebrated dramatic artist, and an option on the plays in which Mr. Whiteside has appeared. These photo-dramas include "The Beloved Traitor." Among the other productions to be released soon by the Unity Sales Corporation are "The Lottery Man," "The Bishop's Secret," laid in China and America, and the "Tweedledum" series of comedies, featuring Perez, a European comedian.



"You see it's this way." Anita Loos, the author, explaining an added comedy scene in her scenario to director Edward Dillon and Fay Tincher at the Fine Arts studios.

Efficiency in Film Advertising

How the Advertising Agency Works in Connection with Picture Publicity Burnet-Kuhn of Chicago Pioneers in Field

PERHAPS in no single phase of the motion picture industry has greater advancement been made within the past few months than in the advertising of the big productions.

Once the film manufacturer thought that if he spent a thousand dollars on a production and had five state rights buyers he could rely upon to purchase his product when it was completed, his success was assured. But now the time has arrived when tens of thousands of dollars are spent on a production and the manufacturer not only offers it to exhibitors through a half hundred or more exchanges, but in advance of its release inaugurates an advertising campaign that alone runs into many thousands of dollars and includes the use of space in periodicals of national circulation, daily newspapers in every big city in the country, and colored inserts and full page display ads in all of the trade journals.

With this advance in advertising, the producer has found himself hopelessly handicapped when he tries to look after the exploitation of his picture as well as the manufacture of it, for an intensive campaign of advertising involves immediately so many details, that the busy producer is glad to unload the responsibility of creating a demand for the picture on the part of exhibitors, on an advertising agency.

The advertising agency, having specialized to a high degree on its profession, knows what will and what will not attract the attention of the public, and so is prepared to go scientifically about the exploitation of a production, the designing of a campaign of publicity that is sure to produce certain results. In fact, the agencies have found the motion picture field so fruitful, and the demand for their services so tremendous that certain of them have gone even further with their specialization and undertaking the writing of motion picture advertising almost exclusively.

Such a firm is the Burnet-Kuhn Advertising Company, of Chicago, headed by J. Sidney Burnet, a man long respected and admired in the advertising field on account of his sales ability and sterling character; and Paul R. Kuhn, who has perhaps written more motion picture advertising than any other single man in America. Mr. Burnet has devoted his time and talents to the development of advertising accounts and the creation of selling plans, while Mr. Kuhn is known to practically every big man in the film industry through his writing of such advertising campaigns as those which exploited "The Million Dollar Mystery," "The Diamond from the Sky," the Chicago *Tribune's* German War Films, "The Girl and the Game," "The Mutual Masterpieces," and more recently, the "Gloria's Romance" campaign. He is a man who has demonstrated times without number that he can write "pulling copy," advertisements that actually make people want to see the thing advertised—the sort of matter that, when published, actually brings dimes and quarters into the box office of the theaters showing the attraction advertised.

After a personal investigation and analysis of the motion picture industry, Mr. Kuhn came to the conclusion that the film production that was extensively advertised and exploited in a big national campaign would quickly come to be regarded as something out of the ordinary, above the common level, and so able to command showings at better theaters, longer runs and bigger profits,



Paul R. Kuhn.

even though the film itself might cost more to make. And time has proved that he was right, for every exhibitor knows that the widely advertised production earns him more money, when he shows it, than does the film he books in the regular routine of business which is totally unknown to the people which compose his audience, until they see it on the screen.

It is self evident, however, that a busy film manufacturer, with all his time occupied in the superintendence of big productions he has under way, hasn't the time necessary to carry on a big national campaign of advertising. Such campaigns naturally require an organization of advertising specialists, thoroughly familiar with the operation of newspapers, trade journals, magazines and other media. The film magnate doesn't attempt to act out his own productions, but engages players of note to do that part of the work for him. The big manufacturer doesn't attempt to superintend the details of production himself, but employs a professional director of note who has had experience in staging big spectacles, who has specialized in artistic lighting and other technical details. Quite naturally, therefore, when it comes time to advertise the offering it has taken months to prepare, the film manufacturer doesn't himself sit down and write the ad copy, but employs an advertising agency, which has specialized on the preparation of just such national campaigns as the producer knows he wants to put to work for his picture.

"And when this advertising agency is employed," explained Mr. Kuhn, "it promptly goes to work to prepare copy to create a desire on the part of the public for that particular production. The exhibitor is glad to book this picture, for he knows the public has already been informed of its merits and is anxious to see it. He, in his turn, has then but to advertise that he is going to show it on certain days, and the public immediately flocks to his theater, and so better business results for not only the manufacturer and exchange man, but also for the exhibitor running the advertised film.

"Of course," continued Mr. Kuhn, "the exhibitor has already been solicited through advertising, for an advertising agency is quick to recognize the value of the trade journals as an advertising media. The preparation of a campaign in the trade papers requires not only great skill in being able to analyze the exhibitors' needs, but also a thorough organization, equipped with proper facilities for the preparation of artistic designs and trade-winning copy. The trade paper field is one which the motion picture manufacturer is sometimes inclined to look at too lightly. It supplies a vital need in bringing quickly to the attention of exhibitors throughout the country any proposition to be exploited. The film man wants quick results, an instant response to his advertisement. The right sort of copy in a trade journal of wide circulation among exhibitors will bring the responses the manufacturer is seeking in a shorter time than any other method. The responses to the ad if not orders in themselves, are at least leads that the manufacturer's salesman can follow up and in the majority of cases make orders. And it has all been done quickly for the use of colored inserts, big display ads and a generous co-operation in the way of publicity matter in the text pages, will bring the film production to the attention of every exhibitor of importance in the country almost over night."

That the advertising agency's service is really a tremendous one, quickly becomes apparent when it is known that the Burnet-Kuhn Advertising Company, for instance, in so gigantic a campaign as the one just prepared for "Gloria's Romance," the George Kleine motion picture novel, featuring Billie Burke, not only designed and placed all newspaper advertising, which included space in papers in hundreds of cities all over the United States, but also designed and placed trade journal advertising that was notable for its artistic excellence and selling force; supplied exhibitors with quantities of publicity matter for use in their programs, house organs, and local newspapers; matrices and electrotypes of the stars and scenes from the production; and in addition to all of this prepared and distributed circulars, banners, heralds, slides, lobby photographic displays and window cards. Big outdoor billboard space was utilized in many cities and advertising matter was placed judiciously in papers and magazines of national circulation.

MOTOGRAPHY can heartily endorse the statement credited not long ago to a certain well known film magnate who expressed the belief that the advertising which a film receives constitutes fully thirty-three and one-third per cent of its success. And it is true that the advertising agency is a big and steadily growing factor in the motion picture field—one upon which will depend more and more the success of the productions of the future.

King and James have opened the New Strand Theater at Broken Bow, Oklahoma.

Ince Addresses Photodramatists

Ralph Ince, head of the Vitagraph Bayshore studio, was the guest of honor at the last meeting of The Photodramatists, held June 20.

The president, Howard Irving Young, having departed with his regiment to Mexico, the chair was occupied by Arthur Leeds.

After a brief but highly instructive paper on "Adaptations," by Edward Montague of Vitagraph, the guest of honor, Ralph Ince, was introduced. Mr. Ince, whose progressive ideas have placed him among the few really big directors, spoke warmly for the *story* being recognized as the basis of the successful photoplay.

The famous comedienne, Flora Finch, was another honored and warmly welcomed guest of the club. Miss Finch made a spirited plea for better comedy. By urgent request Miss Finch was persuaded to give her inimitable rendition of Lewis Carroll's immortal "Jabberwocky," thus gving the needed "comedy-relief" to the proceedings.

Lou-Tellegen Appears for Lasky

Announcement has been made by the Jesse L. Lasky Feature Play Company that Lou-Tellegen, who recently went to the Lasky studios at Hollywood, with his wife, Geraldine Farrar, will again appear as a star in a photoplay production, "The Victory of Conscience."

This production will be released on the Paramount Program in August and marks the third appearance of Lou-Tellegen before the camera, his other two photoplays, both made by the Lasky company, are "The Explorer" and "The Unknown."

There is something singularly interesting in the fact that both Miss Farrar and Mr. Lou-Tellegen are back again this summer at the Lasky studios, as it was there a year ago while appearing before the motion picture camera for the first time that they met. This friendship resulted in their marriage last winter in New York.



Lou-Tellegen, formerly Sarah Bernhardt's leading man and now Geraldine Farrar's, who is to appear with Lasky again.

Lou-Tellegen has been for several years one of the most interesting actors on the American stage. His first appearance in this country was as leading man in support of Madame Sarah Bernhardt.

Equitable on Open Booking Plan

Since the discontinuance of active production, the Equitable Motion Pictures Corporation, releasing through the branches and exchanges of the World Film, has placed all the features of that concern on an opening booking plan which, according to General Sales Manager Felix F. Feist of World-Equitable, has met with a response not even anticipated by the most optimistic of the sales force.

The entire output of the formerly prolific Equitable, is now, and has been for the past two months, available to exhibitors on the open booking plan. The productions included in this policy includes Clara Kimball Young and Wilton Lackaye in "Trilby," Helen Ware in "The Price," Katherine Osterman in "Divorced," Thomas A. Wise in "Blue Grass," Muriel Ostriche in "A Daughter of the Sea" and "A Circus Romance," William Courtenay in "Sealed Lips," Frank Sheridan and Arthur Ashley in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," and Katharine Kaelred in "Idols." In addition to these are twenty others which were made from August, 1915, until May of this year and all of which are working throughout the country, which, from the accruing number of bookings, appeal highly to the exhibitor.

Ivan Completes All-Star Feature

"The Faded Flower" is the first release of the Ivan Film Productions, Inc., on their new policy of making "better than program" features with an all-star cast. The cast includes Marguerite Snow, heroine of "The Million Dollar Mystery"; Alma Hanlon, starred by Pathe and Fox; Rose Coglan, for fifty years on the stage; Arthur Donaldson, starred by the Fox Company, and the original "Prince of Pilsen"; and Edward Mackey, a noted legitimate star.

"The Faded Flower" is from the pen of Ivan Abramson, and will be released through the Ivan exchanges as the regular monthly release for July 10.

Musty Suffers Again

George Kleine released June 21 a new series of "The Mishaps of Musty Suffer" comedies with Harry Watson, Jr., in the title role. The new series is ten in number and comprises some weird adventures on the part of "Musty." The general line of production responsible for the extraordinary success of the first ten has been faithfully followed with such logical improvement as would result from a greater familiarity with the work and the laughter-making possibilities of Harry Watson.

Thanhouser Promoter

W. Ray Johnston, formerly secretary to the late Charles J. Hite and for the last six months financial manager at the Jacksonville studio of the Thanhouser Film Corporation, has received a well-earned promotion by Mr. Thanhouser, having on his return to New Rochelle June 1 been elected to the office of active asst. secretary and treasurer.

Mabel Condon in a Nutshell

Here are some Mabel Condon facts that tell all about her in a hurry:

Offices at number seven Dorset Court, 1506 Golden Gate avenue, Los Angeles.



"Beating Back," with apologies to Al. Jennings, by Mabel Condon—a-trouting in San Gabriel Canyon, California.

Came to California in 1915 to cover the Exhibitors' Convention, and Exposition at San Francisco. In one year has built up and systematized a rapidly growing business. Disposed of a large number of photoplays to most prominent producers. First learns the needs of the studios, both in regard to plays and players, then makes selections to suit these needs. Rejects and returns to authors, regardless of standing, all scrips which for any reason will fail to go over. Does the necessary pruning and saves the editor's time.

Limits her business representation of players to those she can apply the "somewhat different" methods to, thus making the service a personal one. Has written successful photo-dramas. "The Man Who Would Not Die," made by William Russell, as an American five-act play, being one of her latest. Is contributor to a number of daily papers and magazines, and Pacific Coast representative for the New York *Dramatic Mirror*, Now arranging for co-operative representation in New York and Chicago.

Roscoe Arbuckle, the Keystone comedian, and his youthful technical director, Freddie Schaeffer, began separate ways on July 1. Mr. Arbuckle goes back to the Californian Keystone studios and Freddie stays in the east.

The Bell Theater at Independence, Kansas, has closed and will be used in future for a storage warehouse.

Sifted from the Studios

ATLANTIC COAST NOTES

J. W. Binder, former executive secretary of the Motion Picture Board of Trade, has packed his steamer trunk and sailed for Europe.

Marguerite Clark plays the role of an Irish girl in her next picture, "Little Lady Eileen."

Ann Pennington, who will make her debut on the screen in a musical comedy photoplay for Famous Players, gives an imitation of **Mary Pickford** in the Ziegfeld "Follies," on the speaking stage.

Pauline Frederick prefers sympathetic roles and for that reason will play the less important part of the self-sacrificing wife in the Famous Players adaptation of **Clyde Fitch's** play, "The Woman in the Case," instead of the title role, a villainess.

George Magie has opened an office in New York.

John F. Skerrett, general manager of the Nicholas Power Company, has gone into the mountains for a vacation.

Views of the Turkish armies in action, their leaders and German officers who helped train them, will soon be shown in the Hearst International News Pictorial.

Albert Capellani, who recently completed "La Vie de Boheme," is now supervising the production of "The Dark Silence," in which **Clara Kimball Young** makes her next appearance on the screen for the World.

Carlyle Blackwell and **Muriel Ostriche** have completed their picture, "Molly o' Pigtail Alley," and are now working in their own individual starring vehicle.

Marguerite Clark will return to the stage next season to appear in a new production under the management of **Charles Dillingham.** Miss Clark's last stage appearance was in **Winthrop Ames's** production of "Prunella" at the Little theater three seasons ago. Since that engagement she has been appearing in motion pictures with the Famous Players Film Company.

Coolidge W. Streeter, formerly of the New York *Herald,* is now on the editorial staff of the Paramount Pictures Corporation in the Pictograph department.

The director and members of the "Gloria's Romance" company spent a whole morning at the Grand Central station in New York City to secure the scene shown in chapter seven of the **Rupert Hughes** novel.

John Cunningham Flinn, press agent for the Jesse Lasky Company, will spend his vacation in California as the guest of his employers.

Edna Hunter has signed with the Vitagraph Company.

David Powell, who plays "Frenau" in "Gloria's Romance," learned to dance especially for the ball room scenes in the serial.

William Alexander, who recently returned from a two years' tour of South America in the interest of the William Fox Film Company, has sailed for London to open offices on the continent for that concern.

Alice Joyce recently brought her little daughter, **Alice, II,** to the Vitagraph studios, much to the delight of the other players.

Mitchell Lewis, who plays an Indian role in **Viola Dana's** first Metro production, "The Flower of No Man's Land," was in the cast of "The Million Dollar Mystery," "Zudora," the film production of "The Girl I Left Behind Me." "Stop Thief," and "The Come Back." He has had a long career on the speaking stage, also.

Kindergarten tots in the Montessori schools of New York City and Lawrence, Long Island, are starred in "Better Babies" features of the Paramount Pictographs. One of the latest releases shows how to teach the child to dress and undress.

The Pictograph feature, "Training a Lion," shows how a lion, fresh from the jungle, is converted into a docile creature.

The **Douglas Fairbanks** picture which is being completed in the East, under the direction of **Alan Dwan,** is being held up owing to the difficulty of getting the necessary cowboys for the remaining scenes in the East.

Valeska Suratt completed her work in the new William Fox film in two weeks. **Roland West** directed.

Glenn White plays the leading male role in the new **Dorothy Bernard** picture. He will also be seen with **Virginia Pearson** in the picture, "A Tortured Heart."

Correct and incorrect methods of falling are to be shown on the screen in Paramount Pictographs. All ages and conditions of "slippers" are shown from the portly man who takes an unexpected toboggan on a banana peel to the child who takes a harmless tumble in the nursery and the bruise-proof drunkard. This feature is entitled "How to Fall."

When **Isabel Rea,** with the Fox players, wanted an old-fashioned make-up, she brought out a group of photographs of her grandmother and copied her costume.

Robert Clugston is at present wearing a patch behind his left ear, the result of a scene in the new **Valeska Suratt** picture in which the heroine was scheduled to throw a whiskey decanter at Clugston. She did.

In the cafe scene of "The Man from Bitter Roots," the **William Farnum** picture which **William Fox** will release within a week, sixty extra persons were employed. The scene was taken at the lunch hour, so that the appetites displayed by the "extras" would be more realistic.

CHICAGO GOSSIP

Henry B. Walthall's two brothers, **Wallace** and **John,** of Alabama, will be his guests in Chicago throughout the filming of "The Sting of Victory," his newest Essanay feature.

Vernon Howe Bailey's Sketches of Washington, D. C., and of Petrograd, are soon to be released by Essanay.

Many of the scenes in "The Return of Eve," the five-act play starring **Edna Mayo,** were taken in the Dells of the Wisconsin river. This play deals with an experiment of scientists who place two infants in a wilderness and permit them to grow up naturally. When they are nineteen years old, the boy and girl are taken to civilization. But they are disgusted with the deceit of society and return to the simple life.

Antoinette Walker, the stage star, sup-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	86	92
Biograph Company	..	30
Famous Players Film Co..	65	99
General Film Corp., pref...	..	25
Lone Star Corp., com.....	27	34
Mutual Film Corp., pref...	41	48
Mutual Film Corp., com...	41	48
No. Am. Film Corp., pref.	100	109
No. Am. Film Corp., com.	40	46
New York M. P. Corp....	33	41
States Film Corp., com....	35	45
Randolph Film Co., pref. (with 50% in com. stock)	95	101
Thanhouser Film Corp....	2¼	3½*
Triangle Film Corp.....	2	3 *
Universal Film Mfg. Co...	185	..

*Par $5.00.

Mutual Film Corporation: The directors' meeting was still in session at the time of writing this paragraph, so action regarding the preferred and common dividends cannot be reported. It was current gossip, both in New York and Chicago during the past week, that either the World Film Corporation or the Triangle Film Corporation, or perhaps both, would sometime in the future perfect plans under which some of their product would be released through the Mutual.

States Film Corporation: Common stock has been traded in with a fair amount of activity during the last three or four weeks, at between 45 and 50. It has now eased off somewhat and the best bid on the market is at 35.

Lone Star Corporation: Common stock remained fairly steady during the last week and there were very few trades made.

General Film Corporation: It has been absolutely impossible to secure a bid on the preferred stock since the application for receivership was made.

Thanhouser Film Corporation: Since the announcement of the withdrawal of Thanhouser from the Mutual organization, there have been no quotations on the stock in Chicago.

ports **Henry B. Walthall** in his next play, "The Sting of Victory."

Marguerite Clayton recently made a hat for a charity bazaar held by a women's society in an Iowa city.

PACIFIC COAST NOTES

J. Warren Kerrigan and his company, including **Lois Wilson,** his leading lady, **Maude George** and **Harry Carter,** directed by **Jack Conway,** have completed "The Beckoning Trail," a five-reel feature, and it is expected they next will commence work on another feature, entitled "A Social Bucaneer." The cast will include Miss Wilson, Miss George and Carter, and a number of others from the Universal stock company.

Lule Warrenton will commence at once a series of fairy film stories for children, all of the principal roles to be played by the youngsters of Universal City. The stories are being written by **Allen Watt,** Mrs. Warrenton's assistant, and each one of the series will be taken from the rhymes of the different nations.

Pat Rooney, under the direction of Roy Clements, is working in his new comedy, "Some Medicine Man," written by **Eugene B. Lewis,** scenario editor at Universal City, and prepared by **Fred Myton** for screen production. In this comedy, Rooney arrives at a western town and gets into mix-ups with the Indians. Opposite Rooney appears **Peggy Coudray,** as an Indian princess, **Ed Sedgwick,** the heavyweight comedian, **Jean Hersholt** and **Clyde Benson.**

The **William Russell** company of American players are in Los Angeles working on the fifth of a series of five-reelers featuring Mr. Russell. **Arthur E. Gooden** is the author of the play, named "The Torch Bearer."

Gilbert E. Murdock, noted explorer and writer, is putting into screen dramas, written on order, some of the human-interest data gathered by him on his various around-the-world trips.

Vivian Reed, Selig star actress, is enjoying a visit from her mother, who arrived in Los Angeles a few days ago from El Paso, Texas.

William Robert Daly, Selig drector, writes stories and poems for magazines.

Harry Lonsdale, on the speaking stage, scored a triumph as "Beau Brummel."

Rupert Julian hereafter will devote his talent to directing and will not appear before the camera. He has finished "L'Abbe Constantin" for the Universal company, and his next production will be "The Clique of Gold," in whch **Elsie Jane Wilson** will be featured, supported by **Francelia Billington** and **Douglas Gerrard.**

Lillian Hayward will play a vampire role in "The Germ of Mystery," being produced by **William Robert Daly.**

Corinne Grffith, of the Western Vitagraph company, has retired from pictures temporarily and is devoting herself to her mother, who is in poor health.

Director Henry McRae has commenced the picturization of "Onda of the Orient," which will be made in three reels. Ths is the story McRae had originally planned to make on a tour to the Orient, but he has decided now to make the picture at Universal City. The story will have a strictly Oriental atmosphere, and special costumes and scenery have been made for the production. The leading role will be played by **Marie Walcamp** with **L. C. Shumway** opposite.

STUNTS IN "SECRET OF SUB."

Juanita Hansen, who has the role of Cleo Burke in "The Secret of the Submarine," performs a stunt in the tenth chapter of the big serial which required both nerve and strength. While Thomas Chatterton was struggling in quicksands at the bottom of a steep cliff, Miss Hansen lowered herself by a grapevine in order to rescue him.



Juanita Hansen, daring American beauty.

There was no chance to use a "double" either, as the camera was set close to the little lady and every foot of the dangerous descent was recorded on the film.

Although Miss Hansen was slightly bruised by the sharp rocks over which she slipped, the most disagreeable part of the adventure was due to poison oak growing on the brink of the cliff. This made itself evident the next day, much to Miss Hansen's discomfiture.

However, this grapevine descent was not the only dangerous stunt "enjoyed" by Miss Hansen in the making of this chapter, for she and Mr. Chatterton had to wallow around in quick sand for several days, something that is not exactly a joke, even though assistance is near at hand.

Carter De Haven and his director, **Wallace Beery,** have commenced work at Universal City on the sixth episode of "Timothy Dobbs," a series of comedies being written for the comedian by **Bess Meredyth.** In each chapter, De Haven is continually attempting to break into the movies and a number of very laughable situations ensue.

Agnes Vernon has returned to the Universal studios after two weeks of well-earned vacation, most of which was spent in the mountains of Southern California.

A duplication of one of Monte Carlo's noted gambling parlors is among the scenes in Crane Wilbur's latest drama, "A Woman's Reputation" now being filmed at the David Horsley studios. The "set" was made after the plan of technical director **Frank Crompton,** assisted by scenic artist **Wiggins,** both of whom have visited Monte Carlo.

Director Clifford Elfelt with his company has gone to the mountains of Southern California in the vicinity of Mount Baldy, where he plans to film four or five one-reel mountain stories. In each of these **Vola Smith** will be featured.

Dorothy Phillips, who has been in the New York studios of the Universal Company, is now leading lady under **Joseph De Grasse's** direction at Universal City. Her first production in the west is "By Fate's Decree, written by **Stuart Paton. Lon Chaney** plays opposite.

William Clifford, Frederick Montague and **Dave Allen** will be on the program of entertainment at a big affair to be staged by the Order of Masons of South Pasadena on the evening of June 30th. Mr. Clifford will give Shakespearean readings; Montague, recitations, and Allen will amuse at the piano as he did over the big circuit when he was a vaudeville partner of the popular "Violinsky."

Mae Gaston has the role of a frivolous young wife of an elderly millionaire, whom she does not love, in the support of **Crane Wilbur** in the Centaur feature, "A Woman's Reputation."

Rollin Sturgeon's company is just back from a boat trip to San Diego, on which they finished up almost all the remaining scenes of his feature production. Some two hundred people made the trip.

Laura Marie Trainor, of Missoula, Montana, left that city on the second of June on horseback bound for the Lasky studios, Hollywood. Miss Trainor has been selected by the Chamber of Commerce of Missoula to describe the beauties and virtues of that city en route. Throughout the trip she will appear at Paramount theaters.

Having qualified as a nurse-maid, **Marie Doro,** the Lasky star, is now studying the art of making artificial flowers for her forthcoming production, "The Kid," which is now being rehearsed under the direction of **William C. De Mille.**

Work on the construction of still another building at **Thomas H. Ince's** Culver City plant was begun this week. This is to be the carpenter shop, which at present is located in temporary quarters on the open air stage, and will measure 60 by 150 feet.

PACIFIC COAST NEWS

A typical Irish fair forms the setting for some of the scenes in the new **Mae Marsh-Robert Harron** play, "The Marriage of Molly-O," which **Paul Powell** is directing from a story by **Granville Warwick.** The supporting cast of players includes **Edwin Harley, Kate Bruce, James O'Shea** and **Walter Long.**

Through the kindness of **Lillian Gish,** the inhabitants of the Los Angeles County Hospital were recently given a special showing of "The Birth of a Nation," in which Miss Gish played "Elsie Stoneman." Since they could not attend a theater, a projection machine was installed in the hospital.

Howard Hickman, who plays the leading role of "Count Ferdinand" in "Civilization," began his stage career at the old Grand Opera House in San Francisco in **Sarah Bernhardt's** company, appearing with her in "L'Aiglon" and "Cyrano de Bergerac." Later he played Shakespearean roles with **Joseph Haworth,** and afterwards appeared in musical comedy with **Eva Tanguay.**

Before departing for New York, **Douglas Fairbanks** distributed one hundred dollars in prize money among the children of the Fine Arts school, in accordance with a promise made the kiddies when he arrived at the coast studios.

In "That Gal of Burkes," **Anna Little** played the role of a tomboy. She is now acting a dramatic role in "Neldale's Men Folks," written and directed by **Frank Borzage.**

Production of "Somewhere in France," **Richard Harding Davis'** last story, has been begun at Culver City. **Charles Giblyn** is directing. **Louise Glaum** is the star, supported by **Howard Hickman, Robert McKim, George Fisher** and **Jerome Storm.**

C. Gardner Sullivan has begun the construction of the next vehicle in which **Bessie Barriscale** will appear. She has the role of a young Irish lass of hoydenish personality.

Ollie Kirkby is still suffering from the effects of an accident which befell her in the last episode of the Kalem "Social Pirates" series, when she sprained her knee, tearing the ligaments badly. She is still walking with crutches.

George L. Sargent, the American director, recently had a long-distance telephone talk with his mother in New York. The twenty-one dollars which it cost him were, he says, well spent.

John Sheehan, in his present comedy, "That Sharp Note," has the role of a young politician who takes one of many notes across the seas and meets with many amusing adventures. This is probably the last photoplay in which Sheehan will appear with the American Company.

Richard Stanton is completing his first production for the western Fox studios. **George Walsh** is the star of the play.

The Signal Company, led by **Helen Holmes** and **J. P. McGowan,** have returned from the Hawaiian islands, where they took scenes for "The Diamond Runners." After finishing a few night scenes for this feature, they began work on their next five-reeler, "Judith of the Cumberlands."

Director Jacques Jaccard has resumed the production of one-reel film plays of the "Little Stories of Real Life" series, four of which he has already made for the Universal Company. The present one, "Loss or Gain," features **G. Raymond Nye** and **Roberta Wilson,** supported by **Jessie Arnold.**

The members of the **Jay Hunt** company have returned to Universal City after spending three weeks in the forests of Humboldt County in Northern California, where three lumber camp stories were filmed.

Enid Markey wears some striking new gowns in "The Phantom," the Triangle-Kay-Bee play written by **J. G. Hawks.**



Charming pose of Nell Shipman, Vitagraph light.

She has the role of a millionaire's daughter. One of her most attractive outfits is a riding habit which she wears during the scenes at a polo match.

John Oaker, identified with the **David Horsley** studios for the past year as juvenile leading man in support of **Crane Wilbur, Margaret Gibson** and **William Clifford,** has abandoned the silent drama to return to the legitimate stage.

Director Lynn Reynolds has taken his company of forty players from Universal City to Bear Valley, where he will film approximately three-fourths of the feature, "The Girl of Lost Lake," written by himself, and featuring **Myrtle Gonzalez,** with **Val Paul** and **Fred Church** in the supporting cast.

Olga Printzlau, scenario writer at Universal City, recently received an amethyst bracelet from a woman in Kentucky who had greatly appreciated the one-reel play, "Motherhood," which Miss Printzlau wrote two years ago.

Louise Owen is playing the leading role in a three-reel picture with a Far East setting which **William Wolbert** is directing for the Vitagraph Company. **Corinne Griffith, Jack Mower** and **Webster Campbell** also have important roles.

Valentine Grant is visiting in Seattle, her "home town."

Director T. N. Heffron of the Selig Company has begun work on "The Old Man Who Tried to Grow Young," a play said to be different. **Al W. Wilson** and **Vivian Reed** are in the cast.

Lillian Hayward has a vampire role in "The Germ of Mystery," which **William Robert Daly** is directing for the Selig Company .

William S. Hart is to play the role of a soldier of fortune in a military drama written by **Monte M. Katterjohn.** Scenes are being taken near the Mexican boundary line.

William H. Thompson is starred in "The Eye of the Night," a new Ince-Triangle drama by **C. Gardner Sullivan.**

Lule Warrenton, the well known Universal character woman, has been given a company of her own which she will direct in one reel and split reel films de- **Harold Lockwood**. and .**May .Allison** signed entirely for children. **Allen Watt** is her assistant. Her company includes **Ernestine Jones, Clara Horton, Nora Depsey** and **Benjamin Suslow.** "Calling Linda" will be the first production.

Jack Livingston, the Morosco photoplayer, after finishing a picture with **Myrtle Stedman** and another with **Vivian Martin,** is taking a short vacation.

The result of a straw vote among the 432 eligible employes of the Ince-Triangle forces showed **Theodore Roosevelt** the presidential choice of 387 voters, **Charles E. Hughes** of 39 and **Henry Ford** of 6.

William Desmond, who appeared as the "meenister" in support of **Billie Burke** in "Peggy," plays a young missionary worker in the desert-island story by **Monte M. Katterjohn** and **Lanier Bartlett,** in which he is co-star with **Dorothy Dalton** under **Walter Edwards'** direction. This is a Triangle-Kay-Bee production.

Wallace MacDonald will play opposite **Mary Miles Minter** in his first mutual picture, "Youth's Endearing Charm."

Allen Curtis, during the three years which he has been with the Universal Company, has directed one hundred and seventy-five one-reel comedies, or about one a week.

Mme. Rappold, the grand opera singer, spent an afternoon visiting Universal City recently.

Myrtle Gonzalez was among the prize winners at the fashion show given in connection with the automobile races at Ascot Park, Los Angeles, for the benefit of the Actors' Fund of America.

C. W. Midgley, owner of the Franklin Theater, Oakland, and **James Beatty,** owner of the Liberty Theater, San Jose, were recent visitors at Universal City.

Beverly Griffith and **Gilbert Warrenton,** correspondent and cameraman respectively of the Universal Animated Weekly, have returned to Universal City after eleven weeks spent at the scenes of the border troubles with Mexicans and with both American and Mexican armies and expeditions.

Claire McDowell, well known as a film actress especially for her work as a member of the Biograph Company, has joined the Universal Film Manufacturing Company at the Pacific Coast studios, and for the present will appear in general stock.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-26	The Unwelcome Guest	Biograph	1,000
D	6-26	Social Pirates, No. 14	Kalem	1,000
C	6-26	No Place Like Jail	Lubin	1,000
T	6-26	Selig-Tribune, No. 51	Selig	1,000
D	6-26	The Sacrifice	Selig	3,000
C	6-26	The Race for Life	Vitagraph	1,000

Tuesday.

D	6-27	The Southerners	Edison	3,000
D	6-27	The Voice in the Wilderness	Essanay	2,000
C	6-27	Title Not Reported	Kalem	
D	6-27	Out of the Flotsam	Lubin	2,000

Wednesday.

D	6-28	Title Not Decided	Edison	
C	6-28	Vernon Howe Bailey's Sketch Book of St. Louis	Essanay	1,000
D	6-28	The Lotus Women	Kalem	5,000
C	6-28	When Opportunity Knocked	Kalem	1,000
D	6-28	A Fair Rebel	Biograph	3,000

Thursday.

D	6-29	The Return of John Boston	Lubin	3,000
T	6-29	Selig-Tribune, No. 52	Selig	1,000
C	6-29	Better Halves	Vim	1,000

Friday.

C	6-30	Setting the Fashion	Kalem	1,000
D	6-30	The Head of the House	Knickerbocker	3,000
C	6-30	For Value Received	Vim	1,000
C	6-30	Losing Weight	Vitagraph	1,000

Saturday.

D	7-1	The Regeneration of Margaret	Essanay	3,000
D	7-1	The Engineer's Honor	Kalem	1,000
C	7-1	Edison Bugg's Invention	Lubin	500
C	7-1	Under a Barrel	Lubin	500
D	7-1	The Girl of the Gulch	Selig	1,000
D	7-1	The Lily and the Rose	Vitagraph	3,000

Monday.

D	7-3	The Blue or the Gray	Biograph	1,000
D	7-3	Social Pirates, No. 15	Kalem	2,000
C	7-3	Otto, the Traffic Cop	Lubin	1,000
D	7-3	The Return	Selig	3,000
T	7-3	Selig-Tribune, No. 53	Selig	1,000
D	7-3	Billy's Mother: Scenic	Vitagraph	1,000

Tuesday.

D	7-4	His Trust and His Trust Fulfilled	Biograph	2,000
	7-4	Title Not Reported	Edison	
C	7-4	The Fable of "The Fearsome Feud Between the First Families"	Essanay	2,000
C	7-4	The Peach Pickers	Kalem	1,000

Wednesday.

	7-5	Title Not Reported	Edison	
C	7-5	Canimated News Pictorial, No. 12: Scenic	Essanay	1,000
D	7-5	Notch Number Nine	Kalem	1,000
C	7-5	Housekeeping	Vim	1,000

Thursday.

D	7-6	The Stolen Master	Lubin	3,000
T	7-6	Selig-Tribune, No. 54	Selig	1,000
C	7-6	A Day at School	Vim	1,000

Friday.

C	7-7	The Psychic Phenomenon	Kalem	1,000
D	7-7	The Crooked Road	Knickerbocker	3,000
C	7-7	Furnished Rooms	Vim	1,000
C	7-7	When It Rains It Pours	Vitagraph	1,000

Saturday.

D	7-8	Power	Essanay	3,000
D	7-8	Title Not Reported	Kalem	1,000
C	7-8	A Terrible Tragedy	Lubin	500
C	7-8	Rival Queens	Lubin	500
C	7-8	Some Duel	Selig	1,000
	7-8	Title Not Reported	Vitagraph	

V. L. S. E. Program

	6-19	Kernel Nutt Flirts with Wifie	Vitagraph	1,000
	6-20	Hearst-Vitagraph, No. 49	Vitagraph	1,000
	6-23	Hearst-Vitagraph, No. 50	Vitagraph	1,000
	6-26	Winifred, the Shop Girl	Vitagraph	5,000
	6-26	The Valiants of Virginia	Selig	5,000
	7-3	The Conflict	Vitagraph	5,000
	7-10	According to the Code	Essanay	5,000
	7-10	Fathers of Men	Vitagraph	6,000

Mutual Program

Monday.

D	6-26	The Fate of Dolphin	American	2,000
D	6-26	The Secret of the Submarine, No. 8	American	2,000

Tuesday.

C	6-27	A Safe Loss	Vogue	1,000

Wednesday.

T	6-28	Mutual Weekly, No. 78	Mutual	1,000
C	6-28	When Adam Had 'Em	Beauty	1,000
T	6-28	See America First, No. 42	Gaumont	700
S	6-28	Kartoon Komics, No. 42	Gaumont	300

Thursday.

D	6-29	Tangled Skeins	American	3,000

Friday.

D	6-30	The Demon of Fear	Mustang	2,000
C	6-30	Jerry's Big Haul	Cub	1,000

Saturday.

D	7-1	A King o' Make Believe	Centaur	2,000

Sunday.

C	7-2	The Gink from Kankakee	Beauty	1,000
C	7-2	Just for a Kid	Vogue	1,000
T	7-2	Reel Life	Gaumont	1,000

Monday.

D	7-3	Killed by Whom?	American	2,000
D	7-3	The Secret of the Submarine No. 9	American	2,000

Tuesday.

C	7-4	The Chaser Chased	Vogue	1,000

Wednesday.

T	7-5	Mutual Weekly No. 79	Mutual	1,000
C	7-5	Billy Van Deusen, Masquerader	Beauty	1,000
S	7-5	See America First, No. 43	Gaumont	700
C	7-5	Kartoon Komics, No. 43	Gaumont	300

Thursday.

D	7-6	The Hidden Face	Gaumont	3,000

Friday.

D	7-7	The Taming of Wild Bill	Mustang	2,000
C	7-7	A Merry Mix-Up	Cub	1,000

Saturday.

D	7-8	The Good-for-Nothing Brat	Centaur	2,000

Sunday.

C	7-9	The Gink Lands Again	Beauty	1,000
C	7-9	Hired and Fired	Vogue	1,000
T	7-9	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	6-26	The Browns See the Fair	Nestor	1,000
D	6-26	Peg o' the Ring, No. 9	Universal	2,000

Tuesday.

D	6-27	The Jackals of a Great City	Gold Seal	2,000
C	6-27	The Toy Soldier	Rex	1,000
D	6-27	Peggy and the Law	Imp	1,000

Wednesday.

D	6-28	God and the Baby	Big U	1,000
C	6-28	Pirates of the Air	L-Ko	2,000
T	6-28	Animated Weekly, No. 26	Universal	1,000

Thursday.

D	6-29	The Human Cactus	Laemmle	2,000
C	6-29	Twice at Once	Big U	1,000
C	6-29	Sammy Johnsin, Magician	Powers	500
E	6-29	Children's Paradise	Powers	500

Friday.

C	6-30	Blind Man's Buff	Imp	2,000
D	6-30	Muggins	Victor	1,000
C	6-30	Such Is Life in China	Powers	1,000

Saturday.

D	7-1	The Money Lenders	Bison	1,000
	7-1	No Release This Week	Powers	
C	7-1	Bashful Charley's Proposal	Joker	1,000

Sunday.

D	7-2	The Sting of Conscience	Rex	3,000
C	7-2	Baseball Bill, No. 1	Laemmle	1,000
	7-2	No Release This Week	L-Ko	1,000

Monday.

	7-3	No Release This Week	Nestor	
D	7-3	Peg o' the Ring, No. 10	Universal	2,000

Tuesday.

D	7-4	They Wouldn't Take Him Seriously	Gold Seal	2,000
D	7-4	The Head of the Family	Rex	1,000
C	7-4	The Clever Mrs. Carter	Imp	1,000

Wednesday.

D	7-5	Behind the Vail	Victor	2,000
C	7-5	A Gambler's Gambol	L-Ko	1,000
T	7-5	Animated Weekly, No. 27	Universal	1,000

Thursday.

D	7-6	The Man Across the Street	Imp	2,000
D	7-6	The Wishing Lamp	Big U	1,000
C	7-6	The Janitor	Powers	1,000

Friday.

C	7-7	The River Goddess	Imp	1,000
D	7-7	Any Youth	Victor	1,000
C	7-7	Double Crossing the Dean	Nestor	2,000

Saturday.

D	7-8	The Committee on Credentials	Bison	3,000
E	7-8	Sports of the Rajah in Mysterious India	Powers	1,000
C	7-8	An All Around Cure	Joker	1,000

Sunday.

D	7-9	A Dead Yesterday	Rex	2,000
	7-9	No Release This Week	Laemmle	
C	7-9	Getting the Goods on Gertie	L-Ko	1,000

Miscellaneous Features

Casey's Dream	Reserve Photoplays		1,000
The World War in Kidland	Juvenile Film		1,000
A Chip Off the Old Block	Juvenile Film		1,000
Chip's Elopement	Juvenile Film		1,000
Chip's Backyard Barnstormer	Juvenile Film		2,000
Chip's Rivals	Juvenile Film		1,000
For Sale—a Daddy	Juvenile Film		1,000
How Britain Prepared	Patriot Film		5,000
The Zeppelin Raids on London and the Siege of Verdun	Kemble Film		
Civilization	Thomas H. Ince		8,000
The Fall of a Nation	National Drama		
Casey's Kids	Reserve Photoplays		1,000
The Jockey of Death	Signet Flms		5,000
Tom & Jerry—Bachelors	Emerald M. P. Co.		1,000
Tom & Jerry Quarantined	Emerald M. P. Co.		1,000
Casey's Wedding Day	Reserve Photoplays		1,000
The Lottery Man	Unity Sales Corp.		5,000
The Marriage Bond	Unity Sales Corp.		5,000

Bluebird Photo-Plays, Inc.

4-16	The Great Problem		5,000
5-15	Elusive Isabel		5,000
5-22	A Son of the Immortals		5,000
5-29	Naked Hearts	Bluebird	5,000
6-5	The Eye of God	Bluebird	5,000
6-19	The Three Godfathers	Bluebird	5,000
6-26	Shoes	Bluebird	5,000
7-3	Broken Fetters	Bluebird	5,000

Fox Film Corporation

Released Week of

Apr. 10	Slander		5,000
4-17	A Modern Thelma		5,000
4-24	A Man of Sorrow		5,000
5-1	Blazing Love		5,000
5-8	The Eternal Sapho		5,000
5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-17	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
7-3	Ambition	Fox	5,000

International Film Service, Inc.

6-23	Hearst International News Pictorial, No. 50		1,000
6-26	The Mysteries of Myra, No. 10		2,000
6-27	Hearst International News Pictorial, No. 51		1,000
6-29	Hearst International News Pictorial, No. 52		1,000
7-3	The Mysteries of Myra, No. 11		2,000
7-4	Hearst International News Pictorial, No. 53		1,000
7-7	Hearst International News Pictorial, No. 54		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

5-22	One On Henry	Metro-Drew	1,000
5-22	Notorious Gallagher	Metro	5,000
5-29	The Jones' Auto	Metro-Drew	1,000
5-29	The Scarlet Woman	Metro	5,000
6-5	Dorian's Divorce	Metro	5,000
6-12	The Masked Rider	Metro	1,000
6-26	The Flower of No Man's Land	Metro	5,000
6-19	The Purple Lady	Metro	5,000

Mutual Master-Pictures.

Released week of

5-1	The Quality of Faith	Gaumont	5,000
5-4	Lying Lips	American	5,000
5-8	The Overcost	American	5,000
5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000
6-5	Whispering Smith	Signal	5,000
6-8	Soul Mates	American	5,000
6-12	The Inner Struggle	American	5,000
6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000

Paramount Features.

Released week of

6-12	The Penal Colony of Palawan	Paramount-Burton Holmes	1,000
6-12	Paramount Pictographs Weekly Magazine	Paramount	1,000
6-12	Silks and Satins	Famous Players	5,000
6-15	Destiny's Toy	Famous Players	5,000
6-19	The Clown	Lasky	5,000
6-19	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-22	Colonel Heeza Liar and the Bandits	Paramount-Bray	1,000
6-22	Susie Snowflake	Famous Players	5,000
6-26	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-26	The World's Great Snare	Famous Players	5,000
6-29	The American Beauty	Pallas	5,000
6-29	Bobby Bumps' Fly Swatter	Paramount-Bray	1,000
7-3	The Dupe	Lasky	5,000
7-3	Paramount-Pictographs Weekly Magazine	Paramount	1,000
7-6	Farmer Alfalfa's Watermelon Patch	Paramount-Bray	1,000
7-6	The Smugglers	Famous Players	5,000

Pathe.

Released Week of

7-3	The Iron Claw, No. 19	Pathe	2,000
7-3	Who's Guilty? No. 9	Pathe	2,000
7-3	Luke's Washful Waiting	Pathe	1,000
7-3	Nutty News	Pathe	500
7-3	The Porcupine (Colored)	Pathe	500
7-3	Across the Malay Archipelago	Pathe	500
7-3	The Kinkajou	Pathe	500
7-3	Pathe News, No. 54	Pathe	1,000
7-3	Pathe News, No. 55	Pathe	1,000

Red Feather Productions.

Released Week of

5-22	Half a Rogue		5,000
5-29	The Iron Hand	Red Feather	5,000
6-5	The Madcap	Red Feather	5,000
6-12	What Love Can Do	Red Feather	5,000
6-19	The Man From Nowhere	Red Feather	5,000
6-26	It Happened in Honolulu	Red Feather	5,000
7-3	The Way of the World	Red Feather	5,000

Triangle Film Corporation.

Released week of

5-28	The Market of Vain Desire	Kay-Bee-Triangle	5,000
6-11	Sorrows of Love	Kay-Bee-Triangle	5,000
6-11	Reggie Mixes In	Fine Arts-Triangle	5,000
6-18	An Innocent Magdalene	Fine Arts-Triangle	5,000
6-18	The Dividend	Kay-Bee-Triangle	5,000
6-25	A Wild Girl of the Sierras	Fine Arts-Triangle	5,000
6-25	The Apostle of Vengeance	Kay-Bee-Triangle	5,000
7-2	Casey at the Bat	Fine Arts-Triangle	5,000
7-2	The Phantom	Kay-Bee-Triangle	5,000
7-9	Flirting with Fate	Fine Arts-Triangle	5,000
7-9	The Deserter	Kay-Bee-Triangle	5,000

World Features.

Released week of

5-8	Her Maternal Right	World	5,000
5-15	Sudden Riches	World	5,000
5-22	Tangled Fates	World	5,000
5-29	The Other Sister	World	5,000
5-29	Fate's Boomerang	World	5,000
6-5	The Woman of It	World	5,000
6-5	His Brother's Wife	World	5,000
6-12	The Crucial Test	World	5,000
6-12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucible Test	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Blue or the Grey—Biograph Reissue—July 3—Featuring Robert Harron, Irene Howley and W. Chrystie Miller. It was Christmas Eve in the South, but the spirit of peace and love did not pervade the Northern girl's heart. The gallantry of the young Southern swains, however, was more than manifest, when a drunken band of Unionists entered the house—among them her sweetheart. From him was protection needed most. His rival, a Confederate soldier, showed her character is far above political principle, and true love came into its own.

Otto the Traffic Cop—Lubin—July 3.—Featuring Davy Don as the traffic cop, who saves a wealthy old maid from accident by a passing auto, only to discover that her wealth was in her mind, and she had lost that. Patsy De Forest, George Egan and Eleanor Blanchard complete the cast.

The Return—(Three Reels)—Selig—July 3—. Featuring Kathlyn Williams and Guy Oliver. A review appears elsewhere in this issue.

His Trust and His Trust Fulfilled—(Two Reels)—Biograph—July 4.—Featuring an all-star cast. The master leaving home at the opening of the war tells his body-servant to take good care of his wife and child. The master is killed and the old negro after their home is burned offers them shelter in his cabin. The mother dies and George takes the child to the lawyer, with whom he arranges a home for her. The child, now grown to girlhood, desires to go to the seminary to procure an advanced education and George gives the last of his savings for this purpose. At the end of the first term there is nothing left of George's savings and the lawyer tells the girl she cannot return to school. One day entering the lawyer's office he finds a cousin from Europe inquiring as to the condition and whereabouts of Miss Pranier, and seeing a fat wallet in the Englishman's pocket he takes it, but his better nature asserts itself and he tries to put it back, but is caught and the lawyer, knowing the negro's worth, realizes what prompted his action and sends him off. Later old George at a distance views the wedding of the cousin and the girl and going to his cabin he takes down his master's saber and fondles it, happy in the realization that he has fulfilled his trust.

The Fable of the Fearsome Feud Between the First Families—Essanay—July 4.—One of the many Diversions of the Finger-Bowl Set was Amateur Theatricals. Every Season the Club gave a Show at which the Net Proceeds, sometimes 18 Bucks, went to Charity. "Romeo and Juliet" was the coming Dramatic Treat. For the Part of Juliet there were two Candidates—Mrs. Skilligan and Mrs. Winkle. The club elected Mrs. Winkle by a Majority of one and some were mean Enough to say she voted for herself. Mrs. Skilligan and her Dinner Party came in late and upset chairs in a Genteel Manner. Mrs. Winkle lasted, but she was too pink for Words. She took 8 Curtain Calls, or two more than Melba's Record. Next thing Anyone Knew there were no Skilligans at the Winkle affairs and no Winkles at the Skilligan Functions. They Vied with each other in Expensive Entertainment. Then two men met in Bankruptcy Court. "It's a Dead Heat," said Skilligan to Winkle.

Moral—The Men are always the first to Quit.

Canimated Nooz Pictorial No. 12—Essanay—July 5.—Canimated Nooz Pictures Prof. Killjoy, who has just made the remarkable discovery that in 1297, 411 years from now, the beer supply will give out and advises conservative use of same. Doc Linn A. Ment, who conducts the health hint department, shows how ordinary gymnastics in fastening a collar button may be made into healthful morning exercise. The exercise, according to the Doc, develops the cerebellum medualla oblangatta. Dreamy Dud has another thrilling experience during his sleeping moments. Canimated Nooz is a split reel release, sharing the 100 feet with Western American Scenic.

Housekeeping—Vim—July 5.—Featuring Harry Meyers and Rosemary Theby. The young married couple have a few pieces of home-made furniture in their flat. The bride's uncle sends her all his old heirlooms, which fill the flat to overflowing, and when Hubby returns home he thinks he is in the wrong flat until the janitor reassures him. Hubby determines to sell the heirlooms and buy some real furniture, but no sooner is the flat furnished with modern pieces than Uncle comes to visit the couple. They dare not face him, and escape to the roof. The scuttle is closed, and they are left in a rainstorm without shelter.



Coming Mutual dramas. From the top, "The Taming of Wild Bill," "Killed by Whom?" and "The Good-For-Nothing Brat."

The Stolen Master—(Three Reels)—Lubin—July 6.—A band of foreign crooks, engaged in selling copies of stolen masters, induce a struggling artist to join their band, after forcing him to become a victim of absinthe. The band is rounded up, and the artist saved from ruin by his former sweetheart. Samuel Curtis, Evelyn Page, Alan Forrest, Adda Gleason, George Routh, Bird Hopkins compose the cast.

A Day at School—Vim—July 6.—Featuring Babe Hardy and Billy Ruge. Ray, Plump's sweetheart, is sent away to school by her father because he disapproves of his prospective son-in-law. Through her maid Plump learns of Ray's whereabouts and journeys forth to rescue his lady-love. He manages to enter her room, but is seen by the janitor, who makes things hot for him. Plump, not to be outwitted, dresses up as a girl and is admitted as a pupil and plans an elopement. The janitor, however, spies them and gives the alarm and their escape is cut off. Fortunately for the two an enterprising burglar chooses this moment for an entrance and he, alarmed by the commotion, hides in the closet. Plump takes refuge in the closet with the burglar and forces the crook out. In trying to make his getaway the burglar fells Ray's father. This leaves open the way to escape and the lovers, jumping into father's auto, wave a kiss at dad, now mistaken for the burglar to be almost annihilated by the excited girls.

Furnished Rooms—Vim—July 7.—Featuring Robt. Burns and Walter Stull. Jabbs, a stranded actor, when he receives from a theatrical agent a part in a drama, rents a room where he thinks he can study in peace. To his consternation, however, Pokes, a one-man orchestra, who occupies the opposite room, selects the same time to practice some new music. Jabbs takes his belongings and leaves the place and rents a room in the home of Professor Wisem, who is working on a rain-making bomb. In the professor's home Jabbs thinks he has found the quietude he needs, but to his dismay he finds that Pokes, having been thrown out of his former room, has rented the same room of which Jabbs has already taken possession. In the fight which follows for possession of the room Jabbs and Pokes are badly mussed up and in the end they agree to be friends and share the room together.

The Crooked Road—(Three Reels)—Knickerbocker—July 7.—Featuring Henry King. Dave Fenton, the leader of a gang, does a slight service for Nellie, an invalid, who sells papers to add to the fund she and her mother are saving for the day when they can go to the country, and from this springs an intimate friendship. Slinky Joe, one of Dave's gangsters, hears Nell and her mother counting their money and tells Dave and the gang and they plan a raid, but when Dave discovers to whom the money belongs he fights his companions and drives them from the place. Nell makes him see to what end his present mode of life is leading him and he determines to shake the gang and find honest work. Blanche, who loves Dave, when she learns that she has lost Dave through Nell, plans to get even and steals the girl's savings, but later on she relents and sends the money to Nell, who finds happiness with Dave.

Power—(Three Reels)—Essanay—July 8.—Featuring Nell Craig. Pat O'Riley, rough and ready politician, discovers himself possessing the balance of power that controls the state convention. John Stark, the big boss, is desperate. If he is to deliver the power rights of Twin Falls to the interests he must control the state. A compromise is effected with O'Riley whereby the latter names the governor and Stark the rest of the ticket. O'Riley picks Evan Dexter as a young lawyer who will be easy to handle. With her brother as governor Lucille Dexter meets O'Riley. She interests him and under her influence he gives up gang politics. The water power bill passes the legislature and is up to the governor. O'Riley won't let him sign. Stark promises Dexter the senatorship; O'Riley promises him the penitentiary. Lucille discovers what her influence has been with O'Riley, and how he has saved her brother, and her respect for him becomes love.

A Terrible Tragedy—Lubin—July 8.—Emile Scribbler, a reporter, is assigned to the job of reporting the hiding place of some Nihilists. He runs down Zola, the chief's daughter, with his automobile and learns the whereabouts of the rendezvous. He is made a prisoner and is about to be put to death when Zola, who has fallen in love with him, comes to his rescue. He is recaptured, however, and placed in a huge box. Professor Foddletop, a collector of mummies, who lives above Emile, is preparing to ship Queen of Sheba to a museum and while he goes for a dray the box disappears, having been taken by the Nihilists, thinking it the one containing Emile

When the professor returns and finds his mummy gone he rushes down to Emile and finds the box in which Emile is nailed fast. After releasing the reporter they both start out after the Nihilists and after a rough and tumble fight with the Nihilists the professor finally secures his mummy.

The Rival Queens—Lubin—July 8.—Featuring John Edwards, Mattie Edwards and Jos. Bright. Boma and Orga are sons of the King. The King dies and the brothers are summoned to his side. While Boma wails beside his father, Orga, the younger brother, with Mayma, his mate, usurps the throne. Boma makes an appeal but Mayma flirts with the witch doctor, and the decision goes to Orga. Boma is driven from the village with Kata, his consort. Orga does not make a popular ruler, but Mayma kids the people and they stand for her. After a storm, Boma and Kata discover a trunk washed ashore, the property of a soubrette. They take it to their hut and Kata finds that the costumes fit her. They start for the village and on the way fall in with a body of Zulus, who have been banished. They think Kata is a goddess until Boma explains. With their support, Boma and Kata take the throne and Orga and his spouse are led off to execution.

Some Duel—Selig—July 8.—Featuring Tom Mix and Victoria Forde. Grace, daughter of Jim Jordan, a ranch owner, has just returned from school, and Tom, leader of the Lazy S cowboy outfit, and Centipede Pete, leader of a rival cowboy outfit, fall in love with the girl. They both attire themselves in their best bib and tucker and head for Grace's home. Enroute they stop to settle a strenuous argument. Pete, subdued by Tom, challenges him to fight a duel. Grace plots with Tom to fool and frighten Pete, which they do by trick marksmanship. On the day of the duel blank cartridges are placed in the guns unknown to the principals and when the undertaker arrives it is too much for Pete, who takes to his heels. Grace then tells Tom how brave he was to stick to his ground, and he appreciates that he has won her love.

Selig-Tribune No. 49—June 19.—One hundred society women of San Francisco, who have enlisted in the National Service Training School, visit the Naval Training Station and witness exhibition drill, Yerba Buena Island, Cal.; children and grown-ups enjoy a day's outing in Oakland's new summer park, Oakland, Cal.; forty persons killed and many injured by a hurricane which swept through Herber Springs, Ark., wrecking everything before it; St. Louis, Mo., is mecca for all those interested in seeing Woodrow Wilson renominated as Democratic standard-bearer for 1917-1920; rose carnival this year is made especially interesting by the drilling of the school children, Portland, Ore.; new recruits are being rapidly prepared to join the Russian army now operating so successfully in Galicia, Petrograd, Russia.

Selig-Tribune No. 50—June 22.—U. S. Army utilizes motorcycles for the first time in patrol duty in Mexican section of El Paso, Texas, and along the banks of the Rio Grande; President and Mrs. Wilson attend commencement exercises at the Academy, West Point, N. Y.; U. S. S. Pennsylvania is placed in commission at Norfolk, Va., with appropriate ceremonies; for the first time in history, a President of the United States marches afoot at the head of a propaganda parade, Washington, D. C.; King Neptune holds sway over all devotees of surf bathing at opening of Gulf Coast season, Galveston, Texas.

Mutual Pictures

Killed by Whom—(Two Reels)—American—July 3.—Featuring Vivian Rich, Alfred Vosburgh and George Periolat. Herbert Murdock, son of Jason Murdock, millionaire factory owner, marries below his social scale and is disowned by his father. Herbert obtains work in his father's factory under an assumed name, but when his father discovers this he is discharged. Destitute and desperate, Herbert resolves to make a final appeal to his father, but finds his father obdurate and they quarrel. When the stenographer returns from lunch she finds Jason Murdock lying across his desk dead. Herbert is accused of the crime. The janitor of the building, however, states that he talked with Herbert's father after he left the office. Later a woman enters the courtroom dragging a small boy by the arm and he and his chum were playing Indian on the roof opposite Murdock's office and of firing a revolver which he didn't know was loaded. The boys had seen Murdock crumple up, but were afraid to tell. This exonerates Herbert and there is an affectionate scene between him and his wife.

The Chaser Chased—Vogue—July 4.—Featuring Rube Miller. Rube and his wife go to the beach for a dip in the briny. There Rube sees a couple of girls who catch his eye and although they are escorted he sneaks away from Alice and talks to them. He gets into trouble with their gentlemen friends and is forced to leave the girls. He meets Madge, whose sweetheart is hunting for his hat, and when he returns Madge is taken away with him. On account of Rube's habit of flirting he gets in trouble with everyone. Finally there is a chase ending with the whole crowd chasing Rube down the beach.

Billy Van Deusen — Masquerader — Beauty — July 5.—Featuring John Steppling, John Sheehan, Dick Rosson, and Carol Halloway. Billy Van Deusen receives an invitation to a masque ball and decides to impersonate a famous tramp. While Billy is making up, Lefty Larry and Kokeye Louis, two crooks of the old school, are snooping around the Van Deusen house and as they enter they discover Billy leaving with a sack. They relieve Billy of the swag and then they put him into a cab and tell the cab driver to take him to a fictitious address. The driver stops to get a drink and while he is doing so two of Billy's friends in search of excitement decide it would be a great lark to go for a drive. They drive into the country and the next morning when Billy awakens he finds himself in the country and wondering where he is and what has happened.

A Merry Mix-Up—Cub—July 7.—Featuring George Ovey. A newlywed desires to make his rich uncle acquainted with his bride, but fears to announce that he is already married. To this end he hires Jerry to pose as his wife's husband. Jerry makes trouble all around, needless to say, and the uncle finally discovers his nephew's ruse.

The Taming of Wild Bill—(Two Reels)—Mustang—July 7.—Featuring Jack Richardson and Rita Davis. Bill, an ordinary happy-go-lucky cowboy when sober, is the wildest kind of a being when under the influence of liquor. There comes to White River an itinerant dispenser of the Gospel, Bronson, and his daughter, Rita. She starts out to distribute circulars announcing the first of a series of meetings and encounters Bill, who is having a wild time in the saloon. That night when Bill hears the music of the services he concludes to break the meeting up, but Rita sees him and pleads with him to go away and he consents. He returns to the saloon and lines up all its inmates and forces them to attend the services of Bronson. As he sits listening to Bronson Bill thinks of the days when his mother used to read to him, and how she told him that if he would only heed the advice of the Bible he would never come to harm. Ere leaving the meeting that night Bill has taken the pledge, and to Rita he states that he intends to live up to his promise and that if she would only allow him to write her, that perhaps some day he may have something very personal to ask her.

The Good for Nothin' Brat—Centaur—July 8.—Featuring Margaret Gibson and William Clifford. Some village scandalmongers mistake the friendship of Manning, the schoolteacher for Daisy, an orphan, for something more intimate. To protect the girl, Manning tells the villagers that he intends to make her his wife. Then the story of Daisy's origin and life is told to Manning, who, seeking her later, finds only traces of her in the lake.

The Gink Lands Again—Beauty—July 9.—Featuring Orral Humphrey. The Gink from Kankakee overhears the conversation of Slick Slandy and his gang to hold up the Wayville bank. The bank is presidented by Marcia Grasse, a widow, and on account of her position she is muchly sought after, especially by Slick Sandy, who is playing the game to a fare-you-well. Sandy takes Marcia for a ride, while the rest of his gang proceed to rob her home and bank. The Ging makes his way into her home and when he sees that the butler is one of the crooks he immediately gets him out of the way. When Marcia and Slick return from their ride they are surprised to find a new butler and Slick scenting that something is wrong, places some household silver in the Gink's pocket and then accuses him of stealing, but the silver is found in Slick's pocket and Marcia orders him from the house. The Gink then tells Marcia of the plot to rob her bank and leaves.

Hired and Fired—Vogue—July 9.—Featuring Paddy McQuire. Bill and Bloggie are ejected from their dingy room by the janitor and being out of work they start out to look for a job. They secure employment at the Vogue studio, and the first thing they do is to steal the property man's lunch and the theft is blamed on the tragedian. The director finally calls Bloggie to play his part, but he makes a mess of the affair and after many trials he is discharged and for revenge he turns the fire hose loose in the studio with disastrous effects upon everybody. The police are called and after many side-splitting antics they are captured and after receiving a dose of their own medicine they resolve never again to enter a studio.

Secret of the Submarine No. 8—(Two Reels)—American—June 26.—Featuring Juanita Hansen and Tom Chatterton. A review appears elsewhere in this issue.

Universal Program

They Wouldn't Take Him Seriously—(Two Reels)—Gold Seal—July 4.—Featuring Herbert Rawlinson and Agnes Vernon. Because Jimmie has proposed to so many girls he finally gets the reputation of not being in earnest. So when he does propose to a girl whom he madly loves she does not take him seriously, thus causing heartaches on both sides. But Jimmie's persistence proves his earnestness and the two at last come to an understanding.

The Clever Mrs. Carter—Imp—July 4.—With Edith Roberts and Harry Benham. Mrs. Carter, noting that her husband is becoming infatuated with a dancer, concocts a scheme whereby she will cure him for good. This she does in a manner which affects his jealousy and shows him pointedly that other men regard her charms as much more genuine than the dancer's. Mr. Carter is finally forced to acknowledge this is true.

The Head of the Family—Rex—July 4.—Ben Wilson featured. Hugh Van Schuyler, a man of wealth and position, realizes that his wife cares little for him and consequently little for her home life. He forces her to go into the wilds with him, and before long his masterful ways have completely won her over. Instead of wishing to return to the sham of society she is willing to settle down in the forest shack for good.

A Gambler's Gambol—L-Ko—July 5.—With Fatty Voss and Harry Coleman. Hubby, an indefatigable gambler, is interrupted in his sport by his wife, who appropriates the kitty. Hubby is then given his dose of discipline, which is so strong that he decides to end it all by drowning. But an alligator in the lake makes him change his mind. He and his pals decide to get the



"Billy's Mother," one part Vitagraph, "Fathers of Men," six part Blue Rib bon feature, and Lucille Lee Stewart in Vitagraph's "The Conflict."



Advance views of Lubin's "The Rough Neck," "Expiation" and "Under a Barrel."

money from the wife by force, with the result that they land in jail.

Behind the Veil—(Two Reels)—Victor—July 5.—Featuring Mary Fuller. This picture was adapted by Catherine Carr from the story by Elizabeth R. Carpenter. It deals with the deception practiced by one twin sister upon the lover of the other. The man thinks he has married Harriet, but instead it is Diana that is his wife. The latter is finally punished for her insatiable flirting habits and with her death the barrier is lifted which has kept the lovers apart.

The Wishing Lamp—Big U—July 6.—Featuring Gordon Griffith. This is a juvenile drama in which two boys, one poor and the other rich, both wishing to be the opposite, have their wishes fulfilled and are no more satisfied than at first.

The Man Across the Street—(Two Reels)—Imp—July 6.—Featuring King Baggott and Edna Hunter. Story written by Robert Thomas Hardy and scenario and production by Henry Otto. John Warren has good reason to be suspicious of his wife. He learns that her lover is Dr. Carl and decides to make them both pay. He visits his wife at night in the disguise of Dr. Carl and learns her feelings. After tearing off the disguise he kills her. Dr. Carl is convicted of the murder and the husband, seated in the courtroom, gloats over his revenge.

The Janitor—Powers—July 6.—With Wallace Beery. This comedy sets forth the unfortunate escapades of a hotel janitor aspiring to win the love of a stenographer. Not only does he lose out with the girl, but his misery is made more pointed by a which mocks him with things that might have been.

The River Goddess—Imp—July 7.—Featuring Matt Moore and Jane Gail. A young man who has had his hopes shattered by his sweetheart's eloping with a chauffeur, decides to seek surcease from his sorrow in the river. But he meets another man who has been fooled in a like manner by the same girl. They both come to a sane conclusion regarding this girl, after being arrested as chauffeur suspects, and thus the River Goddess loses her prey.

Double-Crossing the Dean—(Two Reels)—Nestor—July 7.—With Stella Adams, Eddie Lyons and Lee Moran. The dean of Fudgeley Hall is an inveterate hater of men and will not allow romance to develop anywhere on the premises. Therefore it is up to the youths in the drug store across the way to probe for and find the dean's weakest spot. The latter they find and thus the downfall of the dean and her being forced to allow romantic freedom on the campus.

Any Youth—Victor—July 7.—With Allen Holubar and Dorothy Phillips. This story is an allegorical fantasy dealing with the eternal conflict between the better and baser self of the average human being. The better self prevails and a happy marriage ensues, whereas had it been the other way, ruin and woe would have been the result.

The Committee on Credentials—(Three Reels)—Bison—July 8.—With Harry Carey and Olive Fuller Golden. This story tells of how a gambler squanders his fortune and leaves his wife and child in want. Bob, the owner of the gambling house, sympathetic with the wife's trouble, pays her back all the money that her husband has lost in his establishment. This leads the gambler to think his wife has been playing on the side with Bob, whom he tries to kill. By mistake, however, another man gets the bullet intended for Bob and the gambler, being pursued, falls over a cliff to his death, while there are signs of Bob's taking care of his wife and child.

An All Around Cure—Joker—July 8.—Featuring Gale Henry and William Franey. Conditions lead Mrs. Fussy, Mr. Nagg and Mrs. Nagg all to believe that their "better halves" are dead. A new love affair readily springs up among the supposedly bereaved ones. But at a ball masque ludicrous things transpire ending with a reunion among the repentant husbands and wives.

Sports of the Rajahs—(Part 1 of "Imperial India")—Powers—July 8.—This, the first installment of the famous Dorsey travel pictures, shows scenes in little known parts of India. Beautiful buildings in Delhi and other cities are shown, including the highest tower in India and the "Friday Mosque," the largest in the country. Extraordinary contests between animals at the court of one of the Rajahs are also presented

A Dead Yesterday—(Two Reels)—Imp—July 9.—Featuring Hobart Henley and Cleo Madison. Tom Wren, by force of circumstances, finds himself the husband of two wives. The first wife, Agnes, in favor of the second, who has a child, renounces her claims and becomes an outcast. The child's mother dies and Tom tries in vain to locate Agnes. Finally the two first lovers are brought together and Agnes, who has always loved Tom, is reinstated in the happiness which fate has for so long deprived her.

Getting the Goods on Gertie—L-Ko—July 9.—Reggie Morris and Gertie Selby featured. In order to get the goods on his wife, jealous Reggie hires a detective. The latter proves to be no more than a porch climber, for in the still of the night he and his assistant begin to appropriate the silverware. But the assistant muddles things and the law is finally triumphant.

Universal Animated Weekly No. 26—Universal—June 28.—Guardsmen from every State rally around flag for service in Mexico; gigantic parade by patriots who want United States ready, Los Angeles, Cal.; Secretary Daniels visits navy's school for apprentice seamen, Lake Bluff, Ill.; deadly machine weapons bring enlistments to navy station, New York City, N. Y.; suffragists from New York end auto trip at Pacific, San Francisco, Cal.; Yale men back for commencement, wear odd costumes, New Haven, Conn.; five die when steamer Bear hits reef that trapped many ships, Blunt's Reef, Cape Mendocino, Cal.; throngs see vessel glide into water at "Navy Day" celebration, League Island Navy Yard, Pa.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Broken Fetters—(Five Reels)—Bluebird—July 3.—Featuring William Garwood and Violet Mersereau in this romantic love story of Oriental charm. Mignon, an American girl, is kidnaped from her rich guardian and taken to New York to be sold as a slave. Lawrence Demarest, a young artist, sees Mignon and is attracted to her and asks her to pose for him. She consents and later on eventually he rescues her from a life of slavery in Chinatown. Rex Ingram directed the production.

Fox

The Bondman—(Six Reels)—William Fox—June 26.—Featuring William Farnum. A review appears elsewhere in this issue.

Ambition—(Five Reels)—William Fox—July 3.—Featuring Bertha Kalich. Robert Powers, the assistant district attorney, is so bent on becoming the head of his office that he is willing to sacrifice his wife, Marion, if he can get Boss Moore to give him the nomination for district attorney. When Moore refuses to name him, Powers, ambition-crazed, sends Marion to the Boss to attempt to win his love. The wife pleads earnestly with the political ruler for her husband. To further his ends, Powers invites Moore to spend a week-end at his home. There Marion tells the Boss that she has come to love him. Although she reveals her affection for Moore to Powers, the assistant district attorney thinks only and always of his candidacy for the nomination. When Marion and the Boss upbraid him severely for his despicable conduct he shrugs his shoulders contemptuously. Finally Marion leaves Powers—with nothing but a hopeless ambition for solace. Kenneth Hunter and William H. Tooker support Madame Kalich.

International Film

The Mysteries of Myra—(Two Reels)—International.—Levitation is the title of the tenth episode in this serial featuring Jean Sothern and Howard Estabrook. Dr. Alden invents an "astral alarm," a device by which he can tell when an astral body enters Myra's room. The Grand Master instructs his followers in the art of levitation. Astral bodies it seems have the power to levitate a material body and cause it to float in the air. Varney is accompanied to the Maynard home at night by two of his members. He hypnotizes them and their spirit bodies go forth into the room of the sleeping Myra. The alarm awakens the doctor and he hurries to the girl's home. To his surprise he sees Myra float out of the window and descend lightly to the ground. Varney picks her up from the ground and places her in charge of a cloaked man. He then proceeds to release his associates from the hypnotic spell. The cloaked man is Alden and Varney makes his escape in the auto.

Hearst-International News Pictorial No. 49—June 20.—Millions of roses are used to decorate floats that appear in the annual Rose Festival at Portland, Oregon; Turkish infantry go into action against foe; in Southern Utah 50,000 acres of magnificent redstone cliffs tower miles above the sea level; two disastrous fires visit San Francisco, one sweeping the State pier, and destroying thousands of bales of cotton, and the other destroying an enormous warehouse with a loss of $150,000; latest fashions; children of North Side public schools take possession of National League Baseball Park to demonstrate to their parents and a large gathering of others, the results of their physical training, Chicago, Ill.; schooner Virginia, caught in a gale on the Atlantic, is tossed ashore near Salisbury Beach, Mass., to be whipped to pieces by wind and wave; the entire National Guard of every state in the U. S. is called into readiness for duty along the Mexican border.

Hearst-International News Pictorial No. 50—June 23.—Yacht Mah-Pe wins the Lipton Cup race on San Francisco Bay with the Presto finishing close behind; Yale and Harvard coaches send their eight-oar crews through hard workouts in preparation for the annual New London regatta, New London, Conn.; latest fashions; huge war balloon sails above Cambridge, Mass., and the Hearst-International News Pictorial cameraman obtains some remarkable pictures of Boston and Cambridge from the basket of the gas bag; United States troops continue to operate below the border in spite of Mexican demand that they withdraw; enormous crowds flock to see the departure of state militiamen for Camp Beekman, where they will await orders to proceed to the Mexican border, New York, N. Y.

Kleine

Gloria's Romance No. 8—(Two Reels)—George Kleine—July 10.—The Mesh of Mystery. Featuring Billie Burke. A review appears elsewhere in this issue.

Metro

The Flower of No Man's Land—(Five Reels)—Metro—June 26.—Featuring Viola Dana. This story deals with the shattered romance of a young orphan girl of the American desert who comes to civilization as the wife of an opera idol. After finding her husband is already married the girl

returns a wreck to her Indian guardian in the West. The Indian wreaks vengeance later on the man who has trifled with the girl he has cared for since early childhood. Reviewed elsewhere in this issue.

Mutual Masterpictures

The Highest Bid—(Five Reels)—American—July 6.—Featuring William Russell. A review appears elsewhere in this issue.

Medicine Bend—(Five Reels)—Signal—July 3.—Featuring Helen Holmes and J. P. McGowan. A review appears elsewhere in this isue.

Mutual Star Production

Far From the Crowd—(Five Reels)—Mutual Star Production—June 22.—Produced in England, this romance, laid in Wales, features Florence Turner. Reviewed elsewhere in this issue.

Paramount

Susie Snowflake—(Five Reels)—Famous Players—June 22.—Ann Pennington is the star of this comedy, laid in a country town. Reviewed elsewhere in this issue.

The World's Great Snare—(Five Reels)—Famous Players—June 26.—Pauline Frederick in a love drama adapted from the novel by E. Phillips Oppenheim. Reviewed elsewhere in this issue.

The American Beauty—(Five Reels)—Pallas—June 29.—A romance featuring Myrtle Stedman and directed by W. D. Taylor. Reviewed elsewhere in this issue.

The Spreewald Near Berlin—Paramount-Burton Holmes—July 2.—This travel-picture takes the spectator for a boat ride along the "liquid boulevards" of this quaint country whose people are Slavic and not Teutonic, though the German Empire has absorbed Lusatia. The reel presents many beautiful and many interesting scenes.

Pictographs—Paramount—July 2.—On Duty With the Police Dogs is the leading article in this issue. Interesting exhibitions are given by these highly trained animals. Can You Remember is a memory test contributed by Professor Munsterberg. The Better Babies department and some views of India complete this release.

Bobby Bumps, Fly Swatter—(Split Reel)—Paramount—July 2.—An Earl Hurd animated cartoon from the Bray Studios. In this adventure Bobby's pa is troubled by the flies, of the common or house variety. These vivacious insects find great pleasure in skating on pa's polished head while he tries to sleep. He calls upon Bobby to keep them away and as the youth would rather play ball he passes the job on to the dog, but it does not work and in the end he assumes full responsibility. While there is little novelty to this cartoon it is rather amusing. On the same reel with:

Dinnertime in Zooland—An interesting picture. The views of the various animals were taken by Dr. Raymond L. Ditmars.

Pathe

Pathe News No. 50—June 21.—The militia responds quickly to the President's proclamation calling our 145,000 National Guardsmen for service along the Mexican border, New York City, N. Y.; French troops construct an aerial wire railway for transportation of munitions on account of the poor roads which have been plowed up by shell, Epinal, France; Serbian Generals are taken on a tour of inspection through French trenches so that they may learn the modern methods of this kind of warfare, Verdun, France; Miss Maude Henry makes pets of Poughkeepsie, N. Y.; three thousand children participate in Field Day athletic exercises of Windy City's public schools, Chicago, Ill.; apprentice seamen at the Naval Station on Yerba Buenas Island give an exhibition of field drill, San Francisco, Cal.

Pathe News No. 51—Pathe—June 24.—Members of the Boston Braves keep in condition by practicing golf atop of a New York hotel roof, New York, N. Y.; two speed kings, Ralph De Palma and Dario Resta, have a race all of their own to decide which is supreme, Resta wins the 50-mile race in less than 32 minutes, Chicago, Ill.; the Aero Club place an airship on the lawn of the Senate office to demonstrate to Congressmen and Senators the need for more aerial equipment, Washington, D. C.; throngs of students and onleopard, marmoset and baby lion, New York City, N. Y.; hundreds of boats and crowded observation trains line up historic Hudson to witness the annual four-line intercollegiate boat race, lookers gather at Harvard to celebrate the annual Ivy Day, Cambridge, Mass.; following the mobilization of the National Guard the U. S. superdreadnaught Texas leaves for an unknown destination, Brooklyn Navy Yard; the "Gallant 69th" of the First Regiment of the National Guard to answer of duty leave for the border, New York City, N. Y.; Mexican peons, fleeing from the anarchy of their native soil, find a land of liberty under the Stars and Stripes.

The Iron Claw—(Two Reels)—Pathe—June 26.—In this episode, which is the eighteenth, the detectives inform Golden that they are certain Davy is the Laughing Mask. Because of a rumor which excites her jealousy, Margery plans to cause the capture of the mysterious person and learn his identity. She leaves a note, supposedly written by the Iron Claw, where the Mask can find it. The note states that Margery will be captured. The note falls into the hands of the Claw and he makes an attempt to bring the plan stated therein to a conclusion. The Mask appears upon the scene in time to rescue Margery.

Red Feather

The Way of the World—(Five Reels)—Red Feather—July 3.—Featuring Dorothy Davenport and Hobart Bosworth. It tells the story of one Beatrice, the wife of the Governor, who by her innocent flirtation with another man causes public scandal and nearly results in her husband losing his second term in office. Gretchen Lederer and Adele Farrington support the above stars. This story was adapted from Clyde Fitch's play and Lloyd B. Carleton directed the picture.

Triangle Program

Flirting With Fate—(Five Reels)—Triangle—Fine Arts—July 9.—A comedy with Douglas Fairbanks by Robert M. Baker and directed by Wm. Christy Cabanne. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Shop Girl—(Five Reels)—V. L. S. E.—June 26.—An adaptation of the novel by C. N. and A. M. Williamson which is enacted by Edith Storey and Antonio Moreno. Reviewed elsewhere in this issue.

According to Code—(Five Reels)—Essanay—July 10.—Featuring Lewis S. Stone. A review appears elsewhere in this issue.

World

What Happened at 22—(Five Reels)—Frohman—June 26.—Featuring Frances Nelson. The story is about a country girl who comes to the city to get work and drifts into a crooked employment agency. The boss crook falls in love with her and hopes to marry her and work her into his game. Failing in this he gets her a position as companion to a wealthy lady and has himself made valet to her brother, a famous criminologist and lawyer. The crook's object in the house is to tamper with a will, and he thinks that the girl might be of some assistance to him. The criminologist quickly recognizes him as a crook and sends for the police. Before the police arrive he is assaulted by the valet, who blames it onto the son of the criminologist. The police arrive and by some clever cross-questioning, including quick-witted deductions by the girl, succeed in making the crook convict himself. Arthur Ashley, Gladden James and Frank Burbeck complete the cast.

SOME NEW THEATERS

California

The first week in October, the new theater devoted to photoplays, being erected by Turner & Dohnken in Oakland, will be ready for the public. The theater represents an investment of $350,000 and will seat 4,000 people.

The New Grand Theater, East Center and Philadelphia streets, Anaheim, has been opeed. The building was erected at a cost of $35,000 and seats 700 persons. It has a sloping floor and the chairs are in circular rows. Edward Mozart is the manager.

The Princess Theater in Santa Ana has been sold.

Illinois

The Vernon Theater, Sixty-first street and Vernon avenue, Chicago, was opened June 17. The theater seats 800. Music is furnished by a $10,000 Bartola de Luxe.

Smile & Laugh Film Company; to manufacture and operate moving picture films; capitalized at $2,000 in Chicago; incorporators are Edmund D. Levinsohn, Chicago; Benj. Simon, Chicago, and Emil Greenhut, Chicago.

Universal Film Exchange Company; moving picture business; capitalized at $50,000 in Chicago, Ill.; incorporators are John J. Laine, Chicago; Paul J. Dubois, Chicago, and Edwin H. Collins, Chicago.

The Ashland Theater, West Madison street and Ashland avenue, Chicago, will shortly install a Bartola Grand to replace the three-piece orchestra now in use.

The Garden Theater, Garden and Adams streets, Peoria, has been leased for a year to F. T. Bolmer, G. W. Stevens and C. Stevens.

J. P. Wilson of Astoria has sold his interest in the Majestic Theater in Rushville to H. McCormick and James Van-Antwerp, who will operate it nightly.

The Harmony Airdome operated by Mr. and Mrs. Billy Boston of Sterling in Morrison has been closed temporarily as have their theaters in Rock Falls and Sterling. The weather has been decidedly against their business, and they do not expect to reopen until it becomes a little warmer, or about July 1.



Brand new Mutual fun films. Left to right, "The Chaser Chased," "Hired and Fired," and "Billy Van Deusen, Masquerader."

IMPORTANT ANNOUNCEMENT

BOOKING OFFICES OF THE NATIONAL DRAMA CORPORATION

NOW OPEN SUITE 720, 1480 BROADWAY, N. Y.

PHONES: BRYANT 6397 6398

CABLE ADDRESS: NALDRAC

THE GREATEST FILM SPECTACLE WITH MUSIC EVER STAGED

THOMAS DIXON'S THE FALL OF A NATION

LIBERTY THEATRE NEW YORK JUNE 6

AUDITORIUM LOS ANGELES JUNE 19

VICTOR HERBERT'S ORIGINAL SCORE

A COMPLETE LINE OF PICTORIAL PAPER FROM THE H. C. MINER LITHOGRAPH COMPANY

ILLINOIS THEATRE CHICAGO JULY 3

CORT THEATRE SAN FRANCISCO JULY 17

Opening Its Career of World-Wide Triumph and Prosperity in the Four Great Producing Centres of the East and West.

Only the largest cities will be entered by the National Drama Corporation for the purpose of national exploitation. The advertising campaign thus far inaugurated far exceeds the first two months' campaign of "THE BIRTH OF A NATION" by the same author.

You will benefit by the vast publicity. Such tremendous exploitation is bound to yield theatre proprietor and exhibitor sure-fire results.

Valuable Booking Privileges and State Rights Now On Sale
All Offers Carefully and Courteously Considered

WRITE, WIRE OR TELEPHONE

MR. ED. V. GIROUX, AT THIS OFFICE IMMEDIATELY

SOME NEW THEATERS

Florida

Frostproof will have a picture theater. It will be erected by C. W. Brown.

Indiana

W. H. Lindsay, owner of the Ark and Paramount theaters of Logansport, recently closed a deal by which he became the owner of the Grand theater. He is now owner of all the theaters of the city showing motion pictures exclusively.

The Strand theater in Muncie will shortly be opened.

Iowa

Immediate possession was taken of the Princess theater in Winnebago, Minn., by R. L. McMillon of Britt, who recently purchased it from Charles Perrizo.

The Beardsley airdome in Red Oak has been opened and is showing pictures and vaudeville.

The Dohany theater at Council Bluffs was destroyed by fire.

Kansas

Charles Hatke has taken over the Gem theater in Hanover, formerly owned by Harry B. Harris. Mr. Hatke will take possession July 2 and will close for a week to make some improvements. He will open with the serial, "The Girl and the Game."

Louisiana

Owners of the moving picture theaters of Lake Charles are completing the details of a merger of interests which will result in the passing of all the picture houses in the city into the hands of one company, to be known as the Southern Amusement Company of Lake Charles, with a capital of $106,000. Figuring prominently in the company are Arthur Wachsen and Edgar Miller, who now conduct the Arcade, Dreamland and Iris theaters; Dr. J. J. DePraslin, who owns the Princess theater, and W. G. Strange, a prominent lumberman of Singer.

Maine

About August 1, the new Elm theater, Elm street, Portland, which is under the course of construction, will be opened. The theater has a beautiful front and is fire-proof throughout. The seating capacity is about 1,000 and also contains a balcony.

Massachusetts

New England Historical and Industrial Film Company, Boston; Robert H. Derrah, Howard G. Hinkley, Robert H. Schaht, Frederick L. Howe, $25,000.

Michigan

The Palace theater on Fourteenth street, Detroit, has been sold by Paul Hoffman to John R. O'Dell.

George Pierce of Constantine has purchased the Vaudette theater at Three Rivers and is making extensive alterations.

The Greenwood theater, Greenwood and Kirby avenues, Detroit, has been closed.

August E. Burns of Iron Mountain is having plans prepared for a picture theatre, to be located on East Ludington street.

The moving picture show in the Elk theater, Elk Rapids, has been reopened by Paul Starr.

The Theatorium, 531 Baker street, Detroit, has been purchased by Edward Poland.

Minnesota

The Lyric theater in Austin has been purchased by F. F. Lotta.

June 27 O. L. Viste of Slayton will open his new theater to be known as the Murray.

Charles Vedder has opened a picture house at Cook.

C. Gerghuis has rented the Gem theater at Clara City to M. W. Thom.

The Gem theater at Brownton has changed hands.

Hillman & Stone have taken out a permit for the erection of a moving picture theater to be located on the west side of Arcola street, between Case and Sims streets, St. Paul.

Missouri

The Shenandoah theater on Grand avenue, St. Louis, closed its season on June 4 and is now showing pictures.

John W. Cornelius, one of the best known moving picture men in St. Louis and the Middle West, died in Hot Springs, Arkansas, on Friday, June 9.

The American theater in Charleston has been sold to T. C. Lash and E. R. Lash.

Montana

The Crescent theater in Belt has been purchased by Charles W. Lemon and John S. Cook. The new owners contemplate making improvements.

The new moving picture theater in Ballantine is almost ready for the public.

A picture theater has been opened in the Beverly building on Second avenue, south, Glasgow, by Coughlin and Rouse.

The Orpheum theater at Whitefish has been opened.

New Jersey

Plans have been filed for the remodeling of the Newark theater, in Newark, into a photoplay house. Much money is being expended in the remodeling and it will be patterned after the Strand in New York. It will be known as the Newark Palace and opened September 1.

New York

The Murray theater of Rochester has been taken over by Jack Farren, manager of the Victoria.

Pickford Film Corporation; theatrical and motion picture; capitalized at $50,000 in Manhattan; incorporators are: Gladys Mary Moore, 270 Riverside Drive, N. Y.; Charlotte Smith, 270 Riverside Drive, N. Y.; Dennis F. O'Brien, 1482 Broadway, N. Y.

Cross & Brown Company has leased in conjunction with Horace S. Ely & Company, the ninth floor of the Rogers Peet building, New York, to the Paramount Pictures Corporation for a term of fifteen years.

J. M. Budington has sold the Grand theater on East Water street, Elmira to Charles Ross, who will take possession July 1. A new screen has been installed and other improvements made.

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.

FOR SALE—Fine motion picture and vaudeville house drawing from 50,000 population. Average attendance 5,000. Yearly receipts about $120,000. Other rentals from property will average $10,800. This year will show clear over $75,000. Located in live town in Missouri 35,000 people pass location every day. At present showing six shows per day, seven show days a week. Present attendance five and ten cents—five cents matinees and ten cents after 6 p. m. Price of entire property $250,000. A. E. Cowan, Cunningham National Bank, Joplin, Missouri.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, JULY 15, 1916 No. 3



LIBRARY OF CONGRESS
JUL 9 1916
PERIODICAL DIVISION

ALICE BRADY
WITH
WORLD

Paid Circulation of this Edition Exceeds 10,000 Copies

VITAGRAPH STARS
in FORTHCOMING FEATURES



ANITA STEWART
In the picturization of Robert W. Chambers' "The Girl Philippa."



E. H. SOTHERN
In "An Enemy to the King."



EARLE WILLIAMS
In "The Scarlet Runner," by C. N. and A. M. Williamson, 12 Episodes of two parts each.





ALICE JOYCE AND HARRY T. MOREY
In "The Battle Cry of War."



CHARLES RICHMAN
In a serial by Joseph Louis Vance. Fifteen episodes of three reels each.



LILLIAN WALKER
In "The Blue Envelope" from Sophie Kerr's story as published in The Woman's Home Companion.





EDITH STOREY AND ANTONIO MORENO
In the Blue Ribbon Feature—
"The Tarantula."

DOUGLAS FAIRBANKS
in "Flirting With Fate"



Again TRIANGLE exhibitors are offered the opportunity of presenting to their patrons that irresistible star, Douglas Fairbanks. For the week of July 9th one of the releases will be "Flirting with Fate," with Douglas Fairbanks as the star. Here he again repeats the success he attained in his previous TRIANGLE PLAYS — "The Habit of Happiness," "His Picture in the Papers," and "Reggie Mixes In."

When this picture was shown at the Rialto Theatre in New York recently New York critics declared it to be one of the best in which Fairbanks had ever appeared.

The popularity of Fairbanks is unquestioned. Many exhibitors have proved that the prominent display of Fairbanks' name will do more to increase box office receipts than almost any other thing.

That irresistible "pep" and personality of the star, so long famous on Broadway is intensified on the screen. So vivid are his pictures that you feel you are right on the screen with Fairbanks during every moment of quick action.



Pictures in which Douglas Fairbanks appears are released only by the Triangle Film Corporation. If you are an exhibitor and have not received information regarding the cost of their presentation at your theatre why not write today for information. There will be no obligation on your part and it is just possible that you may find a way to secure increased profits.

Other TRIANGLE PLAYS to be released at an early date will be
July 16th, Dorothy Gish in "The Little School Ma'am"
July 23rd, Bessie Love and DeWolf Hopper in "Stranded."

Triangle Film Corporation **1459 Broadway, New York City**



One of the keenly human scenes from the first installment of Pathe's great new serial, "The Grip of Evil."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, JULY 15, 1916 No. 3

Exhibitors Arrive at Chicago

START OFF BIG CONVENTION WITH MANUFACTURERS AND EXCHANGE MEN

STATE delegations selected to represent their respective branches at the Sixth Annual Convention of the Motion Picture Exhibitors' League of America began arriving in Chicago on July 8. From the advance guard there is no doubt but that the convention now being held is the best attended and most important of the combined industry.

Not only are exhibitors, as a whole, interested but the leaders of the manufacturing end of the business are vying with each other to pay homage to the men who rent their films.

John R. Freuler, of Mutual, was early on the ground and purposes to remain until the firing of the recall gun.

Harry C. Aitken, president of Triangle, journeyed to Chicago for the purpose of meeting first hand the showmen from all parts of the country.

Messrs. Freuler and Aitken are but the advance guard of the representatives of the manufacturers. Before the convention ends every manufacturer and distributor of importance will have paid his tribute to the Motion Picture Exhibitors' League of America and to the Illinois branch of the League, in particular.

The majority of the manufacturers and exhibitors have sent some of their most trusted employes to Chicago to remain during the convention and show and to look after and entertain the visiting showmen. Among these representatives already in Chicago are, Leander Richardson, representing Thomas H. Ince; Stevenson of Paramount; Skirball of Metro; Werkmeiter of Pathe; Spedon of Vitagraph; Jenn of Kleine, and many others.

Not only have the manufacturers sent their business representatives but they have spent thousands of dollars transporting their film stars to Chicago. All of the best known stars in the employ of representative companies are in Chicago to attend the show for the purpose of meeting not only the exhibitors but the motion picture show patrons.

The World Film Corporation has prepared a rather elaborate program for Alice Brady, one of its stars, which provides that she will deliver lectures between 2 and 4 o'clock every afternoon during the show, explaining all the details of studio work.

Harry Watson and his company of comedians have contracted to make all of Chicago laugh on July 17 and 18 by giving performances not only at the Coliseum, where the show is under way, but in the streets of Chicago, providing the police will not molest the crowds which are sure to congregate.

There are many other attractions, not the least of which is the annual banquet of the League, which is scheduled to be held at Hotel Sherman beginning at 11 o'clock on the night of July 17, the next to last night of the show. The banquet was postponed until one of the last things on the program in order to keep the interest of the visiting showmen keen for the things that are to come. Practically every delegate and every alternate has decided to remain until the last gun is fired, which will be on Tuesday, July 18, and which will be known as "Universal Day" at the big show.

That the show is a huge success is demonstrated by the number of exhibits. Every concern of the allied motion picture interests is represented. Many of the smaller concerns waited until the eleventh hour before contracting for space but then they came with a rush. Louis Frank, in charge of the allotment of space, was worked beyond capacity. Many of the firms which had contracted for small space during the first days of the show, realizing the extent of the movement, attempted to increase their floor footage to find that they were too late. They had to be satisfied with their first purchase.

Several state delegations have arrived, among them being the New York delegation, which consists of thirty delegates and thirty alternates besides a large number of members of the League. They came by special train which was in charge of Sam Spedon of the Vitagraph Company. And they came with the express purpose of making Lee A. Ochs, of New York City, the next president of the National organization. They are strong for Ochs and will fight to the last ditch for him when the election of officers is reached on the roll-call.

The New York exhibitors are at the Hotel Sherman, where one hundred rooms were reserved for them. The make-up of the delegation is:

Lee A. Ochs, president; Thos. Howard, secretary; Samuel H. Trigger, national vice-president.

New York Local—Benj. Lyons, secretary; Louis F. Blumenthal, treasurer; I. Hartshall, S. Rothapfel, Chas. Steiner, A. Weiss, M. Needle, Otto Lederer, F. A. Gorman, Henry Haring, Lester Cohen, Aaron Corn.

Yonkers—Arthur Weiss.

Schenectady—L. A. Buettner.

Utica—W. H. Linton.

Syracuse—G. M. Gibbons.

Brooklyn Local—C. W. Mooney, John Manheimer, president; Wm. Brandt, secretary; Ben Title, second vice-president; L. L. Levine, first vice-president.

Bronx Local—H. Coleman, D. Picker, H. Cole.

Rochester—A. N. Wolff, president.

Albany—S. Suckno.

Rome—E. M. Day.

The Indiana delegation, about two hundred strong, bringing with them the boom of Frank J. Rembusch,

of Shelbyville, Indiana, for the presidency, followed the New York delegation by a few hours. They are just as strong for Rembusch as the New York delegation is for Ochs.

Upon the arrival of the delegation from the Hoosier state convention politics became very warm. The two factions met and started to talk trade. Several of the New York delegates suggested that they would support the movement to make Chicago the permanent national headquarters of the League provided the Indiana delegation was willing to withdraw its support from Rembusch and cast the Indiana vote as a unit for Ochs.

The suggested slate of the New York delegation was:

Lee A. Ochs, New York, as president.

William J. Sweeney, Chicago, executive secretary in charge of headquarters.

Permanent headquarters to be at Chicago with the annual convention and show to be held there every year.

The compromise suggestion of the Indiana delegation was:

Frank J. Rembusch, Shelbyville, Indiana, as president.

William J. Sweeney, Chicago, executive secretary.

Chicago permanent League, convention and show headquarters.

The Indiana delegation was willing to trade the balance of the ticket and support any suggestions of the delegation from the East provided they named representative men for the offices to be filled.

Whether Mr. Rembusch or Mr. Ochs is named to lead the destinies of the League for the next twelve months it is acknowledged that the League affairs will be in splendid hands.

No opposition to the election of William J. Sweeney, of Chicago, as executive secretary has developed.

The Milwaukee branch of the League arrived via the automobile route. The branch itself sends fifteen members for whom they paid all the expenses and many of the members went to Chicago as individuals. They are for Rembusch for president and are assisting the Indiana delegation in its fight.

The Illinois delegation is represented by seventeen delegates and alternates. All of them are more interested in making Chicago the permanent headquarters of the League and the permanent convention and show city than they are in the factional fight for the presidency. But the Illinois vote probably will be cast as a unit for Rembusch, of Indiana.

The make-up of the Illinois delegation follows:

Delegates.	*Alternates.*
Wm. J. Sweeney	Aaron J. Jones, Chicago.
Robt. R. Levy	Nathan Ascher, Chicago.
Geo. Henry	Jos. Trinz, Chicago.
Fred Schaefer	Aug. Zilligan, Chicago.
Sidney Smith	A. Balaban, Chicago.
Louis H. Frank	Fred Hartman, Chicago.
C. C. Whelan	M. S. Johnson, Chicago.
H. Lieberthal	Chas. J. Schaefer, Chicago.
Geo. M. Laing	John H. Frundt, Chicago.
M. A. Choynski	F. H. Franke, Chicago.
Harry Hyman	Louis Marks, Chicago.
Alfred Hamburger	Louis Schindler, Chicago.
G. M. Luttrell	Chas. J. Law, Pana, Ill.
Dee Robinson	H. T. Loper, Springfield, Ill.
W. W. Watts	Isadore Bernstein, Springfield, Ill.
E. A. Kunz	Harold Johnson, Jacksonville, Ill.
Will Bradley	F. M. Bond, Pontiac, Ill.

An effort was made to have the name of S. P. Roderick, the Chicago attorney, placed on the list of the Illinois delegation but as Mr. Roderick was not an exhibitor the constitution forbade it. Mr. Roderick, however, will address the convention and tell the visiting delegation how he won the legal battle through which the Chicago city authorities were prevented from closing all motion picture houses situated within 200 feet of a church. Had Attorney Roderick not won his legal fight 106 motion picture houses in Chicago would have been forced to close their doors.

The complete program of the convention and show follows:

MONDAY, JULY 10, 1916.

The Sixth National Convention convenes at 10 A. M. Convention Hall, Hotel Sherman.

Courtesies have been extended to all exhibitors by all loop theaters controlled by Jones, Linick & Schaefer, also Alfred Hamburger. Any of the outlying theaters owned by League members will also be pleased to receive all delegates.

TUESDAY, JULY 11, 1916.

The Sixth National Convention convenes at 10 A. M. Convention Hall, Hotel Sherman.

National Exhibitors' Day at Essanay plant, Argyle and Broadway. Special train on Northwestern Elevated leaves Clark and North Water streets at 12 noon. All exhibitors are invited by George K. Spoor to be his guests during the afternoon. Special entertainment and a good time.

WEDNESDAY, JULY 12, 1916.

The Sixth National Convention convenes at 10 A. M. Convention Hall, Hotel Sherman.

OPENING NIGHT OF EXPOSITION.

Exposition will be opened by the Honorable William Hale Thompson, mayor of the city of Chicago, promptly at 7 P. M.

This is "Essanay Night" and the following stars will be present:

Henry Walthall	Bryant Washburn
Edna Mayo	Ann Kirke
Richard Travers	Wanda Howard
Marguerite Clayton	Lillian Drew
Edward Arnold	Ernest Maupain
John Lorenz	Florence Oberle
Sidney Ainsworth	Nell Craig

George K. Spoor will be pleased to meet all exhibitors at the Essanay booth.

THURSDAY, JULY 13, 1916.

EXPOSITION AT COLISEUM.

"Clara Kimball Young Day" at Exposition. Special features and entertainment. Doors open at 11 A. M. Closed at 11 P. M.

FRIDAY, JULY 14, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Metro Day.

Metro Film Corporation will present the following stars:

Francis X Bushman	Mabel Taliaferro
Beverly Bayne	Grace Valentine
Viola Dana	

SATURDAY, JULY 15, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Paramount Day.

Mary Pickford Pauline Frederick Hazel Dawn

SUNDAY, JULY 16, 1916.

Vitagraph Day.

Mary Maurice	Anita Stewart
Wiliam Shea	Wally Van
Earl Williams	Edith Storey
Harry Morey	Dorothy Kelly
Alice Joyce	Hughey Mack
Roger Lytton	Tefft Johnson
Rose Tapley	

MONDAY, JULY 17, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Alice Brady—World Film Corporation.

From 2 to 4 P. M. during the entire week Miss Alice Brady will talk to all who aspire to gain fame and fortune in moving pictures, telling them all of the details of studio work.

TUESDAY, JULY 18, 1916.

Universal Day.

King Baggott Mary Fuller Violet Mersereau

Other prominent Universal stars will be present.

Dancing Free Every Evening from 8 P. M. to 11 P. M.

Exposition Will Close with a Grand Ball.

Famous Players and Lasky Combine

ADOLPH ZUKOR PRESIDENT OF $12,500,000 CORPORATION



Adolph Zukor, President.



Jesse Lasky, Vice-President.



Samuel Goldfish, Secretary.

OFFICERS OF THE NEW FAMOUS PLAYERS-LASKY MERGER.

THE numerous rumors, assertions and denials regarding the future activities of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company have been definitely settled with the announcement of the formation of the Famous Players - Lasky Corporation, a consolidation of two pioneers in the presentation of celebrated stars and plays on the motion picture screen. The company is capitalized at $12,500,000 and its output will be released on the Paramount program.

The officers of the new corporation are Adolph Zukor, president; Jesse L. Lasky, vice-president; Samuel Goldfish, chairman of the board of directors; Arthur S. Friend, treasurer, and Elek J. Ludvigh, secretary. The directors are, in addition to the officers named, Messrs. Cecil B. DeMille, William C. Demorest, Daniel Frohman, Albert A. Kaufman, Frederick G. Lee and Emil E. Shauer.

All the directors are well known in the film industry and have been identified with either of the two companies with the exception of Messrs. Lee and Demorest. Mr. Lee is president of the Broadway Trust Company and Mr. Demorest is president of the Realty Trust Company. The officers of the corporation emphasize the fact, however, that despite these affiliations, none of the capital stock will be offered to the public.

A statement issued by the officers says: "The essential purpose of the consolidation is to meet present conditions in the industry and anticipate the demand for better and more artistic productions. The consolidation will make it possible to utilize to the best advantage the producing facilities and equipment of the Famous Players Studios in New York and the Lasky studios in Hollywood, California, and therefor offers a vastly increased efficiency over the former conditions.

"The Famous Players Film Company has released forty-eight productions a year and the Lasky thirty-six, making a total of eighty-four feature photoplays a year for the new corporation in addition to the special productions.

"This consolidation brings under the one banner of the new corporation the greatest aggregation of stage and screen stars that has ever been assembled in one producing organization, among the most celebrated of whom are Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet, Hazel Dawn, Lou-Tellegen, Fannie Ward, John Barrymore, Mae Murray, Victor Moore, Donald Brian, Ann Pennington and others.

"Both the eastern and western studios of the newly formed corporation will be immediately enlarged to enable them to cope with the extended producing activities which are planned by the concern and to facilitate the handling of the more elaborate photoplays which are contemplated in addition to the regular releases.

"The Famous Players Film Company was formed in April, 1912, and was the first producing organization in the world to be devoted to the presentation of a yearly program consisting of stage stars in adaptations of successful stage plays and great novels. At that time the motion picture industry had only reached a state of development which comprised the presentation of one, two and three reel productions and the occasional filming of a multiple reel feature.

"The Jesse L. Lasky Feature Play Company was organized in November, 1913, and has dedicated to the same principles as those which governed the Famous Players—the starring of stage celebrities in big productions. Under the Lasky management there have been many notable stars introduced to the photoplay screen, the most celebrated of whom is America's greatest prima donna, Geraldine Farrar."

Lou-Tellegan, Sarah Bernhardt's former leading man, husband of Geraldine Farrar, is also a Lasky player, working at the California studios at present in special dramas.





Two of the new concern's prominent directors: Cecil B. De Mille, on the left, and Daniel Frohman.

A Complete List of the Officers of Each State Branch of the M. P. E. L. of America

OHIO BRANCH NO. 1

President, B. J. Sawyer, Cleveland; 1st vice-pres., G. W. Heinbusch, Cleveland; 2nd vice-pres., Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, F. M. Kinney, Cleveland; national vice-pres., W. J. Slimm, Cleveland.

ILLINOIS BRANCH NO. 2

President, G. M. Luttrell, Jacksonville; secretary, Sidney Smith, 1413 Masonic Temple, Chicago; 2nd vice-pres., Julias Alcock, 4311 W End Ave., Chicago; 1st vice-pres., Will Bradley, Ottawa; treasurer, W. W. Watts, Springfield; national vice-pres., Wm. J. Sweeney, 57 E. Van Buren St., Chicago.

PENNSYLVANIA BRANCH NO. 3

President, Ben H. Zerr, Reading; 1st vice-pres., G. W. Sahner, Pittsburg; 2nd vice-pres., Gilbert C. Miller, Plymouth; secretary, James Delves, Pittsburgh; national vice-pres., Fred J. Herrington, Pittsburg.

MICHIGAN BRANCH NO. 4

President, B. L. Converse, Owasso; 1st vice-president, August Kliest, Potomac; 2nd vice-president, C. C. Newman, Charlotte; secretary, A. J. Moeller, Howell; treasurer, Geo. O. Thatcher, Bay City; national vice-president, L. R. Simpson, Bay City; 3rd vice-president, J. M. Neal, Lansing.

INDIANA BRANCH NO. 5

President, F. J. Rembusch, Shelbyville; 1st vice-president, J. G. Turlock; 2nd vice-president, G. B. McClelland; secretary, Jos. H. Gavin; treasurer, W. Curl; national vice-president, J. C. Lockwood.

WEST VIRGINIA BRANCH NO. 6

President, R. Robinson, Wheeling; 1st vice-president, O. F. Langworthy, Sisterville; secretary, M. A. Sybert, Moundsville; treasurer, P. W. Barrett, Parkersburg; national vice-president, R. E. McCray, Fairmount.

WISCONSIN BRANCH NO. 7

President, J. Sillman, Rhinelander; 1st vice-president, Phil. Cross, Portage; 2nd vice-president, H. C. Zander; secretary, B. K. Fisher, 402 Manhattan Bldg., 133 Second St.; treasurer, H. T. Graham, Appleton; national vice-president, Chas. Phillips, 296 West Water St.

KENTUCKY BRANCH NO. 8

President, L. J. Dittmar, Louisville, Majestic theater; 1st vice-president, Geo. W. Bleich, Owensboro, Empress theater; 2nd vice-president, Jno. Burkhart, Newport; secretary, Fred J. Dolle, Louisville, W. Broadway theater; treasurer, H. H. Strube, Louisville, Empire theater; national vice-president, J. H. Stamper, Jr., Lexington, Orpheum theater.

MISSOURI BRANCH NO. 9

President, Louis Herman, St. Louis, 1825 N. 9th St.; secretary, W. C. Smith, Mexico, Lyric theater; national vice-president, E. E. Richards, Kansas City, Wonderland theater.

DISTRICT OF COLUMBIA BRANCH NO. 10

President, W. P. Herbst, Washington, Circle theater; 1st vice-president, Ira LaMotte, Washington, Hippodrome theater; 2nd vice-president, V. H. Stonesifer, Washington, Scenic theater; secretary, Fulton Brylawski, Washington, Pickwick theater; treasurer, A. C. Joy, Washington, Niagara theater; national vice-president, Fulton Brylawski, Washington, Pickwick theater.

NEW YORK BRANCH NO. 11

President, Lee A. Ochs, Costello theater; 1st vice-president, M. Oestricher, Franklin theater; secretary, Thos. Howard, New York City; treasurer, Lewis F. Blumenthal; national vice-president, S. H. Trigger, Tremont theater.

CALIFORNIA STATE BRANCH NO. 12

President, H. L. Beach, Berkeley, Lorin theater; 1st vice-president, A. P. Tugwell, Los Angeles, 1811 W. 25th St.; 2nd vice-president, none elected; secretary, W. A. Cory, San Francisco, 1042 Phelan Bldg.; treasurer, C. L. Mechten, Berkeley, Varsity theater; national vice-president, W. H. Hills, San Diego, Alhambra theater.

LOUISIANA BRANCH NO. 15

President, A. G. Gugel, Gretna, Jefferson theater; secretary, F. H. Maybury, New Orleans, Savoy theater; treasurer, Sid. Levy, New Orleans, Roseland theater; national vice-president, John Depinet, New Orleans, Wonderland theater.

IOWA STATE BRANCH NO. 16

President, A. H. Blank, Des Moines; first vice-president, W. D. Ingledue, Marshalltown; second vice-president, H. D. De Baggio, Colfax; secretary and treasurer, J. C. Collins, Des Moines; national vice-president, A. J. Diebold, Cedar Rapids.

TENNESSEE BRANCH NO. 17

President, Howell Graham, Union City; vice-president, W. H. Wasserman, Nashville; secretary, W. C. Morris; treasurer, Frank Rogers; national vice-president, W. H. Wasserman, Nashville.

TEXAS BRANCH NO. 18

President, A. B. Remey, Fort Worth, Texas; secretary, Harry J. Gould, Forest theater, Dallas.

NEBRASKA BRANCH NO. 19

President, E. C. Preston, Sterling theater, Superior; 1st vice-president, R. M. Shlaes; 2nd vice-president, G. J. Warren; secretary, G. S. Weever; treasurer, G. H. Heyman; national vice-president, Samuel Harding, Omaha.

NEVADA BRANCH NO. 20

Address all communications to Glen D. Hurst, Grand theater, Reno.

MASSACHUSETTS BRANCH NO. 21

Address all communications to Geo. H. Washburn, 700 Washington Ave., Boston.

OKLAHOMA BRANCH NO. 23

President, Ralph Talbot, Palace theater, Tulsa; vice-president, A. B. Mamand, Odeo theater, Shawnee; 2nd vice-president, S. H. Jones, Altus; secretary, L. W. Brophy, Muskogee; treasurer, J. L. Olive, Chickasha; national vice-president, H. B. Powell, Folly theater, Oklahoma City.

ARKANSAS BRANCH NO. 24

President, S. S. Harris, Savoy theater, Little Rock; 1st vice-president, H. E. Lynch, Clarendon; 2nd vice-president, S. A. Arnold, De Witt; secretary, E. J. Hanger, Royal theater, Little Rock; treasurer, E. H. Butler, Russellville; national vice-president; J. R. Carter, Crystal theater, Little Rock.

KANSAS BRANCH NO. 25

President, W. B. Moore, Galena; 1st vice-president, Archie Blue, New theater, Salina; 2nd vice-president, Fred Savage, Elite theater, Great Bend; secretary, P. J. Concannon, 411 Commercial St., Emporia; treasurer, W. H. Willey, Mulberry; national vice-president, C. E. Glaman, Majestic, Wellington; sergeant at arms, Guy E. White, Electric theater, Beloit.

MISSISSIPPI BRANCH NO. 26

President, H. A. Carleton, Dixie theater, Jackson; national vice-president, Fred Abbley, Dixie theater, Gulfport; secretary, R. H. Redus, Elite theater, West Point.

SOUTH CAROLINA BRANCH NO. 27

President, J. H. Bristow, Electric theater, Anderson; 1st vice-president, J. B. Wylie, Savoy theater, Chester; 2nd vice-president, J. W. Barr, Star theater, Lancaster; secretary, A. L. Rawls, Pastime theater, Columbia; treasurer, L. T. Lester, Lester theater, Spartanburg; national vice-pesident, J. M. O'Dowd, Auditorium theater, Florence.

CANADA BRANCH NO. 28

President, W. Liscombe; vice-president, A. Bailey; secretary and treasurer, W. Wescott, 1398 Queen St., Toronto for correspondence; national vice-president, J. L. French, Rosetown, Saskatoon, Canada; W. F. Sicton, Family theater, Lee Ave., Toronto, Canada.

MAINE BRANCH NO. 29.

Withdrawn from the National League

MINNESOTA BRANCH NO. 17

President, James Gilosky, Minneapolis; vice-president, V. B. Valleau, Minneapolis; secretary, D. W. Chamberlain, Minneapolis; treasurer, C. E. Van Duzee, Minneapolis; executive secretary, Chas. G. Branhan, Minneapolis; executive board member, Thos. L. Furniss, Duluth.

RHODE ISLAND BRANCH NO. 30

Address all communications to Walter L. Pavloski, 73 Weybosset St., Providence, R. I.

CONNECTICUT BRANCH NO. 31

Address all communications to P. S. McMahon, national vice-president, New Britain.

COLORADO BRANCH NO. 32

Address all communications to O. T. Curtis, state national vice-president, Pueblo, Colo.

SOUTH DAKOTA BRANCH NO. 34

President, L. F. Milne, Maynard theater, Mitchell, S. D.; secretary, M. B. Balsiger, Bijou theater, Huron, S. D.; national vice-president, E. J. Hipple, Bijou theater, Pierre, S. D.

WASHINGTON BRANCH NO. 35

President, A. B. Campbell, Princess theater, Sedro-Wooley; 1st vice-president, James Q. Clemmer, Seattle; 2nd vice-president, Fred Mercy, North Yakima; secretary, W. L. Shanks, 17 Valley St., Seattle; national vice-president, John Rantz, Pacific theater, Bremerton; member executive committee, M. E. Kennedy, Seattle; member executive committee, H. M. Crandall, 9th and E St., N. W.

MARYLAND BRANCH NO. 36

President, M. S. Pearce, Baltimore; 1st vice-president, Wm. Kalb, 404 S. Fremont Ave., Baltimore; secretary, Guy L. Wonders, 418 E. Baltimore St., Baltimore; treasurer, Geo. P. Kline, 4135 Frederick Ave., Baltimore; sergeant at arms, Wm. A. Hovey, Baltimore; national vice-president, J. Howard Bennet, 115 N. Howard St., Baltimore.

DELAWARE BRANCH NO. 37

Address all communications to J. N. Ginnes, Wilmington, Del.

VIRGINIA BRANCH NO. 38

President, D. P. Wine, Harrisonburg, Va.; national vice-president, D. P. Wine, Harrisonburg, New Virginia theater; secretary, W. W. Preston, Lexington, Va.; treasurer, M. M. Collins.

GEORGIA BRANCH NO. 39

President, John Evans, Vaudette theater, Atlanta; secretary, P. E. Castlebury, Rome; national vice-president, U. T. Koch, Mojeskam theater, Augusta.

ARIZONA BRANCH NO. 40

Address all communications to F. T. Greene, Miami, Ariz.

OREGON BRANCH NO. 41

President, Mel. G. Winstock, National theater, Portland; 1st vice-president, F. L. Houston, Klamath Falls; 2nd vice-president, F. L. Waters, Salem; secretary, W. E. Stevens, Woodlawn theater, Portland; treasurer, T. Maguire, Portland; national vice-president, I. Leser Cohen, 209 Globe Bldg., Portland.

NORTH CAROLINA BRANCH NO. 42

President, P. W. Wells, Bijou theater, Wilmington; 1st vice-president, L. B. Davis, Crystal theater, Raleign; 2nd vice-president, M. W. Jordan, Gem theater, Lousingburg; secretary, M. L. Farrell, Pilot theater, Winston; treasurer, S. A. Lambert, Dixie theater, Fayetville.

UTAH BRANCH

Secretary, A. L. Stollings, Rex theater, Prove, Utah.

FLORIDA BRANCH NO. 33

President, F. O. Griffith, Majestic theater, Tampa; secretary and treasurer, A. H. LaBelle, Kimodrome, Tampa; national vice-president, F. O. Griffith, Majestic theater, Tampa.

NORTH DAKOTA

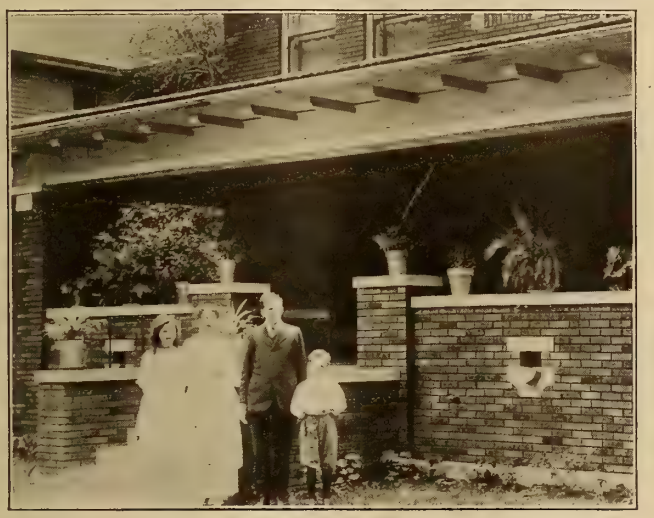
Acting secretary, A. L. Stallings, princess theater, Provo; 1st vice-president, Clifton Pierce, Star theater, Springville; 2nd vice-president, C. M. Stringham, Manti theater, Manti.

Misleading Publicity and Suitable Programs

BY FRANK J. REMBUSCH

A Prominent Indiana Exhibitor.

LAST week a joint conference was held at the Chamber of Commerce in Indianapolis, including the Federation of Women's Clubs and Indianapolis exhibitors and exchange men. The meeting was called by the ladies of Indianapolis to push the belief that Indianapolis exhibitors, one day and night each week, should show pictures that are especially suitable for children, or rather, suitable for the whole family, and to be known as the Family program.



Frank J. Rembusch, prominent Indiana exhibitor and candidate for the office of president of the M. P. E. L. of America, with his family in front of his home at Shelbyville, Indiana.

The spirit and motive of the meeting was most friendly and co-operative and conducted in a delightfully congenial manner. It was very helpful to all concerned. We in Indiana have always found it best when any misrepresentation or misapprehension came up to call a conference with those who are concerned and may have the moral welfare of the community at heart. We have by sympathetic consideration been able to get the good will of these good people. We have no form of censorship in Indiana whatsoever. We try to enlighten our good people on the various phases of the motion picture industry until they see the ill effects of legalized censorship, and in the last hearing before the legislature on a censorship bill they assisted us in overcoming the measure.

However, when the question was put by the women, "Can you furnish us every Friday a *suitable, particularly suitable* program for the family and children?" we were somewhat staggered. (By "we" I mean both the exchange men and the exhibitors.)

Look at the Situation and Reflect

Here were over fifty women, representing almost as many clubs and societies, whose membership extends all over the state. They came to us with good will in every motive. They even offered to work and see that we will get a large attendance at our theaters on these days requested so that we would be justified in the movement. They do not ask for educational, religious or strictly moral subjects, but for "an hour of refined recreation and good wholesome fun." We should have been able "right off the bat" to answer with a long list of suitable films but we were not and we had to "stall around" and explain that we were going to look it up and report later. I was really ashamed and then I asked myself, "What is the matter?" and this answer came to mind:

Wrong Publicity

Mr. Manufacturer and Mr. Exhibitor, what opportunities open up with this subject! Increased patronage and good will all in one package. An opportunity to combat censorship with the strongest of all weapons, namely, a favorable public opinion. Do, or don't you see the point?

MOTOGRAPHY has kindly allowed me recently to say in *my own words* something about what rotten bookkeepers we are and I wish I were able to say something as effective about the punk publicity put out by the manufacturer and copied by the exhibitor. Allow me to be concrete.

One of the women mentioned to Mr. Bietman, president of the Indianapolis local, that she was a regular patron of his theater but did not go one night last week because he was showing a picture entitled "The Black Crook." Now it so happens that this picture is a beautiful fairy tale especially suitable for children, but the lady remembered a notorious vulgar play by the same name, that showed some fifteen years ago. Besides, the posters and heralds with the words "Spectacular Extravaganza" in bold type would lead one to believe there was some connection between this film and the lady minstrel show of a score of years past. What were the results? Those who went to see the picture for sordid motives were disappointed, while those who would have enjoyed the picture stayed away because the publicity man was asleep on the job.

Truthful Advertising a Crying Need

Truth in Advertising is a crying need in our business. Pick up a trade journal or go through your mail and what do you find? Very seldom anything said as to the kind of an audience the picture would be suitable for. Many times I have read the advance dope on a film and was afraid from the verbiage and description that this film would bump the line and be offensive to those who desire a *particular* program. But after I saw the picture I found it to be a picture especially suitable for those who want to go to the theater only "when they are sure" the program is without offensive taste. Had I known beforehand I would have made my appeal for patronage directly on the kind of a picture and the quality of the picture and from the moral and uplift standpoint of the picture. Those people who "want to be sure" would have come. As a result they would have been pleased to receive my invitation; they would have been further pleased with the presentation; and I would have been delighted with the compensation.

These women mentioned that many moving picture theaters were closed down and in the hands of the receiver and remarked that perhaps the public was not going to see pictures as they had in the past because the pictures didn't suit the public as well as they did formerly, and I believe that the women are right. If we are

to keep up interest we must cater in a special manner to various tastes. Under the guise of social service there are too many pictures that bump the line. As Mr. Zaring, secretary of our Local, aptly remarked, "Last week I had a vampire every night and we are being vampired, vampired and vampired until we are sick of vampire pictures."

Suitable Programs

I have no fault to find with the programs. I could go into ecstacy over the wonderful programs that are being produced—the beautiful settings, the depth of thought in these exquisite productions of today carry me into words of eloquent approval and so does a musical composition from the best in musical literature but I think the masses like music of melody and rhythm; music with a swing and a rag; and so I think also that most people like pictures with joy, hope and variety, and the kind where you go home happy—where everybody got married and lived in joy forever afterwards. I hold that pictures are moral and that they have increased every year in moral tone and aesthetic quality. But I believe we are overreaching in the motion picture art to some extent; that the art of producicng and presentation is catering only to those who appreciate and care for only the highest form of art, thought and expression. We should be able to know what kind of audience the picture will suit and when our publicity men have a picture that is especially suitable for church-going people let them say so, and we will have a big night of church people in our theater. When a picture has a lot of love and romance, say so, and the romantic will come to our romantic appeal. If the picture is a vampire picture or a picture with a deep meaning, if we know it beforehand we can say so to our patrons and they will respect us more accordingly.

A few years ago the merchants of Indianapolis were advertising big sales every day. It was "Big Sale" and "Big Sale" until finally the public found that "Big Sale" meant nothing. The merchants were finally compelled to take the matter up in organization. They agreed as a whole not to advertise anything but the plain truth, the whole truth and nothing but the truth. Now when there is a sale it always amounts to something because this organization has educated Indianapolis to know that when their initials are on the corner of an advertisement that the sale is a real, guaranteed, absolute sale.

Don't Give an Overdose of Show

This business is no different from any other business if we will only just apply a little business sense. Yesterday I talked to a young lady and she asked why the most beautiful house in Indianapolis had gone into the hands of a receiver last week. This house was filled with perfumery, and flowers, ornamentation and presentation. A symphony orchestra of 25 people synchronized with the picture. Without answering I asked her, "Did you patronize the show?" She replied, "Well, I tell you, Mr. Rembusch, I did go to the show once in a while but I couldn't go often because it took all evening and I never could get home before eleven o'clock. It was so long that it tired me out." Even though I have a show two doors from this house as a competitor I say truly I am sorry that they didn't make good. "My little show is rambling right along." They were there about 7 months, I have been there about 7 years. The lady further remarked, "Many times in the past I would go across the street during the noon hour to the Orpheum and pay a dime and see one or two reels but I had to give that up. You see I get in and only see about two reels of a five reel subject and have to leave before I find out what it was all about so as a consequence I don't go at all."

We are losing that class of people who in former years came for fifteen or thirty minutes recreation because we haven't any fifteen or thirty minute program that is *suitable* and when we lose customers of any kind it hurts and it is hurting now.

You Are Needed at the Chicago Convention

Mr. Exhibitor, the Chicago convention is before you. It is a business meeting of the motion picture industry. Now, in every other line of business—whether they are bankers, butchers, bakers, candlestick makers or undertakers—they get together and talk these things over heart to heart. You have an opportunity to do this in Chicago. If you leave only a few of us go the way we have been in past years there won't be anything done, but if you will come to Chicago in numbers and in earnest the results will be worth more to you than many weeks of worrying at home. Our troubles are not local troubles. They are national troubles. We must get a national vision, a national focus on the situation. Whether you are a member of the League or not, be there and stay there every day. I know that Chicago is trying to make this the most complete, the most helpful, the most earnest business meeting of the entire industry that has ever taken place and you owe it to them and to yourself and to the whole industry to be there. Get that suit case ready *now*, right now.

Exhibitors to Hold Outing

Exhibitors in the Northeastern Ohio Motion Picture Exhibitors' League are going to take a day off during the month of July, leave work and worry behind and be boys again. George W. Heinbuch of the Superior Theater, is chairman of a committee which is arranging for a jolly outing in the country. Other members of the committee are S. F. Deutsch and S. H. Barck. The operators' union is to be invited to take part in the affair when it comes off.

Theater Has Usher Drill Corps

The drill corps of the Rialto theater, New York, consisting of 16 of the ushers of that theater, who have been trained in military evolutions, has notified Managing Director S. L. Rothapfel of its intention to enlist as a unit in event of actual hostilities in Mexico. They were assured that their salaries would be paid by the corporation during their absence.

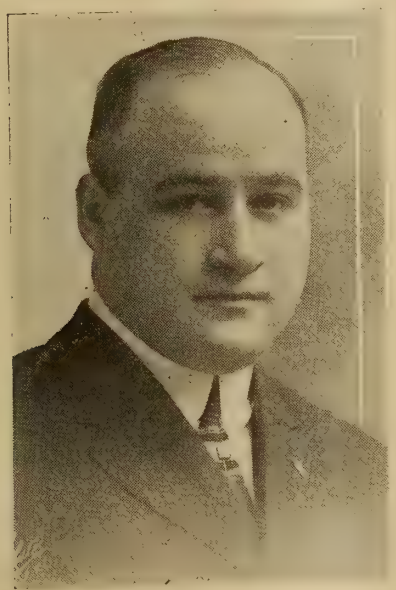
Manager Quimby of the Pathe Seattle office gave a private showing of "The Ascent of Mt. Rainer," a Pathe scenic, before the Chamber of Commerce and Rotary Club of Tacoma, recently, and these town bodies were so much interested in the picture that they sent circular letters to all the Chambers of Commerce and Rotary Clubs throughout the United States, calling their attention to the scenic.

The Rothacker Film Manufacturing Company of Chicago is now reeling in pictures of the Roundup being held in Kildeer, North Dakota. The concern also has a crew among the Black Feet Indians making a three-reeler featuring Custer's last stand. This crew will then proceed to capture the scenery of Rocky Mountain National Park. A third Rothacker crew is making special films to illustrate road making for a Delaware firm.

Film Organization Needs Exhibitors

DISCUSSION AT LEE A. OCHS DINNER—CONVENTION BOOMED

A SPLENDID testimonial dinner was tendered Lee A. Ochs, president of the New York Motion Picture Exhibitor's League, by his friends at Brighton Beach, New York, on June 28. There were at least 200 exhibitors, exchange men, manufacturers and press representatives present.



Lee A. Ochs

The new "Splash Me 1916 Review" gave a special performance. The dancing, singing and other features, including the big feast, were thoroughly enjoyed. J. Robert Rubin, counsel of the New York Local, acted as toastmaster. He said: "Nothing better expresses the regard in which Mr. Ochs is held by his friends, than this testimonial—the fact of your presence in such large numbers. I may say of Mr. Ochs, that when you placed him in a position of responsibility, he did something. The exhibitors have been at last recognized as an exceedingly important part of the film industry. And every branch of the industry is represented here tonight, which is a most gratifying thing." At the conclusion of his introductory speech, Mr. Rubin presented the guest of honor with a handsome diamond ring as a token of the esteem of his friends.

Mr. Ochs in responding said:

I need not tell you how proud I am. This is an occasion that comes but once in a lifetime. I have tried, during my connections with the League to take care not only of the exhibitors' interest, but to gain the confidence of the manufacturers, distributors and men in the other lines of the industry. We have fought a great fight for recognition, and won. I am amply repaid for all that I have done by the result. This is the psychological moment for us to all become united for the general harmony and welfare of the motion picture business. The exhibitor will be stronger than ever after the Chicago convention, and it's up to us to lay down policies there that will advance the industry in general. I want to urge each and every member to attend the greatest convention in Chicago next week. Knowing the hospitality of western exhibitors, I can vouch that they will welcome you with open arms. I may say again that I am overwhelmed by this token of your friendship and the honor you have done me by this splendid gathering.

At the end of his remarks, Mr. Ochs presented a gift provided by the committee to Louis Blumenthal, treasurer of the League. Mr. Blumenthal acknowledged the same and expressed the hope that henceforth all branches of the business would work together for the common good.

Sam Trigger was presented with a handsome fountain pen. Ben Title was the recipient of a remembrance of his many friends and responded with verse of his own composition in honor of Lee Oches.

Mr. Rubin then introduced as a representative of the exchange men, that "imperial and irresistible" gentleman, W. W. Irwin of the V-L-S-E. Mr. Irwin said:

There are some men who by their integrity naturally become leaders. Such is the case with the guest of the evening, Lee A. Ochs. He is a man who thinks what he says and says what he thinks. There has been a barrier between exhibitors and producers. That barrier is ceasing to exist. We are all here to pay tribute to a man who is a leader and good leadership means organization. It is delightful to know that the members of the industry have come to realize that we must work in behalf of the business as a whole—that what affects one affects all.

The committee recently appointed at Delmonico's to create a body to supplant the Board of Trade is hard at work and has today completed what it believes to be a plan for complete co-operation. This plan merits your study and your suggestions. Your study will aid us in perfecting the plan for organization. But we must have the co-operation of every one of you. It is necessary for the exhibitors to study this plan from their own standpoint. Unless it or some similar plan is endorsed by the exhibitors it is hardly probable it can be put into successful operation. You should study it before the convention in Chicago and go there with the conviction that it offers the proper solution of all difficulties—a means by which we can meet our common enemies.

Every branch should develop a leader and it is a source of gratification when a body like this pays tribute to such a leader. Exhibitors and producers are probably of equal importance but they should be considered as a unit. The exhibitors' organizations have a great responsibility; they owe a duty not only to the individual exhibitor but to the whole industry and to the public, and they must see to it that the latter is not hampered in its opportunities to enjoy and profit by this great form of entertainment—the motion picture.

William A. Brady of the World Film Corporation said:

Despite my brief connection with the industry I have



Partial view of the dinner to Lee A. Ochs on June 28 at Brighton Beach.

a few ideas along perhaps new lines. Now as to the organization, I have been 25 years in a similar business—the legitimate drama. It was the lack of organization that has caused so much outrageous abuse of that business, and in advising you to get together I have only to point to the history of the legitimate theatrical business. Unless you do get together and form an organization to include every branch of the industry you will, sooner or later, find yourselves the victims of a crowd of grafters and thieves. Now, another word; beware of cliques. At the Delmonico meeting I saw evidences of that very thing—the sort of cliques that injured the theatrical business. If you find cliques, selfishness, jealousy—sit down on them at once. I noticed a disposition to overlook exhibitors at the meeting and I believe it was I who arose and said that the exhibitor had as much right to be represented as any other branch of the industry.

Again, the program is the life and sinew of your business. It is not right that any adventurer should organize some special sort of release to wreck your program. If this is started, there are none of the program makers who are not wise enough to form as many special companies as he wishes and you'll find, if this comes to pass that you will by facing the same danger the theatrical man faced. If you encourage this sort of thing, you will find that by the first of January the product will cost you 400 per cent more than it does now. You must suppress certain schemes now being formed to "bunk" the exhibitor. If you are going to incorporate a lot of actors to force the cost of releases out of sight, instead of 52 pictures a year there will be twelve and the cost will be four times as great. I have sounded a dangerous note and now, like a good vaudeville performer, who always knows when to duck, I am now going to stop talking.

W. Stephen Bush was called upon and spoke of his friendship for Mr. Ochs and that gentleman's splendid qualifications.

"In this industry," said Mr. Bush, "when you find organization, you find power. The exhibitor stands on the firing line of the motion picture industry."

Mr. Bush presented to Mr. Hartstall, vice president of the New York organization, a handsome gold watch in recognition of his hard work in getting up this entertainment.

Arthur James of Metro, was introduced and said:

In the past few months have risen a large number of Columbuses who have discovered the exhibitor. It is not my desire to place a wreath of poison ivy on the tomb of the Board of Trade, but I believe it fell only through its failure to promptly recognize the exhibitor. It was better, under the circumstances, that it should fall quickly. Mr. Ochs led his fight on behalf of the exhibitors openly and squarely. It was a hard battle, as I know, because I helped Mr. Ochs in the publicity campaign and in the exposition work.

Leadership has been spoken of. That and organization are the two important things. Mr. Och's leadership has been unique because it has not been bossism. He has always consulted with his committee before taking any important step. He is very likely to be the next national president of the Exhibitors. He ought to be. It is a hard job but an important one. The exhibitors need Mr. Ochs far more than he needs them. I now propose three cheers for Mr. Ochs.

These were given with a will.

William A. Johnston, in a few words, gracefully wished Mr. Ochs luck.

The speeches having been made, the assemblage settled down to enjoy additional amusement features and disbanded in the early morning hours. In every way the affair was a distinct success and Mr. Ochs and those who gathered to do him honor expressed their delight in the outcome of the event.

Among those who participated in the dinner were the following:

Lee A. Ochs, I. N. Hartstall, L. J. Selznick, J. Sampliner, J. Coleman, M. H. Hoffman, Joe Brandt, Mr. Bamberger, W. W. Irwin, Sam Spedon, Morris Needle, Charles Haring, Al. Jutkowitz, F. Dollinger, Mr. Powell, A. Weiss, Lester Cohen, Benjamin Lyons, Charles Fisher, Thos. Howard, Charles Steiner, Joe Pearl, A. Carn, Henry Haring, Gus Koenigswald, Max Tischler, Max Ostreicher, F. A. Gorman, William Hilekmeir, J. Engel, R. Rowland, Mr. Ward, W. M. Seabury, Mr. Glynn, L. Blumenthal, Mr. Erickson, P. J. Martin, Ed. Sanders, Alfred Weiss, Arthur James, H. P. Hancock, A. F. Beck, Henry H. Buxbaum, Charles Condon, S. Eckman, Jr., W. Stephen Bush, William Irvine, Joe Partridge, Lou Rogers, S. Rothapfel, A. Harstin, J. Kelin, M. S. Streimer, Mr. Gaffney, B. F. Porter, William A. Johnston, Adam Hull Shirk, P. A. Parsons, H. Reichenbach, W. A. Brady, F. Feist, Ben Title, William Brandt, G. R. Carter, J. B. Zimmerman, William Hart, J. W. Lamb, Sidney Cohen, L. I. Gilliam, C. J. Shaefer, F. C. Zuker, L. W. Adler, L. F. Levinson, Nathan Hirsch, M. F. Tobias, Leo Jacoby, W. J. Davis, H. Danto, M. Sennett, W. J. Sherry, Dick Brady, J. M. Lynch, E. M. Saunders, William Raynor, John Dacey, E. W. Kramer, H. Gainsburg, S. B. Kramer, R. Ringler, E. R. Behrend, D. L. Segal, Mr. Landau, J. Bernstein, A. S. Abeles, J. A. Hammel, S. Sieler, Mr. Lesselbaum, Mr. Goodman, J. Ensler, Mr. Fulmer, A. J. Stochammer, H. Clark Mooney, E. J. O'Donnell, L. L. Levine, S. Schwartz, J. Forster, R. Saunders, Charles Crandis, Eddy Culleton, Joe Conelly, D. Kirkpatrick, I. H. Simmons, I. Spero, Sam Trigger, S. Rhonheimer, L. Rosenthal, Otto Lederer, Mr. Edwards, Mr. Manheimer, W. H. Kemble, Mr. Reiben, J. H. Hallberg, Mr. Atwater, C. R. Seelye, D. Picker, J. J. Wittman, Mr. Brandon, Mr. Powers, Mr. Rubin, B. S. Moss, Commodore J. Stuart Blackton, Ben Schulberg, Mr. Zeiler, A. N. Webster, M. Needle and many others.

State Rights for Patriotic Film

The mobilization of the entire National Guard of the United States, and the transporting of so many units of it to the Mexican border for active service, has created such tremendous interest in the question of national preparedness that the Patriot Film Corporation has abandoned its original intention of exploiting "How Britain Prepared" as a road show for only the larger theaters and is now prepared to sell the exhibition rights to the various territories, so that the utmost advantage may be taken of existing conditions.

A great many requests for bookings have already been received from all parts of the country.

At a recent private showing of the pictures before the National Press Club of Washington, at which ex-Governor Hughes, the presidential nominee of the Republican party, Secretary of War Baker, Assistant Secretary of the Navy Roosevelt, Admiral Chester, and a host of other notables were present, the highest praise was bestowed upon the production. It seemed to be the unanimous opinion of those present at the showing that the picture was not only thrilling and absorbing, but that it provided a splendid entertainment.

Al. Lichtman, general manager of the Patriot Film Corporation, speaking recently of his determination to exploit "How Britain Prepared" on the state rights basis, said: "From all indication I believe that we will dispose of the rights to the entire United States in a very short time. There is a genuine demand from all over the country for just this kind of a production, and I am sure that the state rights buyers who obtain the rights to our pictures in his territory will have secured a very valuable asset."

"The Prince Chap" will be released as a Selig Red Seal Play through V. L. S. E. on July 24. "The Prince Chap" is a film dramatization of Edward Peple's book of the same name. Special scenes for "The Prince Chap" have been taken in New York City and Los Angeles, California.

Managing Director S. L. Rothapfel of the Rialto Theater, New York, is in the west on a business trip to look over his interests there.

In Behalf of the Younger Generation

Juvenile Crime Laid to Cinema

Not alone in America is the question of the motion picture theater and the child being agitated but war-trodden England is also taking up the subject from a little different angle. It is claimed that the cinema is largely responsible for the increase in juvenile crime. As a result the home secretary has issued a circular to all the clerks of justices throughout the country calling their attention to the allegation.

After declaring that lack of parental control is one of the causes of the trouble, the home secretary proceeds: "Many chief constables of large towns and other persons interested in the welfare of the young have represented that children are led to commit offenses by witnessing cinematograph films depicting crimes, use of firearms, etc., and that children often steal money in order to obtain admission to cinemas. The whole question of the censorship of films is under consideration by the secretary of state."

In the meantime the home secretary suggests that the licensing authorities should pay special attention to the nature of the films shown at children's performances and should attach conditions to licenses for picture theaters as to the hours during which children should be admitted.

Children's Matinees Successful

The United Exchange in Memphis, Tenn., is playing up its pictures suitable for "kid" matinees, and is adding a number of houses to its string of customers for such films.

The following exhibitors have set aside a special children's day and on that day are using strictly pictures which appeal to the youngsters: Grain & Troy, Comus Theater, Tupelo, Miss.; M. E. Rollins, Majestic, Grenada, Miss.; Majestic Amusement Co., Memphis, Tenn.; Dixie Theater, Ripley, Tenn.; Princess Theater, Mayfield, Ky.; Wigwam Theater, Muskogee, Okla.; Busby Theater, McAlester, Okla.; Pastime Theater, Carton Hill, La.; Dixie Theater, Paris, Tenn.

Cain and Troy have just instituted the children's matinee in the Comus Theater, Tupelo, Miss., and this is what the manager said after trying the experiment: "We found that the special matinees are a great deal more successful than we anticipated, and it seems that we are destined to make a big thing out of it, with such pictures as 'Sleeping Beauty,' and 'Golden Locks,' and the 'Three Bears' shown upon the screen." Manager A. Bert Estes of the Busby Theater, at McAlester, Okla., is also giving special attention to all children attending Friday matinees and not only assuring the exhibition of the best pictures appealing to children obtainable, but also assuring the parents of the safety of the children attending the matinees.

Attendance of Children Regulated

A question which is always under discussion is that of regulating the attendance of children at moving picture theaters. Different city ordinances are constantly being passed or vetoed to govern this question of the age of children allowed in the theaters, the barring of children entirely, etc. Every city and every state seems to hold a different opinion on this subject.

Pontiac, Mich., comes to the fore on this controversy with an ordinance just passed in that city which provides that children under the age of thirteen will not be allowed to attend any moving picture entertainments, except those given in the schools, unless they are accompanied by parent, guardian or some adult person of the age of at least twenty-one years.

In Worcester, Mass., Assistant City Solicitor John Mawbey has received so many complaints to the effect that children are playing truant from school to attend the motion picture theaters that he has issued a warning to theater owners stating that unless this practice is stopped he will begin to prosecute the managers who allow it. There is a statute in Worcester which states that children under fourteen years of age shall not be admitted to motion pictures houses unless they are accompanied by parents or guardians or present a written permission to attend shows while schools are in session and the statute further provides that proprietors of these houses shall be punished by fines not exceeding $100 for each violation.

Exchange Builds Children's Program

By William Noble

The Universal office at Kansas City, Missouri, has put a new idea into practice which is destined to turn Saturday mornings of picture theaters to profitable account.

The new wrinkle is called the Universal Saturday morning juvenile program, and will consist of one animated cartoon or novelty, one child comedy or drama, one travel or nature film, one industrial or welfare film or combination of these, calculated to make five reels of extraordinary interest. The programs may be run separately or in the series of twelve or more performances. The new program is expected to take well and become very popular with the children.

Films for the Little Ones

Lule Warrenton, the well-known character actress at Universal City, and for years recognized as one of the greatest Shakespearean actresses and a teacher of oratory, has been given a company of her own and will direct a one-reel and split-reel films designed entirely for children.

She already has commenced work, with Allan Watt as her assistant, and her company includes Ernestine Jones, Clara Horton, Nora Depsey and Benjamin Suslow, all clever performers, and a number of others in minor parts.

The first production is entitled "Calling Linda," the title role being played by Ernestine Jones, who is a little colored child.

Suggestions for Saturday Matinees

The following list of films which have recently been censored by the National Board of Review and recommended as suitable to be shown to the younger members of the family may be a help to the exhibitor

in selecting his program for the special Saturday performance.

Title	6-16 years	Class	Producer
According to the Code	5 reel	Southern story	Essanay
Bread Upon the Waves	1 reel	drama	Powers
The Wilderness Creed	2 reels		Victor
Breaking the Family Strike	1 reel	comedy	I. M. P.
The Intruder	1 reel	drama	I. M. P.
Three Brave Hunters	1 reel	comedy	Powers
Circular Room	2-reel	melodrama	Rex
Austrian War Views	1 reel	news	Universal
6-12 years			
Love's Law	3 reel	story	Lubin
The Cow-Puncher's Peril	1 reel	western melodrama	Selig
Some Duel	1 reel	comedy	Selig
Taking a Chance	1 reel	comedy	Selig
Reel Life No. 5	1 reel	scenic	Gaumont-Mutual
See America First, No. 39—Montgomery, Alabama	½ reel	scenic	Gaumont
Escapades of Estelle	½ reel	cartoon	Gaumont
The Janitor	1 reel	comedy	Rex-Universal
Nature Incorporated	2 reel	comedy	Gold Seal
The Comet's Comeback	1 reel	comedy	Beauty
Enchanted Matches	Split reel		Unicorn
It Never Got By	1 reel	comedy	Metro
Schemers	1 reel	comedy	Metro
Fathers of Men	7 reel	melodrama	Vitagraph
The Yellow Girl	1 reel	melodrama	Vitagraph
Canimated Nooz Pictorial No. 11	Split	cartoon	Essanay
Fishing in Brunswick	Split	scenic	Essanay
Lumbering	Split	scenic	Essanay
Vernon Howe Bailey's Sketch Book of St. Louis	Split reel	scenic	Essanay
Gloria's Romance No. 8	2 reel	serial	Kleine
Aunt Bill	1 reel	story	Melies
Reel Life No. 7—Raising Terrapin—Animal Studies	1 reel		Gaumont
Maud, the Mule—A Sad Awakening	Split	animated cartoon	International
Quack! Quack!	Split	animated cartoon	International
Dances and Costumes of Spain	Split	scenic	Pathe
Here and There in Spain	Split	scenic	Pathe
Les Pyrenees Catalaries	Split	scenic	Pathe
The Lionesses	Split		Pathe
12-16 years			
Milk Industry—A City's Milk Supply	1 reel	educational	Pathe
The Moonshiners	2 reel	comedy	Keystone-Triangle
The Foxy Trotters	1 reel	comedy	Vitagraph-General
The Inner Glow	3 reel	melodrama	Vitagraph-General
The Wild Girl of the Sierras	5 reel	romance and comedy	Fine Arts
The Fireman	2 reel	Chaplin comedy	Mutual
Billie's Find	Split reel		Unicorn
Wheat King	1 reel		Unicorn
Showing Some Speed	1 reel	comedy	Kleine
Sacrifice	3 reel	war story	Selig
Far From the Maddening Crowd	5 reel	melodrama	Mutual
Gentle Conspiracy	2 reel	comedy	American
House on Hokum Hill	1 reel	comedy	Beauty
Love, Burglars and a Bull Dog	1 reel	comedy	Vogue
How Britain Prepared	11½ reels	historical	Patriotic Film Co.
Squaw's Loyalty	1 reel	melodrama	Unicorn

Chicago Children Players' Film

"Modern Mother Goose" is the title of a five-reel feature which will be the first production of the Chicago Children Players, released by the Fort Dearborn Photoplays Syndicate. All the well-known characters of Mother Goose will be seen in this film and the children enacting the parts will range from three to sixteen years. In all one hundred and fifty children will take part. The Elizabethan room of the Congress hotel has been used for the throne room and the tower at Stagg field for the giant's tower. The next production will be "Red Riding Hood." These films are being produced in the interest of better films for children.

Chicago Exhibitors Form Corporation

Aaron J. Jones, a prominent exhibitor of Chicago, has announced the formation of the Central Film Corporation which is to handle the Clara Kimball Young features in Illinois, Indiana, western Kentucky and southern Wisconsin. This new corporation, of which the directors are Jones, Linick and Schaefer and Nathan Ascher, all large exhibitors, will have its offices occupying the entire fourth floor of the Orpheum Theater building, Chicago.

Harry Weiss will be the manager of the new exchange. The Clara Kimball Young features will be released once a month and will be in five and six reels. Upward of $600,000 is involved in the formation of the new exchange.

"WHO'S GUILTY?" CONTEST

Pathe Serial a Money-Maker—Exhibitors Devise Clever Contests and Novel Advertising Schemes.

The policy of the Pathe Exchange to do everything in its power to increase the business of exhibitors on its pictures has borne much profit in connection with the "Who's Guilty?" serial. J. A. Berst, vice-president and general manager of the Pathe, has received an avalanche of letters telling of the money-making qualities of the serial, not only because of the merit of the pictures, but also because they lend themselves to unusual advertising and contests of many kinds.

One of the first theaters to start a contest on "Who's Guilty?" was the Strand, Milwaukee. In addition to crowded houses the result has been a large amount of publicity in the Milwaukee papers, of which the following is a fair example:

Mrs William Kaun, 469 Marshall street, wins the fifth contest in the "Who's Guilty?" series at the Strand Theater. She has decided that the mother is responsible for the tragedy in "Sowing the Wind" chapter, which appeared in story form in *The Evening Wisconsin* last week. The prize is two Strand tickets good for six months. There is another prize for this week's story which appears in *The Evening Wisconsin* and is shown in picture form at the Strand.

Other theaters have adopted novel schemes, in some instances subpoenas were sent out to prospective patrons. Again, cards with a large question mark accompanied by the words, "Who's Guilty?" were hung on door knobs, while the local newspapers carried large advertisements as part of the scheme, so that the man who found one of these cards hanging at his door later saw a large advertisement in the newspaper which further stimulalted his interest.

To aid the theater manager in these campaigns, Pathe prepared some novel paper on this subject and a large number of exhibitors are taking advantage of the offer of twenty-four sheets free provided the theater man will agree to post a certain fair quantity.

Gypsy Abbott with Mutual

Gypsy Abbott, a screen comedienne of wide experience, and Elsie Greason, who for the past eighteen months has been affiliated with Sileg productions, are the latest recruits to join forces with the Vogue-Mutual studios.

Miss Abbott is not a newcomer to Mutual followers by any means, having appeared in several of feature releases screened at the Horsley-Mutual studios. Previous to becoming a member of the Vogue-Mutual studios, Miss Abbott had been connected with the Balboa studios, where she played opposite Carlyle Blackwell in various feature productions.

Miss Abbott has been assigned as leading comedienne with Rube Miller and is now at work on her first Vogue-Mutual release, "Some Liars." Ben Turpin and Lillian Hamilton are also in the supporting cast.

The American Film Company is gradually accumulating a large zoo.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Extracts Profit From Tombstones

AMONG exhibitors in New York and Brooklyn, Samuel Schwartz is known as a showman who can instill life in and extract profit from theaters that have become veritable tombstones. It is difficult to believe that his formula is the simple one of playing to his patrons, for that is the keystone of the show business and is common knowledge, but to this practice alone does Mr. Schwartz credit his success.



Samuel Schwartz, pioneer Brooklyn exhibitor.

There are other factors, however, which have played prominent parts in the building up of the theaters which have come under the control of Schwartz and Muller. Most important of these is the faculty of seeing into the future and the ability to lose money cheerfully until the sunshine beyond the horizon has moved into the box office. In the early part of his picture experience Mr. Schwartz lost heavily and steadily, but stuck in the game.

One house he took over was doing from $5 to $7 worth of business every day in the week. It took months and months of steady plugging and plenty of expense to build up a regular patronage and good name for this theater, but both were spent on it, and at the end of two years Mr. Schwartz was $12,000 ahead on his enterprise.

At the time that Schwartz and Muller leased the West End Theater, a one thousand seat house in Brooklyn, it was barely paying expenses. During their first year they made a profit of $5,000 on it.

For the past eight months Samuel Schwartz and Oscar Muller have been the owners of the Oxford Theater at State street and Flatbush avenue in Brooklyn. It was on the market for three years before they bought it, but now it is not for sale at any price. It seats eight hundred people in its orchestra and balcony, has Powers 6A projection, a gold fibre screen, a splendid orchestra and an American Fotoplayer. In its architecture and furnishings it has everything that means beauty and comfort.

The Oxford charges ten and fifteen cents for admission, and runs Paramount, Metro, V-L-S-E, World Film and Triangle pictures. The latter are used twice a week, and are supplied by the Big T Film Company of Brooklyn. An attractive house program lists the coming productions, and gives a short synopsis of their themes. Mr. Schwartz believes that the natural evolution of the motion picture business will set eight or ten reels as the length of an evening performance, with twenty-five cents as the minimum admission price.

On the roll of the Brooklyn Exhibitors' League Mr. Schwartz is shown as a charter member. This speaks for his belief in organization. He has been an exhibitor for ten years, his beginning marking him as the first motion picture theater owner in Harlem, an extensive community in New York City, where he operated a "picture show" at One Hundred and Sixteenth street and Lenox avenue. He likes the business and enjoys the adversities and fight as much as the reward. His competitors' activities bear no interest to him. His first thought always is for his patrons. He arranges his entertainment according to their taste—not his own. And therefore he is a good showman.

The Name's the Thing

"Every exhibitor," says Eugene H. Roth, one of San Francisco's most prominent exhibitors, "will agree with me when I say that the title should be one of the most important things to be considered by the producer. It plays a most important part in deciding a person whether to go in or stay out of a theater. For Triangle, I can say nothing but words of praise for its titles. I have found them big magnets and I feel cer-



Oxford Theater, Brooklyn, Samuel Schwartz, manager.

tain that the titles have had a lot to do with the box office receipts. For example take "Hell's Hinges.' There was a title that I dare say had as much to do with the success of the picture in my houses as did Hart's popularity. Why? Because it possessed that subtle something which compels the passer-by to go in, if only out of curiosity, and the regular patron to pass the word around among his friends."

Mr. Roth controls the Portola and Market Street theaters in San Francisco. He recently made a visit to the new Thomas H. Ince plant at Culver City, California.

Seattle Exhibitors Parade

By A. R. M. Sutton.

When Seattle and her neighboring towns marched, over 50,000 strong, in the preparedness parade on June 10th, the motion picture interests were not backward in showing on which side of the fence they stood, as may be seen in the accompanying picture.

Leading the column is the tall door man of the



The theatrical interests, headed by a door man and girl ushers, in the Seattle preparedness parade.

Coliseum. He is followed by the girl ushers of that theater in their military costumes, which worked into the scheme of the parade most effectively. Following these marched the girl ushers from the other theaters operated by The Greater Theaters Company, i. e., the Liberty, the Alhambra and the Mission.

The men employes of that company came next. C. S. Jensen, of Jensen and Von Herberg, managers for the company, is to be seen at the extreme right of the front line. Other theaters represented were the Palace Hippodrome, a combination vaudeville and motion picture house, and Pantages, which also shows vaudeville and motion pictures. At the end of the column walked a line of managers from several other motion picture houses.

It is this sort of aliveness that keeps the theatrical interests favorably before the eyes of the public.

Personality Brings Success

By W. R. and F. L. Walker,
Managers, Isis Theater, Anderson, Indiana.

Our policy has always been that what is worth doing at all is worth doing well. Some things we have never done that others have. Maybe we are wrong and they are right. We never give away prizes, never give souvenirs, never conduct contests, never have anything that smacks of gambling, never run any suggestive films, strenuously keeping away from white slave and others of like nature—and yet we often hang up the S. R. O. sign.

Some of the rules which we have always followed and which have established our reputation, are:

1. We insist on a good, clean program, and will shut our doors rather than run any other kind.

2. We are always on the job, either my father or I are always on the door with some word of greeting to each and all our patrons, both as they enter and as they pass out. We believe many a customer leaving a show and not particularly liking the program has been turned from such thoughts by a cheery "good night."

3. We always insist on decorum and good behavior and never fear or hesitate to call (kindly, of course), anyone disturbing others in the audience, and always tell our patrons when asked if we have a good program, the exact truth as to the show for the evening.

4. We have always paid our bills promptly, taking the discount when any was coming.

5. We keep a clean and sanitary place, well ventilated, warm and pleasant in winter and as cool as plenty of fans and good ventilation can make it in summer.

Personality, we believe, is possibly the largest contributor to our success.

We first engaged in the moving picture business in 1905, installing the first picture theater in Owensboro, Kentucky, at a total cost of $362. A twentieth century graphophone for music, both inside and out, using a double pipe arrangement, was installed, a Lubin moving picture machine costing $75.00 and cane bottom chairs at $4.50 per dozen. The program consisted of one reel for three days and two reels running for the week.

We also started the first picture house in Henderson, Kentucky, and altogether have started and sold twelve theaters. We were in Peru, Indiana, for better than six years, and sold out there in June, 1914, meaning to retire from business, but after one year of comparative idleness we concluded to get back into the game once more.

After traveling more than 2,600 miles, looking over a big part of Ohio, Indiana, Illinois and Michigan, and investigating some thirty prospects, we settled in Anderson, bought the oldest show house here, called the Nickelodeon, spent some $6,000 in remodeling it, and now no one would recognize the old Nickelodeon in the new Isis.

The theater was losing money when we bought it, but it is not losing any money now, as we have been operating it very successfuly since August 26, 1915.

Current Rialto Theater Offerings

The Rialto Theater's entertainment for the week of July 2 included William S. Hart in "The Captive God," Fay Tincher in a Keystone comedy, "Love's Getaway," an educational showing the scenic glories of Larch Mountain, Oregon and the City of Baalbek, and the Rialto Topics showing scenes along the Mexican frontier. Mme. Regina Vicarino, of the Boston Opera Company, especially re-engaged for another week, sang the "Prima Veris Valse," by Strauss; Frederick Gunther sang the Aria from "The Fortune Teller," by Herbert; and John Campbell sang "Ridi Pagliacci" by Leoncavallo.

Chicago Logical Producing Center

PRESIDENT FREULER ALSO TELLS OF MUTUAL COMPANY'S ANCESTRY



The very latest capture of Gertrude McCoy, Gaumont-Mutual light.

THE first move toward making Chicago the national distributing center for the film industry has been made by the Mutual Film Corporation in its decision to establish its office in the Windy City. In speaking of this change of location President John R. Freuler says, "Chicago is the logical center for national distribution and it offers special advantages for some purposes. For instance we can call meetings of our sixty-eight branch managers in Chicago with a minimum loss of time. I will maintain my office in New York and as usual I will be 'commuting' on the Twentieth Century. The New York offices will concern themselves more particularly with the problems of production while the Chicago offices will deal with distribution. Growing business in the middle west demands Chicago offices."

Another new policy established by the Mutual Company is the all-star production, meaning that for its features only well-known and well-established artists will be employed.

The birthplace of the Mutual Film Corporation was recently unearthed in the form of a photograph which President Freuler discovered among his possessions. It was the long forgotten Comique Theater on Kinnickinnic avenue, Milwaukee. Here Mr. Freuler was introduced to the motion picture business which led to the establishment of the Western Film Exchange of Milwaukee, which grew into a system of exchanges and finally developed into the Mutual Film Corporation. The film magnate is interested in the American Film Company, Inc., the Lone Star Corporation, which makes the Charles Chaplin Mutual specials, Thanhouser, Majestic-Reliance, New York Motion Picture Corporation, Vogue Films, Inc., States Film Corporation, North American Film Corporation and Signal Film Corporation. In addition he holds important interests in a number of other concerns in the picture making business. The development of all these concerns may be traced back to Mr. Freuler's interest in the business created by his connection with the little old Comique.

Four new players have been added to the Horsley-Mutual Company, Myra Davis Dowling, an actress of both legitimate and screen experience, who will support Margaret Gibson and William Clifford; Marguerite Foss, who has had several years of picture experience; Lloyd Holton, engaged as a member of Crane Wilbur's company; and Corine Bradford, known as "the girl on the cover," also assigned to Mr. Wilbur's company.

"Her American Prince," a five-part romantic drama in which Ormi Hawley and Bradley Barker have the leading roles, and "Dust," a five-act drama featuring Winnifred Greenwood and Franklin Ritchie, are the principal Mutual offerings for July 10 and 13.

"Quicksands of Deceit," is the three-reel feature in which Vivian Rich and Alfred Vosburg appear, ready for July 13. George Periolat and Queenie Rosson also appear in the cast.

Two part releases include "Love's Bitter Jealousy," an American production featuring Edward Coxen and Lizette Thorne, released July 10, and "Nuggett Jim's Partner," ready July 14, in which Frank Borzage is supported by Anna Little.

Crane Wilbur stars in the two-act feature "The Fool's Game," offered for July 15.

The laugh-provokers on this program are "Stung, by Gum," with Rube Miller and "A Deep Sea Liar," starring Ben Turpin, from the Vogue studios, for release July 11 and July 15, respectively. The Beauty contributions include "Two Slips and a Miss," with Carol Halloway and John Sheehan, for release July 12, and "The Rummy Act of Omar K. M." with Oral Humphrey, to be released July 16. George Ovey is the star of the Cub comedy "The Hero of the 'E. Z.' Ranch."

Mutual Weekly No. 80, for release July 12, presents a number of exclusive pictures taken in the various mobilization camps throughout the country and along the Mexican border. "See America First," the Mutual's popular scenic for release the same day, includes the second part of the trip through Glacier National Park in Montana. "Reel Life," the Mutual



Where Mutual's president made his debut into the motion picture business.

Film Magazine in pictures, for release July 16, is comprised of a number of unusually interesting subjects.

"The Sable Curse" has been chosen as the first vehicle for Richard Bennett on the Mutual program. Work has already begun on this feature at the American studio. Rhea Mitchell will be the leading lady and George Periolat and Adrian Morrison are also in the cast.

The Vogue-Mutual is producing three pictures weekly, and some new faces will be seen in these comedies. Gypsy Abbott and Elsie Green are the latest recruits. Rube Miller and Ben Turpin, assisted by Miss Abbott and Lillian Hamilton, are putting the finishing touches on "Some Liars;" while Jack Dillon, Paddy McQuire and Arthur Moon are the funmakers in "A Mix-up in Dry Goods."

William Russell and his company of players are now working on "The Torch Bearer." Charlotte Burton plays opposite Mr. Russell.

Among the two-reel subjects under way are "The Key," under the direction of Alfred Hollingsworth; "The Courtin' of Callilope Clow," a Mustang-Mutual presenting Frank Borzage and Anna Little; "Sandy, Reformer," another Mustang offering with Art Acord and Helene Rosson; "That Sharp Note," the first of the two-reel Beauty comedies featuring John Sheehan, Carol Halloway and John Steppling.

Gertrude McCoy is working in a three-act Gaumont-Mutual entitled "Gates of Divorce." Alexander Gaden plays opposite Miss McCoy and Lucille Taft, John Reinhard, Iva Shepard, Charles W. Travis, Albert Macklin and Fritz Orlamond make up the balance of the cast.

Director General J. P. McGowan of the Signal-Mutual studios has completed work on "Judith of the Cumberlands" in which Helen Holmes enacts the title role.

FOLLIES STAR SCREENED

Bert Williams, Star Comedian of Ziegfeld Follies, to Be Featured in Two-Reel Biograph Comedies Through General

The announcement of the Biograph Company to the effect that they will feature Bert Williams in a series of two-reel comedies, should come as an agreeable surprise to the exhibitors. Little need be said about the popularity of Bert Williams—he is known everywhere. The fact that he has again been chosen as the star comedian of the Ziegfeld Follies, just opened at the New Amsterdam Theater, New York, bespeaks his box office drawing power.



Bert Williams,—the celebrated comedian who works "in the dark,"—in one of his new Biograph comedies.

The laugh producing expressions of Bert Williams are especially adaptable to pictures—his droll pantomime being doubly effective on the screen. His initial release embodies much of the work that has won him favor on the stage, including his famous pantomime poker game, which is welcomed by his army of followers the country over in the Ziegfeld Follies each year. In "A Natural Born Gambler," his first two-reel comedy released July 24, through the General Film Exchanges, Bert Williams has lost none of his rich humor. He is funny without leaning toward slapstick, and all those who have seen it agree that the comedy as it is produced will meet with the expectations of the large audiences who are familiar with the comedian's work and who will be attracted by the film.

VITAGRAPH'S LATEST

Edith Storey in "The Tarantula"—Robert Edeson Takes Dual Role in "Fathers of Men"—New Daniels Comedy

The latest Vitagraph Blue Ribbon Feature, "The Tarantula," will be released on July 17. Edith Storey takes the leading part in this five-part play, assisted by Charles Kent, Eulalie Jensen, L. Rogers Lytton, Harry Hollingsworth, Emmanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templar Saxe.

On July 10 "Fathers of Men," a six-part Vitagraph Blue Ribbon Feature was given to the public through V. L. S. E. This drama was written by James Oliver Curwood and in it Robert Edeson is seen in a dual role, supported by Naomi Childers, William Humphrey, Bobby Connelly, Harry Northrup, Stanley Dunn, Kalman Matus, Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe.

"Kernel Nutt the Piano Tuner" will also be released through the Big Four on the same date. This is a one part comedy featuring Frank Daniels. Olive Trevor, William Shea and Donald MacBride also appear in the cast.

Lillian Walker has been chosen as the star of Sophie Kerr's story, "The Blue Envelope," which is now running in the *Woman's Home Companion*. Wilfred North is directing this play and work has already begun on the important scenes. The story as prepared for the screen will harmonize with the movement for better films inaugurated by the magazine.

Earle Williams and Edith Storey are working in another chapter of the famous "Scarlet Runner" series by C. N. and A. M. Williamson, being produced for the Vitagraph by Wally Van. Julia Swayne Gordon, another Vitagraph favorite, also appears in the cast.

A three-part Broadway Star Feature by Edgar Cove, dealing with life in the theater, is now in course of production under the direction of Van Dyke Brooke. Leah Baird is the fatured member of an all-star cast.

Evart Overton, whose work in Vitagraph photoplays has won him a place in the foremost rank of screen stars, is seen as a member of a band of hoboes in his latest release. James Oliver Curwood is the author of the story, whose filming was supervised by Eugene Mullin.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, JULY 15, 1916 Number 3

The Executive Secretaryship and Other League Matters

ONE of the many things the Chicago convention will discuss is the project of appointing an executive secretary on salary as a permanent League representative. For many reasons we regard this as one of the most important of the problems to be decided.

To all intents and purposes the executive secretary of an association is the association. The old members, of course, make their appeals and transact their business with the president, the vice-presidents, or whomever they may happen to know among the officers and directors. But to the new members, the prospective members, the general public and the people who write or call to get their questions answered, the permanent secretary is the life principle of the association.

In the work of the Motion Picture Exhibitors' League of America—or of any other similar association, for that matter—the point of contact with new and prospective members and with the public is most important. On it depends the growth, the power and the effectiveness of the whole League. The permanent executive secretary is, of course, the point of contact. He represents the old members to the new members, and he represents the abstract principle of the association to the world. Besides that, incidentally, he does the work of the association. He is its business manager, and to try to get along without him is to do no business—or at least to do it only once a year, at the convention.

An efficient executive secretary expands the one week's work per annum of the convention to fifty-two weeks' work per annum; and the association's effectiveness is thereby multiplied many times.

While the executive secretary is doing the work of the League, while he is expected to embody the League in one individual, he must live. Hence, the salary. He must live without the haunting consciousness that his family would be better off if he were doing something else; his salary must be as satisfactory, all things considered, as any income he could reasonably expect from some other activity without investment.

The committee suggests six thousand dollars a year as an appropriate figure for the office. It is none too much for an experienced and efficient man. And yet, as salaries go in the industrial market, it makes a good job, big enough to gain the respect of competent men, and to command all of their time. The figure is equitable to both employer and employe, and we see no reason for anyone to suggest any change in it.

However, we think all voting members of the League are agreed on the advisability of appointing a permanent, salaried executive secretary. So the question, important as it is, will probably present little difficulty to the convention, most of the discussion promising to hinge on the proper incumbent for the responsible office. Upon this subject we have no suggestions to offer, except to say that those who have studied the situation and its demands may be trusted to put forward a desirable candidate.

There are many other subjects crying for the discussion of the convention, and they are all so important that we hope nothing will clog up the program or interfere with its movement.

Nor, on the other hand, should any one subject be allowed, by virtue of its apparent importance, to usurp all the attention of the sessions and leave others of equal magnitude without adequate consideration.

It is not at all easy, where every man present is vitally interested and wants to give his particular angle of the question, to hold down discussion to the exact time necessary for a definite conclusion and no more. Yet this is just what the convention officers will strive to do if they wish to close the last session with the feeling its work is done, and well done.

The subject of censorship is good for an unlimited amount of talk. While it is rather quiescent just now, it is always a live and exciting topic. Yet we venture to say that all the necessary discussion to determine the League's attitude toward it and future activities concerning can be completed in a couple of hours—and most of that by the resolutions committee. And the same may be said for the subject of Sunday closing, which, important as it is, offers little really valuable material for long-winded and time-consuming discussion.

On the question of amending the League's constitution to offer membership to manufacturers, we have already expressed ourselves. We expect to see very little opposition to this movement, and so believe it will consume little time. Not much is gained by encouraging oratory on subjects that are already self-evident, and on which both speaker and audience are agreed at the outset.

Every local and branch of the League brings with it subjects of purely local importance, yet to which the whole body of the convention should give respectful ear. The motion picture is peculiarly national in its scope, and the problems that confront one state or city today will be the problems of other states and cities tomorrow. Particularly is this true of the freak legislation that continues to assail this industry here and there, and to the eradication of which the whole League may well bend its energies.

The question of unfair competition in exhibiting, since it practically constitutes the platform of one presidential candidate, is bound to come in for a good deal of study. No one can question its vital importance; but whether there is any cure for it remains to be divulged, we hope, at the convention.

We refer, of course, to the kind of competition created by the layman, the raw novice, who becomes an exhibitor because of the apparent success of a showman already established in his territory. He is attracted by what looks so much like easy money that he does not even check it up to see if it is real. The less he knows about the business the more ready and eager he is to get into it. And because of the proverbial fickleness of the pleasure-seeking public he manages, with all his ignorance, to take away just enough of the old showman's patronage to make a losing business for both.

Obviously that condition is good for neither exhibitor nor public, nor exchange, nor manufacturer. It tends to put the whole business on a doubtful, hazardous, discouraging basis—which is bad for everybody. The exhibitor is the primary sufferer, because he sees his permanently built property made useless and his investment rendered profitless without even a way out. The manufacturer feels the economic weight of the situation when he gains one customer for a few months, and then loses two.

That the manufacturer may recognize the seriousness of this loss is the only hope we see for correcting it. With all the manufacturers members of the League, there would at least be the chance of appeal to them, as fellow members, to deny their service to the man who attempts to establish another theater in an already saturated neighborhood.

We do not know whether or not that is the plan of that presidential candidate whose platform is laid upon the elimination of unfair competition. Possibly he has a different and better scheme. If he has, so much the better; the more ways there are in sight for curing the evil, the better for the future of the business.

In other lines of merchandising, wholesalers protect their dealers in their respective territories. Little of that protection has been granted in the picture business, which by its nature demands more, rather than less, than other industries.

The situation demands not merely the protection of certain exhibitors by certain manufacturers, but the protection of all exhibitors by all manufacturers. The rights of both parties to such an arrangement are, we are certain, morally and legally unassailable. And the only way in which the desirable condition can be brought about is through the admission of all the manufacturers to membership in the Exhibitors' League.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE working people of Danville, Illinois, can now enjoy pictures on Sunday. An ordinance permitting Sunday shows has gone into effect without the signature of the mayor.

The Essanay Film Service is going to open an office in Dame street, Dublin. Mr. Barker will be in charge.

Business men of Wichita, Kansas, are passing around to the voters petitions calling for an election on the repeal of the Sunday closing ordinance.

A petition signed by 552 residents of Crookston, Minnesota, has been presented to the mayor, asking for the closing of all theaters to which admission is charged on Sunday.

L. G. Roesner, manager of the Colonial Theater, Winona, Minnesota, was visited by thieves and is the poorer by about $500. The cracksmen blasted the door of the safe with nitro-glycerine.

Dallas street scenes, buildings, etc., shown on a moving picture machine made in Dallas and operated by a Dallas man, were a feature of the Advertising Clubs of the World convention at Philadelphia.

Ever see a preacher run a projection machine? There's one in Brooklyn, New York, who is taking a course of lessons in running a real picture show so that he may be able to present films in his church.

L. C. Pope, manager of the Torquay Electric Theater, has been granted exemption from military service until August 15, so that he may instruct his wife how to carry on the business in his absence.

Carl W. Spreen, manager of the Happy Hour Theater, Milwaukee, Wisconsin, was found dead in the elevator shaft of the Manhattan building last week. It is thought that Mr. Spreen fell through an open elevator door.

Norway Film Company is the name of a new corporation of Minneapolis. The incorporators are G. H. and Samuel Kaufman, M. H. Wingate, Harry Rosenberg and Max Robinowitz. The capital stock is $500,000.

Max Levine, manager of a motion picture theater at Buffalo, N. Y., was fined $50 on the complaint of the Children's Aid Society that he was admitting children to his theater unaccompanied by parents or guardians.

Ladies and girls attending theaters where "The Mysteries of Myra" is being shown will receive small powder puffs which have been prepared by the International Film Service, Inc., in addition to other catchy advertising novelties.

The Rothacker Film Manufacturing Company of Chicago is preparing to build a complete studio at the national convention July 10-18. Mr. Rothacker is planning to take pictures of those attending the show one day and show them on the screen the next.

J. I. Schnitzer, Charles Rauh and Robert Lieber, directors of the Interstate Historical Pictures Corporation have announced that a percentage of the receipts from the showing of "Indiana" will be used to furnish luxuries for the Indiana National Guard at the front.

L. L. Devereaux, manager of the Blackstone Theater, New Rockford, North Dakota, has been remodeling his house since the fire which did a great deal of damage. While the theater is being repaired this energetic manager is showing his pictures in a large tent.

Harry V. Side, manager of the Monroe Theater, Omaha, Nebraska, had a miniature submarine made and paraded around town on a small wagon to advertise the "Secret of the Submarine" serial. The boat was complete in every exterior detail and attracted much attention.

The exhibitors from Des Moines, Iowa, will come to the Chicago convention in a special car attached to the regular train running into Chicago on the opening day, and the Minnesota exhibitors have also announced their intention of getting a special car to carry them to the show.

Showing how picture interests may work with a municipality, Hobart Bosworth has stated to the city of San Mateo, California, that he will move his producing studios there if the city will put up $15,000 to be spent on necessary equipment. It is probable that the city will do so.

The farmers living near Centerville, Michigan, know how much they are missing because of the lack of a picture house in the village. Fifty of them have joined with business men of the town and the combine is erecting a 55-seater costing $10,000. Who said the farmer is not progressive?

The Women's Council of Chattanooga, Tennessee, has been very much incensed by the objectionable plays which have recently been shown in that city and has threatened to take the matter of censorship up with the city commission unless the exhibitors are more careful of the kind of films shown.

The Lyceum Theater, New York, has invited any member of the National Guard or Regular Army in uniform to be its guest at the showing of "How Britain Prepared." Secretary of War Baker said he wished every soldier or prospective soldier in the United States could see this picture to learn the lesson it teaches.

The Theater Visalia of San Francisco, California, has joined the ranks of exclusive Paramount houses. W. R. Spaulding, head of the association which owns the playhouse, has contracted for six nights of Paramount Pictures each week with the additional feature of the Burton Holmes Travel Pictures on Wednesday night.

The Columbia Park Boys' Club of San Francisco, composed of forty-two boys, was the guest of the Rialto Theater, New York. The boys, ranging from twelve to twenty-one years of age, represent the squad given an educational tour this summer. The club is paying its expenses by entertainments given en tour.

Declaring that he lost his theater through malicious attachment proceedings, R. R. Knight, of Los Angeles, has filed suit against Harry F. Maidenberg demanding $76,000 damages. He states that he was owner of the house and was deriving a profit of $30 a day when Maidenberg gained possession through a twist of law.

The Strand Theater of Minneapolis issued a very complete pamphlet about six by ten in size to advertise "Where Are My Children?" and to explain to the public the purpose of the picture. The results of the distribution of these were very satisfactory. The Minneapolis Board of Censors prohibited children from viewing the feature.

The city authorities of Montclair, New Jersey, have refused to allow an open airdome to be opened. Two citizens recently asked for a permit on the ground that they wished to keep the servant girls of Montclair from seeking such amusement elsewhere. The authorities contended that the one theater now running was ample for the needs of the community.

Managers of the Grand Theater in Fort Madison, Iowa, attract the interest of the housewife to their weekly programs by printing recipes for various delicacies on the reverse side. The latest to be featured was Paramount grape fruit jelly. The Grand program is a card three and three-fourths by seven, which carries announcements of the week's attractions on one side and advertising on the other.

E. B. Jones, of Springfield, Illinois, is ready to start on tour with his new moving picture palace. He will travel by rail to all parts of the country, exhibiting in small towns. The first trip will take in towns in Indiana, Illinois, Iowa, Wisconsin and Michigan. Jones holds contracts for 30,000 feet of films and has installed in his car a fireproof booth. His machine is said to be excellent. The car is electrically lighted and seats 150 people.

The first issue of *Selling and Management,* the official house organ of the Triangle Film Corporation has just come from the press. It is an attractive eight-page magazine and is devoted exclusively to matters of interest to all those engaged in any capacity with the Triangle company. House publications, heretofore, have been confined almost exclusively to the big utility corporations and in the moving picture field this one is a decided novelty.

Clifford V. Ansley, manager of the Palace Theater Hamilton, N. Y., has been forced out of business by the raids of the Colgate College students. They have invaded the theater on fifteen different times and frightened the women and children in the audience so much that they would not attend the theater again. Manager Ansley has sued forty-three of the students for $10,000 damages, claiming that they forced him out of business.

The *Empress News,* published by the management of the Empress Theater, and "edited with the assistance of everybody about the theater," is a truly "homey" program, written entirely from the viewpoint that everyone is interested in everything at the theater and in everyone who attends. Besides a page devoted to the regular weekly program it carries departments devoted to "Kompliments and Kicks," "Personal Patter," and "Plays and Players," as well as notes about the plays and the film industry, and much general information about the theater.

Mayor John Berwald of Davenport, Iowa, made a tour of inspection of the motion picture theaters of that city and scored a number of them roundly. He claimed that many of the smaller houses were absolutely disregarding the safety of the people in case of fire, while the larger houses were doing all in their power to protect their patrons. The mayor took this matter up immediately with the proper authorities and will do all in his power to see that conditions are improved where needed.

Six Chicago theaters, located in the residence section at Wilson avenue, jointly issue *The Weekly Movie Record,* a 16-page magazinelet about the size of the American magazine. The houses represented are the De Luxe, Clifton, Bryn Mawr, Kenmore and Ascher's Lakeside. The program for each week at each house is given and the remainder of the space is given over to a good selection of photoplay news and advertisements. The booklet is given away at each theater.

Managers of the Calhoun Theater on Lake street, Milwaukee, Wisconsin, which shows the Paramount features, deserve special commendation for the program which was issued on the first anniversary of their house. The program was a twelve-page booklet with a particularly attractive cover, a well-drawn sketch printed in soft brown sepia ink. The advertising pages were particularly well laid out and the program of the week was stretched through the entire book in belt form, with coming attractions featured on the back cover.

Exhibitors of Cleveland, Ohio, are still discussing the question of closing their houses during the month of July, or a portion of that month. The theaters whose heads have expressed a favorable attitude toward the plan, the idea of which is to stimulate the patronage later in the season are the Gordon Park Theater, Colonial, Lincoln, Manhattan, Fulton, Funland, Columbia, Boulevard, Marquis, Randall, Park View, Edison, Delmar, Virginia, Castle, Nixon, Fountain, Globe, Crescent and Chic. Sam Bullock and a committee of three are working to secure replies on the project from all the houses in the city.

"Could you eat eleven pounds of beefsteak?" The foregoing line is one of the eye-catching heads used in *Rex Reels,* the organ published by W. R. Patton of the Rex Theater of St. Anthony, Idaho. The paragraph then goes on to describe the joys of eating fine steak, but the impossibility of enjoying eleven pounds of it at a sitting. "Same way with pictures," the writer goes on. "If, when you come into the Rex I stuffed you for three hours and a half with the best 'porterhouse' class of pictures money could bring here, I would expect you to go away so full of pictures—and weariness—that for a week you would feel like you wouldn't give a nickel to see the battle of Gettysburg 'picturized' with all the original actors in the cast."

And Brother Patton is right.

First Aid to Theater Men

BY S. L. ROTHAPFEL



S. L. Rothapfel, director Rialto Theater, New York.

AT this time of year when all business people are beginning to talk about summer vacations I would like to put in a plea with every exhibitor in the country before he makes plans for all his spare time to save at least a few days if not the whole week from July 10 to 18 to attend the convention in Chicago. The convention needs every exhibitor and every exhibitor needs the convention. You may rest assured that this will be a wise investment of both time and money for you will return home so full of ideas for bettering your theater and so fully imbued with a spirit of ambition that the results will immediately be felt in your business. It is the up-to-date man who is going to succeed—the man who is always looking for new ideas—who believes that every suggestion he can receive from someone else who has had experience will be to his advantage—who is going to get ahead. And where can you find a more fertile field for gathering these new ideas, these helpful experiences than at a convening of exhibitors from all parts of the country, each one with a different problem which he has had to meet and solve. So don't forget to put aside part of your vacation to be spent in Chicago, and reap the full reward which will be awaiting you there.

---

43. Please send me a list of cities and towns where it is necessary to secure permits from Censor Boards and give me some idea of the ordinances covering the exhibition of moving pictures if possible. The final plans in organizing a talking film corporation are being perfected and this information would be of value to me.

You have given me rather a broad subject to cover but I will give you as much information as I possess on these matters and trust it will answer your purpose.

Fort Smith, Arkansas, has inadequate laws and no proper censorship but this matter rests in the hands of the chief of police and instructions have been given to the night captain to stop without hesitation the running of any film which he thinks is improper.

Los Angeles, California, has a board of censors consisting of seven members whose duty it is to enforce the ordinance prohibiting the showing of any objectionable pictures. No theater is allowed to display any films until three days after a list of the subjects is furnished to the board of censors.

In Hartford, Connecticut, the mayor is considered the guardian of the public's morals and he has authority to revoke the license of any theater which exhibits objectionable pictures; while in New Haven the chief of police or a police officer delegated by him has supervision of the city and only such films are allowed to be shown as have been endorsed by the National Board of Review. The state law of Connecticut places the granting of licenses and the general supervision of picture theaters under the control of the superintendent of the state police.

Detroit, Michigan, has an ordinance to the effect that the commissioner or superintendent of police shall inspect all films and report to the mayor and this report guides in the issuing of a license or revoking a license after it has been issued.

Kansas City, Missouri, has a censor of films and a board of appeals consisting of three members, to which people may appeal if they are aggrieved by any action of the censor. No films can be rented, sold or exhibited without permission of the city censor.

Jackson, Mississippi, has a very lengthy ordinance covering all points pertaining to motion picture theaters which has been approved by the National Board of Underwriters and the Mississippi Advisory Rating Bureau, and also has a motion picture censor.

South Omaha, Nebraska, has a rather indefinite ordinance regarding the exhibiting of motion pictures. The licenses are issued by the fire and police commissioners and they have appointed a woman member of the police department whose principal duty is the censoring of films.

In New York City there is no official board of city censors but the National Board of Review governs the approval and disapproval of films in this city.

Portland, Oregon, has one short ordinance which prohibits the exhibition of immoral pictures and empowers the police to sieze a reel when the picture has been condemned. The only court of appeals is the municipal judge. They have a board of censors composed of women of the various clubs who give their service gratis for the reviewing of the films.

While Pittsburgh, Pennsylvania, has no ordinance covering the exhibiting of motion pictures they do not allow anything shown which has not been passed by the National Board of Review.

In San Francisco a permit for exhibiting pictures must be obtained from the board of police commissioners, and an advisory committee censors all pictures before they are allowed to be exhibited.

A number of cities have no ordinance whatever covering this question but the police department regulates the pictures exhibited by reporting any immoral films which are shown. Among these are Boise City, Idaho; Rockford, Illinois; South Bend, Indiana; the state of Delaware; Lexington, Kentucky; Topeka, Kansas; Alexandria, Louisiana; Baltimore, Maryland; Minneapolis and St. Paul, Minnesota; Meridian and Vicksburg, Mississippi; Lincoln, Nebraska; Syracuse, New York; Concord, New Hampshire; Raleigh, North Carolina; Carson City and Reno, Nevada; Albany, New York; Columbus, Dayton, Cleveland, Ohio; Columbia, South Carolina; Chattanooga, Tennessee; Charleston, West Virginia; and Cheyenne, Wyoming.

---

44. What kind of sign is best to advertise my theater? Is a sign going out over the street better than one over the door of the theater? Do you think an electric sign is worth what it costs? Don't you think a cloth banner which can be changed once a week to make variety is better than an electric sign which is always the same?

These and numerous other questions regarding

advertising signs for moving picture theaters have been asked me by many people and I will endeavor to answer all inquiries in the one treatise on this subject.

It is difficult to give any definite advice regarding signs because the kind and method of use will be governed entirely by conditions. The theater located in a residential district and the downtown theater would be governed differently. The house which has no competition would not need as much advertising in this line as one which is one of a number of theaters. Also a great deal depends upon the size of the theater, the amount of business it is doing, the admission price it is charging, and so forth, as to which kind of sign is the most suitable.

The fundamental function of the sign is to advertise, and it is a wise exhibitor who puts the very largest amount he can possibly afford into this kind of publicity. Anything original or out of the ordinary is very desirable for the sign is designed to catch the attention and interest of the passerby and allure him into coming into the theater.

There are two classes of signs—permanent and temporary. Under the head of permanents would come the sign which carries the name of the theater and perhaps the admission price, or tells what kind of entertainment is given in this house. The permanent sign should be an electric one for no matter how small a theater some kind of an iluminated representation is possible and the bright glare of the lights gives the best publicity. Regardless of the number of posters, banners and other varieties of sign you have always use an electric one too. The current expended in the illumination is insignificant when compared with the results it brings in the way of increased patronage.

There are any number of different varieties of electric signs—the box with the lights all around, those with lights above only throwing their illumination down upon the words, others with the letters studded with lights, skeleton letters made up entirely of lights, those using intermittent current, or very elaborate ones may be planned if the exhibitor so desires and thinks it advisable.

The electric sign should be arranged in the most conspicuous position and placed so that it will be readily seen from a distance, and from all sides. The sign which is flat above the entrance cannot be seen as quickly as one which extends out over the sidewalk. The flat sign may attract attention as one comes near the theater or if they are walking on the other side of the street but the projecting sign can be seen for blocks both ways and will catch the eye at a greater distance. Also the intermittent sign will usually attract more attention than the steady glow for as it moves or flashes off and on it attracts immediate attention.

The temporary signs include a numberless variety destined to be used only for a short time and which are displayed inside the lobby or outside the theater. Chief among these are the banners or posters which are utilized to advertise a particular actress, some special feature, etc., and are changed from day to day or week to week as needed. The banners are generally made of stout muslin with the wording painted on them and they may exploit the name of the film, the principal player, the producing company—or all three. Some managers vary these by making the catch line refer to the players for a while, then changing to the title of the film and so forth. One exhibitor quotes an incident which made him appreciate the value of varying his headline in this way. He had always devoted the first line to the name of the producer, the second to the player and the third to the title of the feature. One day while standing in the lobby he heard five different people pass along, read his banner, and then say "Fox pictures! Oh, I have seen Fox pictures before. Let's go on and see if the next theater hasn't something new." He immediately decided that as long as the public would not stop to consider that one manufacturer puts out more than one picture he would better advertise the players, so he changed his signs thereafter to advertise only the actors and the story in which they appeared. Another exhibitor says the people ask that he show the producer's name each time as they are then able to judge to some extent themselves what kind of play is showing because they know what style the different companies release. Sometimes it is best to simply classify the play as "a roaring farce tonight," or "a beautiful picture in natural colors," or a "thrilling drama." Some people do not care what company or players are represented but do like to know something about the character of the feature shown. The exhibitor by studying his patrons and his locality can judge just what will be the most attractive to them and then play this point up large in his advertising slogans.

The same rule holds true with any kind of banners as with the permanent signs, they attract more attention if thrown out over the sidewalk so they can be seen from all directions, also have plenty of bright lights around them so they can be easily read and will be more attractive. In all signs, whether permanent or temporary care should be taken that they are simple. Do not try to crowd too much into the sign, and be sure the letters are large and clear or half the value of the desired publicity is lost. A good place for the banner is directly under the permanent sign as it will surely be seen, the one enhances the other and all the advertising is displayed before the public eye at once.

The posters and announcement boards at the front of the theater or on the sidewalk also come under the head of the temporary advertisers. These usually portray scenes from the play and are intended to give the casual passerby an idea of the kind of film being shown. It is also well to have regular bulletin boards beside the door or in a conspicuous place giving the program for the evening including the producer's name, the actors' names and just a descriptive line as to the kind of play.

The clever and progressive exhibitor can think of any number of good ways of advertising his program and his theater, and from a study of his patrons know just what will attract them and also by studying the general location and habits of the people who are possible patrons be able to entice them by his flaunting signs to walk past the theater at least, and usually if you can get them as near as the door they will be curious enough to go in. The points to be carried in mind in the choosing of a sign are to make it conspicuous, use plenty of lights, and make your sign different from that of your competitors.

The Rothacker Film Manufacturing Company had three camera crews, with special lighting equipment, on the job at the Congress hotel during the Republican and Progressive conventions. The same crews covered the Democratic convention at St. Louis. Another crew is in Toledo winding in scenes from a women's convention.

Chicago as Producing Center

ESSANAY COMPANY PROVES POSSIBILITIES OF MIDDLE WEST

NOT only has Chicago proved to be the logical distributing center of the country, but Essanay believes it has proved it to be of the greatest advantage as a producing center.

Since the time he was a pioneer in pictures President George K. Spoor believed that Chicago and the territory adjacent thereto offered as wonderful locations as any other section of the country. While he led the way in the original rush to California and for years divided production between his Chicago, Niles and Los Angeles studios, he never lost faith in the former city. He is yet to be disappointed in his selection of Chicago early in the year for every foot of his pictures.

In filming "The Sting of Victory," Henry B. Walthall's next feature, now half completed, beautiful mansions of southern design were to be found in numbers at Lake Forest, Chicago's millionaire suburb. Just north of this is an excellent battlefield location, Camp Logan. In normal times there are the soldiers of Fort Sheridan, in the same locality, and the boys of the Great Lakes training station, together with numerous Chicago guard regiments to draw on.

Just as the beautiful north shore can furnish southern homes or Italian villas with equal ease, so can the city proper give any desired architecture. William Gillette found in Chicago locations which duplicated the worst parts of London for his "Sherlock Holmes," perhaps one of the most difficult films ever made so far as keeping true to type was concerned.

Lake Michigan can look like an ocean any time a camera is trained on it and if other aquatic scenes are desired the most beautiful lake region in the country lies only an hour or two away in Wisconsin.

In northern Wisconsin the primeval wilderness stands preserved in state parks. Thus, when such a setting was required for "The Return of Eve," Edna Mayo's next feature, it was a simple matter to transport a company to the famous Dells of the Wisconsin river, where the territory still is to be seen as it lay when the Chippewas roamed over it before the coming of the white men.

It is possible with Chicago as the center to film the bustling twentieth century business activities and nature at its simplest with one camera all in the same day.

For rural beauty central Illinois, especially that portion around Starved Rock, is famous throughout the country. Essanay has used the locality scores of times.

Essanay has never yet found a play for which an ideal setting could not be located within a night ride of Chicago. This is as President Spoor predicted.

From the motion picture angle it would seem that with the thousands of available locations in and about Chicago hundreds of millions of dollars have been spent to make ideal backgrounds for the film.

For indoor scenes Essanay has found that artificial lights produce just as beautiful photography as that of the sun. And with the advantage of Chicago as a distributing center, Essanay believes its argument for the central west has been proved.

There will be no lessening of efforts at the Essanay studios during the summer months. On the contrary production will be continued with the consistent average that has been maintained in months past. The latest five-act play for V. L. S. E. distribution is "Lost Twenty-four Hours." Essanay's largest studio is now occupied with sets for Henry B. Walthall's latest feature, "The Sting of Victory." Edna Mayo and company are at the Dells of the Wisconsin river, working out of Kilbourn, Wis., for scenes in "The Return of Eve," a five-act feature.

Essanay's New Studio

The new Essanay studio in Chicago has so greatly facilitated production that the company now has completed plays clear through the month of September. The company has now three studios in operation at 1333 Argyle street, on the north side of the city, and can take care of both features and short subjects at the same time with ease.

The new studio, said to be the largest indoor, artificially lighted studio in the world, is 350 feet long by 175 feet wide. On the east side of the old building there is an extension for factory purposes, while in the center there is a large portico, so that the building as it now stands forms a perfect "E."

The main offices have been moved to the new studio building. To the right of the entrance is a large carpenter shop and back of this is the studio proper, stretching back to the rear of the building.

The front of the building, on the second floor, is devoted to the main offices, including that of George K. Spoor, president of Essanay, and other officials.

"The Valiants of Virginia," the Selig Red Seal Play released through V-L-S-E, had its premiere at the V-L-S-E theater, Chicago, beginning July 2. The drama made an immediate hit.

Motion picture men recently captured Presidential Nominee Charles Evans Hughes. They made an arrangement with him by which he gave them a half day of his time.



Lillian Gish in her quaint role in Triangle's "An Innocent Magdaline."

"CIVILIZATION" IN CHICAGO

Appreciative Audience Packs Cohan's Grand at Chicago Premier—Hundreds Turned Away—Thomas Ince Speaks

With every seat in the house filled, a line of ticket seekers extending from the box office to the street, and hundreds turned away, Thomas H. Ince's great message of peace, "Civilization," opened at Cohan's Grand in Chicago on June 30. That the public will



One of the impressive scenes from Ince's "Civilization," and Enid Markey, who carries the feminine lead with honors.

support a high-priced motion picture when it feels the production is worth it was most ably demonstrated.

Familiar with the horrors of the great European war, and with many in the audience who themselves so recently said good-bye to husbands, fathers and sweethearts as the Chicago troops marched away to the Mexican border, the people came to the theater in a receptive mood ready to thoroughly appreciate a spectacle of this nature. And it was a most enthusiastic audience easily swayed by the picture from cheers and loud applause to breathless awe and shuddering hatred of the demon war, to laughter and finally to tears as the soldier boys came marching home rejoicing that peace had come, and many sad and longing faces were turned away as the heroes marched by and the loved ones they sought were not in the line.

As the curtain descended on the closing scene there was a thunder of applause and cries of "Thomas Ince! Speech! Ince! Ince!" and the creator of this masterpiece stepped upon the stage evidently deeply moved by the enthusiasm which his work had wrought. In a few words he thanked the people of Chicago for the hearty approval they have given his production, and said that after he and his assistants had spent many months of labor to make the drama perfect in every way and through it spread the gospel of peace to the American people, he felt very grateful that their efforts had been so enthusiastically sanctioned.

Seldom has the Chicago press been so universally commendatory in its reviews of a film drama.

Kitty Kelly of the *Tribune* described it as "one of the world's biggest photoplay achievements." She goes on:

> Here we have in many places the motion picture sublimated into a thing of such sheer intangible beauty as to make one lose intellectual conscience of what was before one. Some of the battle scenes are referred to. With the use of exquisite coloring and photography of fine quality there were wrought actual poems in pictures, which is the nearest way of describing beauties of a texture for which our language has no word.

Ashton Stevens, *Examiner,* characterizes it as the greatest battle drama ever enacted.

> It is a sermon. But it is pictured in fire and blood. There is no escape from its utter drama. It rushes you on and on, breathless for the sequel. It takes you miles away from the four tight walls of a theater. A whole vast country is the stage—fields, roads, villages and cities, the sea and down in the deeps of the sea, and far into the air above in biplane and gas ship. Victor L. Schertzinger's orchestral score is tellingly simple. It is written in the musical idiom of the people. It "gets over" like a popular song.

Louella O. Parsons, the *Herald* critic, wrote:

> "Civilization" carried the audience into a mythical land of strife, where home, family and humanity are forgotten. It is the creation of a dreamer, a poetical daydream painted in the colors of battle to strengthen the illusion. From the standpoint of lighting effects, exceptional photography and elaborate scenes, nothing better has yet been offered in pictures.

Charles Collins of the *Post*:

> "Civilization" is a fine, gaudy, explosive fable in the cinematograph's one-syllable imagination. The battle scenes, peopled with fighting men and tormented with hell-fire, are thrilling; the sentimental scenes have telling appeal to those who respond to the emotions of the screen.

W. K. Hollander of the *News*:

> It is a wonder play. Startling circumstances follow in rapid succession, each eclipsing the preceding ones in magnificence and awe inspiring aspect, until the brain is in a whirl from all the seemingly impossible and surprising events unfolded to view. Miracles appear to be performed before the very eyes of the spectators. The camera has been taxed to its utmost and has responded to the magic touch of its operator without wavering or in the least disclosing how the mysterious and tremendous effects, so thrilling and inspiring, were accomplished.

Sixteen states have already been disposed of to state right buyers for "Civilization," and there is scarcely a state in the Union or any territory on the two continents for which negotiations are not taking place. Representatives are conferring with Ince for prices on Brazil, Argentine Republic, Uruguay, Peru, Trinidad, Cuba, South America and Australia. The majority of the western territory was sold two weeks before "Civilization" had its premier in Chicago.

Leander Richardson is now in Chicago in advance of "Civilization," and later his mission will carry him all over the United States and also to Europe.

Alec Larimore has been appointed by Ince as office manager and organizer of the new suite of "Civilization" offices in the Times building, New York.

Hart in Aztec Story

William S. Hart, America's favorite "western hero," soon will be seen in the long-awaited "Aztec story," in which he has been working at Inceville, when he is presented by Thomas H. Ince in "The Captive God." This Triangle-Kay Bee play is from the pen of Monte M. Katterjohn and offers Hart in a role that is totally unlike anything he ever has attempted since his desertion of the footlights for the film studio. The part is that of a stalwart Castilian who, shipwrecked in the early part of the sixteenth century, is adopted by the people of Tehuan and made their leader because of his superior wisdom.

Wilfred Lucas will son be seen on the Triangle programme in "Hell to Pay Austin." Bessie Love plays opposite him, principally supported by Mary Alden, Eugene Pallette, Ralph Lewis, James O'Shea and A. D. Sears.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Lasky Will Co-operate with Authors

BY JESSE L. LASKY

President, Jesse L. Lasky Feature Plays Company.

I RECENTLY went on record with the statement that the art of motion picture producing was not advancing and gave as the reason the scarcity of good material for stories; in fact, I laid the blame for this lapse of progress entirely on the shoulders of our novelists, dramatists and scenarioists, who are providing the material for the present day photoplays.

Since the wide publication of this article less than a month ago I have been deluged with letters from authors and writers and others connected with the motion picture industry, many of them agreeing with my views of the matter, but the majority laying the blame for the lack of suitable dramatic material back on the producers and on myself as one of the producers.

The motion picture columns of many daily papers and some of our trade papers also took exception to some of my statements so that I am moved to not alone defend my position but I want to show if I can that the Lasky Company at least does more than criticise a deplorable fact and is taking every possible means to remedy the existing state of affairs. The controversy is based on the following arguments. I claim the art of producing on the screen is hampered by the lack of good material and the fact that our authors are not rising to the occasion. My critics, on the other hand, claim that the fault is with the producers; that we do not recognize good material when we see it, and if we do recognize a good story then we quibble over the price so that the poor author is not encouraged to continue his writing. They further state that good ideas submitted to a scenario department are often returned to the writer by the department later to appear disguised in a different form and produced under another title.

One very able writer and critic writes me as follows:

It takes months, instead of weeks, to write a strong, original and vital story in such carefully revised scenario form as will do away with costly editing after vizualization. There is a vast amount of creative work involved and a lot of skilled craftsmanship besides. Yet all this labor must be handed over without consideration of any sort, without protection from wholesale stealing or retail peculation, not to the reputable producers themselves, for private examination and secret consideration, but to a department of responsibility wholly unknown. Every week I am asked by authors about the responsibility of producers.

What can I reply?

The concluding paragraph of a very able answer to my article by Epes Winthrop Sargent of the *Moving Picture World* is worth quoting. Appealing to the producers, he writes:

Come out in the open and buy and pay for stories. Give the promising writers a chance to see how things are done. Follow their scripts until they no longer have to write in to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks.

The *Indianapolis Star* in its columns placing the blame equally on the producer and the author, states:

Personally I am of the opinion that Mr. Lasky is right. If the motion picture game is to retain its hold upon the affections of the public there must be far better stories than have been recently pictured. The authors are not rising to the situation; nor are the producers. For this, in part at least, the producers are to blame. We hear a good deal about the need for good scripts, but at the same time we don't hear much about special offers made to authors for such scripts. The idea that anyone can write a good motion picture scenario is absurd; the art is a new one; it requires a special technique; a knowledge of the rules and requirements of an entirely new game. The man—be he a well known author or not—who can write a striking original story can be certain of his price; a much better price in many cases than the motion picture producers offer. Why, then, go to the bother of turning a good short or serial magazine story into motion picture form? At least as originally written it would be passed upon by editors competent to judge English; can this be said of the men who pass upon motion picture scenarios? Whenever the motion picture producers really sense the need for better pictures; are willing to enlist the services of men and women competent to write them, and are, at the same time, willing to pay prices that will equal or better the prices paid in other forms of literary endeavor, then they will get them and not till then. After all, brains are worth quite as much as celluloid film.

Recognizing that there is some truth in the above statements, the Lasky Company on the first of June established a scenario department along new and original lines and through this department we hope to answer every one of the above criticisms by doing away with as many of the evil conditions existing between the producers and authors as is humanly possible.

First we guarantee that all material submitted will get quick consideration and if it is not acceptable we will return it to the author with a very carefully written, constructive criticism, in which we will endeavor to point out the reasons why the story, in our humble opinion, was not worth purchasing. If, on the other hand, the story contains an idea or even a situation worth developing, we agree to collaborate with the author and to help him develop his story to a point where it is in such form that we can pay the author a good price for material that under ordinary conditions would have been returned as being not good enough for production.

After a practical experience of over two years at our coast studios, during which he wrote some of the most successful Lasky photoplays, we have brought to New York to head the department, Hector Turnbull, formerly dramatic critic on the *New York Tribune*. Mr. Turnbull has been persuaded to give up writing himself and to lend all his time to the encouraging and assisting of other writers. We intend to appeal to men at the top of their profession

who in the past would not take the trouble to study this new art with care. We want to co-operate with the men who write good stories or who have not yet established their names in the literary field; in fact, we ask every writer experienced and otherwise to get in touch with our department. We are willing and ready to pay well for ideas submitted in ordinary synopsis form—and through trained continuity writers, many of them formerly successful dramatists, we will take these stories and preserving all their dramatic qualities, construct them into the final complete scenarios.

Pictures today have a better circulation than any magazine or periodical ever published. Are we not then entitled to the works of the greatest authors and dramatists of our times? We think we are, and we are prepared to pay in competition with the best periodicals and publishing houses such prices that—all things being equal—will win the author over to the motion picture drama. Having won him we promise a sympathetically produced photo drama preserving all the elements of the author's story and giving him full credit for the same.

Through motion pictures a new, beautiful and universal medium has come into existence—one well calculated to create better understanding among nations whose real boundaries are those of language. When our modern authors finally realize that through this medium they may reach out to the nations of the world and convey their messages to the literate and illiterate classes of these nations; when they realize that through this new medium, which speaks all languages, they have the most powerful and potent means of expressing their every thought, then and only then will our writers of special attainments begin to take full advantage of this greatest of new arts—the motion picture drama.

Thousands of Scripts for World Contest

Although the World Film Company's scenario contest does not close until September 15, William A. Brady announces that at the end of the second week over 50,000 scenarios and synopses had been received. It would appear that all the world is interested in scenario writing, as contributions have been received from students of Vassar, Notre Dame, Leland Stanford and Columbia universities, a United States congressman, a coal miner, a senator, union labor leaders, a secretary of a cabinet officer, a mayor of a middle west town, a Uruguayan diplomat, suffragettes and thousands of others from all walks of life.

These manuscripts are read and sorted as they are received and a report on the first 1,700 read showed that 852 were possible, 96 were extraordinary and 23 unavailable. This is a very high rating, as it shows that 35 per cent of the scripts submitted were of sufficient interest to justify a second reading and only 23 out of 1,700 read were considered worthless.

There is still a chance for every one regardless of the great number already received so do not become discouraged but work out the idea you have in mind and send it along—it may prove worthy of classification among the "96 extraordinary scripts."

Famous Offers $100,000 for Scenarios

Adolph Zukor, president of the Famous Players Company, states that he is ready to spend $100,000 for photoplay scenarios. Here is a chance for every free lance writer. The conditions are as follows:

We have scrupulously avoided the "prize contest" in making this announcement because we consider the contest to be very unfair to the authors who submit scripts on that basis. Lured by the bait of some fair stipend offered as the first prize, they are forced to compete on a "heads I win and tails you lose" plan because if they fail to win the prize they receive very negligible offers for their work if it proves acceptable at all.

In this case, however, we are making a flat proposition that we have appropriated $100,000 for the purpose of acquiring one hundred original scenarios which we consider to be worth $1,000 each to us. It is a matter of no importance to us whether one writer earns the entire $100,000 or whether it is divided among one hundred writers. We want the best ideas that money can buy, and we want nothing but the best. Therefore, we have definitely committed ourselves to pay $1,000 each for acceptable scripts, and we will reject everything that does not measure up to our standards. There is no middle ground—it is the best or nothing.

There is no time limit on the submission of the ideas; we are always open to the receipt of scripts until the $100,000 has been exhausted. Therefore, there is no reason for an author submitting a half-baked idea to us, as writers have ample time in which to work out the polishing up of their ideas.

As each script is submitted to our photoplay department it will be read and judged on its intrinsic merits without reference to any other proffered idea. There will be no placing the script aside to wait for the final comparison with hundreds of others which have passed the first reading. Nor will there be any special judges engaged for the work of passing on the merits of the ideas. Scripts will be judged solely on the standards best suited to prescribe for the needs of the company.

Our step is not one which presages a departure from our former principles, nor does it arise from an immediate dearth of material. It is simply devised as the most effective means of establishing direct communication with the best imaginative brains of the country with a view of ultimately entering into permanent relations with many of the foremost writers of the period.

The scripts must meet certain well defined restrictions. We are anxious to avoid lurid dramas as the objectionable sex variety, and we do not want political, religious or other controversial subjects. We also prefer ideas which are especially suitable for Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Ann Pennington and our other stars, but we do not insist that the ideas be confined solely to plots necessitating feminine stars. Any unusual plot will be accepted, no matter whether for men of women stars, provided it embodies an idea which is intrinsically worth $1,000 to the company.

Although we have restricted our announcement to authors of proved merit, the author's reputation will have absolutely no bearing on the acceptance or rejection of any of the one hundred scripts. Photoplay value are the only essential factors in determining the merits of the ideas.

Though it is true that no other company has ever made such an offer since the beginning of the photoplay industry, still I do not consider that to be a particularly significant fact. The chief point, to my mind, is that it marks the first big effort of a producing concern to get into direct contact with the foremost writers of our day. Hitherto the larger concerns have devoted themselves chiefly to the adaptation of the successful plays and novels of the greatest authors. In the vast majority of cases, the negotiations for the rights to these plays and novels were otbained through arrangement with the different agencies representing the writers.

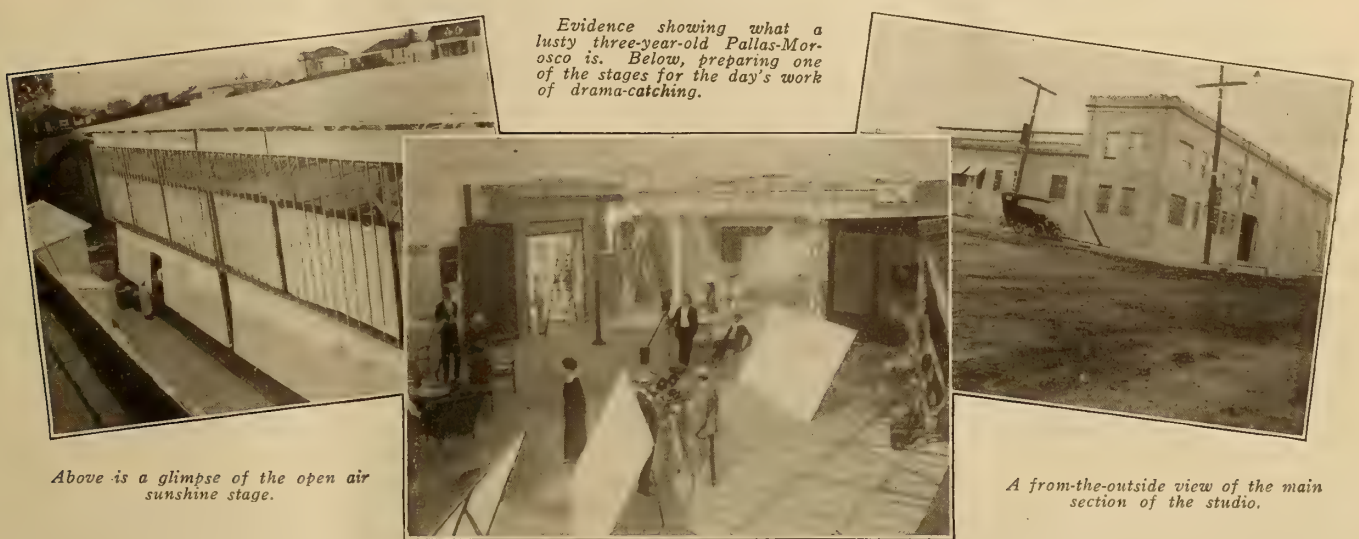
These adaptations have been successes but they were not ideal because they were not written especially for the screen. In these, and in all other instances of a similar nature, it has been a matter of moulding the dramatic theme to fit the necessarily stringent requirements of the motion picture screen.

What we are endeavoring to do is to have men of the mental caliber of these authors turn their imaginations directly to the devising of plots that are especially suited to the motion picture screen. Granting that the adaptation, when cleverly effected, represents the highest type of photoplay which we have had thus far, it is our belief that the alliance between the producers and the men of letters which we hope to perfect through the medium of this gigantic offer will mark the greatest upward step in the history of the motion picture since the introduction of trained stage players in the adaptations of stage successes and of great novels.

As for the screen itself, I have every confidence that the results obtained by this revolutionary step will mark a new era in the quantity of quality feature photoplays.

How Pallas and Morosco Grew

INTERESTING FACTS ABOUT THE BIRTHPLACE OF THE "SEA WOLF"



Evidence showing what a lusty three-year-old Pallas-Morosco is. Below, preparing one of the stages for the day's work of drama-catching.

Above is a glimpse of the open air sunshine stage.

A from-the-outside view of the main section of the studio.

IT is now nearly three years since the birth of Bosworth, Inc., on August 8, 1913. The growth of the studio has progressed from a small stage of twenty feet by twenty-five feet to one of the finest studios in existence, equipped with every feature to make it absolutely complete. From the inception of the story of a feature photoplay, whether adapted from a stage success, a popular book or an original scenario, to the time when after a final inspection the finished five-reel product is released direct to the exchange—all the making or assembling of everything required is performed at the Los Angeles studio.

This company that launched its career with such a pronounced success as "The Sea Wolf" proved to be, has had a continuously expanding growth that has barely kept pace with its ever increasing screen triumphs.

The first small studio, which was rather inaccessible, was given up in August, 1914, and the firm moved into a new fireproof studio erected to embody all the valuable features of the leading film plants. The assembly of structures consisted of a glass covered stage, a concrete fireproof laboratory with a capacity then thought to be greatly in excess of any future needs, a long double-decked row of concrete, white enameled dressing rooms with running water in each room and finished in model fashion, a wardrobe building, a director's building and a "prop warehouse."

The formation of the Oliver Morosco Photoplay Company on November 9, 1914, necessitated a big increase in the studio grounds and in December, 1914, a big tract of real estate on the opposite side of Council street was purchased. Here was erected a vast open air stage on which the spectacle scenes, requiring a big assembly of men, vehicles and horses, could be staged. A number of the big scenes in "Captain Courtesy," "Peer Gynt," "The Rug Maker's Daughter," "Davy Crockett" and other Morosco and Pallas photoplays were performed here. A big carpenter shop was also erected and fitted with every form of wood-working tools and machinery.

In January, 1915, and again on May 15, 1915, the glass covered stage was enlarged until it covered the entire property not occupied by buildings north of Council street. A reinforced concrete structure for the executive offices, bookkeeping and scenario departments, was finished in February, 1915, and on March 11, 1915, a building to house the lofty scene painting frames, together with a sixteen-compartment scenic dock was erected. Then a larger double warehouse to store "props" and stage fittings was completed August 1, 1915. This building was connected on October 19, 1915, by a trussed roof to the carpenter shop and afforded a large earth-floored space protected from the sun and unfavorable weather. This space has been useful for special equestrian stunts.

To house the increased force of directors and to take care of the employment bureau's ever increasing burden, a duplex building was erected to flank the big gates that protect the way to the stage. Here the directors were established, each in his own office.

In the latter part of December, 1915, the adjoining property together with a large bungalow was secured and this building was rebuilt to accommodate the drafting, title painting, model-building, display painting and architectural departments. The scribes of the scenario department were housed on the second flooor.

The present war necessitated the buying and accumulating of a large stock of supplies for future needs and accordingly a big warehouse was erected in February, 1916, on the property south of Council Street. The purchasing offices were installed here. An extra projecting room, or rather building, was raised back of the art department structure in February, 1916, also an isolated armored film vault to hold the negatives that overflowed the vault in the laboratory.

In March, 1916, an annex was added to the laboratory for the exclusive use of the directors when cutting down their productions. April 15, 1916, a new department was established and fitted for blacksmithing and iron-working. Thus the growth of the studio has paralleled the growth of the popularity of Morosco and Pallas photoplays and further plans of extensive expansion are under discussion.

NO MORE SUBTITLES?

New Descriptive Apparatus Automatically Shows Captions at Bottom of Screen While Film Runs Without Interruption

A new invention which makes it possible to show upon the screen descriptive sentences at the same time the pictures are being shown has made its appearance in the photoplay world. The device is called the descriptograph. It was invented by Dr. J. W. Billings, of Union, Iowa, and is now being manufactured by the Descriptive Film Company of Grinnell, in the same state.

The trouble that some people have, particularly those who are not frequent picture-goers, in keeping a number of characters straight in their minds throughout a film is eliminated by the descriptive sentences thrown on the screen by the descriptograph. It also eliminates all subtitles from the film itself, giving a continuous story of picture and word. The action is explained as the film runs, and where this is unnecessary bits of conversation and other information which adds to the interest of the story and its literary merit can be given.

The descriptive appliance is small and may be located anywhere in the operating booth. It consists of a holder for the celluloid disk upon which the sentences appear, a frame, and the light with its connections. It is entirely automatic in its operation. The mechanics of the appliance are as follows: The lower magazine valve is rebuilt so that the small brass eyelets which are inserted into the film in passing between the rollers form an electrical connection which closes a relay circuit which in turn operates the celluloid disk bearing the descriptions. The whole apparatus is easily installed and requires practically no attention. The caption disks are ten inches across and fit in the reel box.

The descriptograph has been used in Iowa theaters with success and demonstrations of its work will be made at the Chicago convention.

The men composing the Descriptive Film Company are H. L. Beyer, president; Paul P. Meyers, secretary; J. H. McMurray and H. F. Lanphere, trustees; J. W. Billings, general manager, and LeRoy F. Spurlin, production manager.

UNIVERSAL'S JULY RELEASES

Marie Walcamp Plays Columbia for Preparedness Parade—Ten Thousand Knights Templar Attend Rodeo at Universal City

Universal City was well represented in the Preparedness Parade which took place in Los Angeles. Marie Walcamp was honored by being chosen to represent Columbia and rode on a gaily decorated auto truck which occupied the position of honor in the parade. Another feature which called forth much applause along the line of march was a "Spirit of 1916" group from the Universal Company composed of Victor Potel, well known as "Slim" comedian, garbed as Uncle Sam; Ernest Shields, a juvenile actor, carrying a suitcase inscribed "To Citizen's Training Camp"; and Marcia Moore, an ingenue, with a suitcase inscribed "To Women's Training Camp."

A dramatization of the famous novel "The Heart of a Child," released as a Red Feather, will head the Universal program for July 10. Edna Flugrath enacts the principal role. "Henry's Little Kid," a typical Nestor comedy, will be released the same day.

"Nature Incorporated," a Gold Seal two-reel comedy drama, is the offering for July 11, in which Herbert Rawlin is starred with Agnes Vernon playing opposite him. The Rex release on this day is "War-ridden Mexico," secured by the Animated Weekly cameraman; while Imp gives a Matt Moore and Jane Gail comedy "A Stranger in His Own House."

The feature for July 12 will be "Conflicting Conscience," a one-reel Victor, in which the leading parts are taken by May Emory and Bertram Grassby. L-Ko contributes a two-reeler "Ignatz's Icy Injury," featuring Billy Armstrong and Lucille Hudson.

"No. 16 Martin Street," a Laemmle two-reeler featuring Dorothy Davenport and Emory Johnson; a Big U juvenile comedy, "The Three Brave Hunters"; a Pat Sullivan cartoon, "Sammy Johnson Gets a Job," and a Ditmare educational split-reel, "Mexican Natural History," make up the program for July 13.

"The Little Grey Mouse," a two-reel Imp feature starring Edith Roberts and Harry Benham; and Victor's "Little Boy Blue," will be ready July 14.

"The Human Pendulum," a three-reel Bison with Marie Walcamp and Lee Hill, and the Joker one-reeler "The Harem Scarem Deacon," are the July 15 offering.

July 16 releases include "The Crimson Yoke," a two-reel Mexican drama under the Rex brand," a one-reel Laemmle comedy, "Flirting with Marriage," and an Imp comedy "Two Seats at the Opera."

Abraham Katz, of the Bluebird projecting artillery, is also trumpeter in Company B of the Twelfth Regiment New York National Guard, and has answered the call of his country for service on the Mexican border. In accordance with the Bluebird policy Mr. Katz' position will be waiting for him when he returns.

The Bluebird Photoplays Company of St. Louis just won a suit which arose from the action on the part of some would-be reformers to suppress the showing of "Undine" in St. Louis. The trial resulted in a farce and speedy victory for the Bluebird Company.

Ten thousand Knights Templar and their ladies were the guests at Universal City at a Rodeo and wild west show which was held in the suburbs of the city and was participated in by one hundred cowboys and cowgirls and all the members of the Jaccard company which is producing the new Universal serial "Liberty, a Daughter of the U. S. A."

"Damaged Goods" Bookings Close

The Mutual Film Corporation announces that it will accept no bookings for "Damaged Goods," the seven-part Richard Bennett drama, for showing after September 1.

Richard Bennett, the actor who made "Damaged Goods" famous both in the picture and on the speaking stage, is now at work at the American studios in Santa Barbara on "The Sable Curse," a Mutual Star production for which a release date will be announced later.

For the purpose of making a number of scenes for the production of "Onda of the Orient," Universal Director Henry McRae recently took his large company from Universal City via steamboat to San Francisco.

V. L. S. E. Policy Discussed at Convention

PAY-WHAT-IT'S-WORTH-METHOD OF RENTING ADOPTED BY MANY

ONE of the questions to be discussed thoroughly at the Chicago convention is open booking, box office value of renting films. Representatives of the V. L. S. E. attending the Chicago convention, will be at the command of that body to describe in detail to those interested the advantages which the open-booking policy of renting features possess for both exhibitors and manufacturers.

Big Four representatives are firm in the conviction that the adoption of open-booking, and box-office value systems by the trade would make for the best interests of the industry. For this reason the Big Four will stand ready to respond to any call for information regarding the success which exhibitors have achieved by reason of these business plans.

It is said that the evidence which the Big Four has of the popularity of the open-booking-box-office-value-no-deposit plan, would make certain the success of the agitation for these systems. This evidence is in the form of hundreds of extraordinary letters from exhibitors all over the country.

A letter received by the V. L. S. E. within the last week, announcing that an expenditure of $1,700,000 is to be made by an exhibitor for additional expansion, solely by reason of the success that has been experienced as the result of the open-booking policy, reflects the influence which this business plan is exerting throughout the industry.

The letter is from Eugene H. Roth, manager of the Portola Theater, San Francisco, one of the largest western exhibitors, representing one of the best known theaters in the country. The letter follows:

> The open market affords every manager the opportunity of taking the pictures he knows are pleasing and suited to his clientele. Every theater throughout the country is peculiar unto itself. The management reflects the policy that its customers expect and desire, not alone in the internal workings of the house, but in the program offered.
>
> There are a number of pictures which are beautiful and costly productions, and wonderful in costuming and scenic effects, which I cannot use because they are not the type of pictures which my audience desires.
>
> But through your consistent policy, I am privileged to pass these by instead of being forced to take them and lose money on them, and play such pictures as "God's Country and the Woman," "Sherlock Holmes," "The Great Divide," "The Valiants of Virginia," and many others such as those which we have successfully played, which I know will be pleasing to my patrons and that I will make money on.
>
> We have built our success on the basis of this policy and the reputation of the pictures which we get as a result. Frankly, I am willing and glad to admit that this policy has made it possible for us to see far enough into the future to warrant our making an expenditure in San Francisco of $1,700,000 to properly exploit good pictures of all makes, by the open booking plan.

With a number of other exhibitors ready to multiply Mr. Roth's experience, it seems certain that the convention will formulate a platform calling for the elimination of advance deposits, flat rates and closed contracts.

Frank Rembusch, National President Fred J. Herrington and Lee Ochs, candidates for the presidency all have declared themselves emphatically on some one phase of these three points. Furthermore, there is ample evidence for belief that many of the manufacturers will not be adverse to the elimination of these features of their booking systems.

Although their respective companies still do business along the old lines, many individual producers have voiced their recognition of the potency of the open booking policy and the consequent absence of the deposit system as the one manner in which to better the industry generally.

In fact, persistent rumor has it that one of the largest distributing organizations in the world, will abandon its closed contract system at a near date.

Baltimore House Abandons Contract Booking

The Parkway Theater, of Baltimore, which caters to one of the most exclusive audiences in the staid Maryland capital, has abandoned the closed contract system of booking in favor of the open booking method of the Vitagraph-Lubin-Selig-Essanay, Inc.

The theater recently opened under the new order of things with "Salvation Joan," the Big Vitagraph feature starring Edna May and Harry T. Morey. "The Suspect" with Anita Stewart, and "Sherlock Holmes," with William Gillette, will follow in its wake.

In announcing the change of policy, Bernard Depkin, manager of the Parkway, declared that he realized through long experiences that it is impossible for manufacturers to make all pictures of equal merit and that therefore it is improper to compel him to pay the same price for each picture whether or not it is suitable to his clientele.

Another prominent house which has adopted this method of operation is the Criterion Theater, one of the most modern edifices in the South, which was formally opened on Peachtree street, Atlanta, last week. On the four days of the opening week Big Four features were shown. On Wednesday and Thursday, "That Sort," the five-part Essanay feature, with Warda Howard in the leading role, was the attraction, and on Friday and Saturday Anita Stewart was seen in the Vitagraph feature, "The Suspect."

Big Features in Small Towns

Mrs. S. L. Lewis, manager of the Liberty Theater, Gunnison, Colorado, received repeated requests from her clientele to show "The Battle Cry," but in her opinion, the size of the town didn't warrant it. These requests came to the attention of Frank Harris, Denver manager of the Big Four, and he immediately sent circular letters to fifty of the most prominent citizens of Gunnison announcing that Mrs. Lewis would book the big Vitagraph feature if they would lend their support and guarantee their presence at its showing.

The result was that the business startled even Mrs. Lewis. She immediately instructed Mr. Harris to send along any others on which he would lend his co-operation, and V. L. S. E. features will now be shown in Gunnison for months to come.

R. K. Evans, manager of the V. L. S. E. at New Orleans, put over a similar stunt on the same feature recently. He was guided by the telephone directory of Ponchatoula, Louisiana, to whose citizens he announced by letter that Bernard Antony, manger of the Ideal Theater, would show "The Battle Cry" if they would aid him.

"The Battle Cry" was shown in Ponchatoula on the Fourth of July. Over 200 citizens of that town have

subscribed their admission price and the success of the showing is already assured.

Two Features a Week in Town of Twenty

All the daring deeds in the film industry are not confined by any means to the acting end of the business. There are also many instances of valor and courage in the exhibiting end, but for the title of leading hero we nominate William Coffelt, owner of the Leewood Theater, Leewood, West Virginia.

The town of Leewood boasts of a population of 20. (Yes, the compositor is correct, the number is twenty) and this number is padded, at that. Mr. Coffelt, however, not only had the unmitigated courage to build a theater in that town, but now he has signed up with the V. L. S. E. to show two of its big features weekly.

The feat is all the more remarkable when it is learned that Coffelt declared he doesn't know where they even have twenty people in Leewood, as the only other edifices in it are the restaurant and two small houses.

Leewood is situated at the intersection of three West Virginia railroads. He gets all the transient business from these railroads. The number of travelers is large, and then for miles around the country is a thriving coal section, and all the operators come into Leewood at night to enjoy the pictures.

Realizing that an improvement in the welfare of the film industry in general is an improvement in the welfare of each individual in it, four branch managers of the Vitagraph-Lubin-Selig-Essanay, Inc., are at the head of screen clubs in as many cities of the country.

Those at the head of screen clubs are E. R. Pearson, of Kansas City; C. E. Holah, of Cincinnati; Frank B. Spurrier, of Washington, and C. E. Shurtleff, of Cleveland.

W. C. Brown, Atlanta manager of the V. L. S. E., announces that Wallace Walthall, brother of the noted Henry, has been appointed to a position in the booking department of that exchange.

PENN CONVENTION A SUCCESS

Pertinent Resolutions Adopted and Candidate for National President Selected—New Officers Elected

"A success in every particular and an attendance far exceeding our expectations" was the unanimous opinion of the committee in charge of the Pennsylvania state convention held at Pittsburgh on June 26, 27 and 28. The convention was opened with an address of welcome by Mayor Armstrong to which Ben H. Zerr responded in behalf of the exhibitors. The following resolutions were adopted:

Be it resolved, that we, the Motion Picture Exhibitors' League of Pennsylvania in convention assembled believe complete harmony can best be secured by each branch maintaining its own organization and guarding its own identity in all matters affecting the common welfare of the industry. We believe, moreover, in co-operation between exhibitor and producer.

Be it further resolved, that we recommend the formation in the motion picture industry of a Board of Trade or a Chamber of Commerce, and that we believe that the exhibitors should have equal representation in such organization, and that the exhibitors' representatives in such organization shall be elected by the Motion Picture Exhibitors' League of America.

Be it further resolved, that we record our appreciation of and gratitude for the good work done by the trade papers and the press, which have placed the interest of the industry paramount to that of the individual, and for their untiring championship of the interest of the organized exhibitor.

The question as to the position of the Pennsylvania State League in regard to the choice of national president was decided by the following resolution:

Be it resolved that Fred J. Herrington is unanimously endorsed as a candidate for national president for re-election at the Chicago convention. As we feel that his record of the past year is deserving of the support of all exhibitors for a second term of this office.

Interesting talks were made before the convention by F. H. Richardson and Stephen Bush of New York and Ben J. Sauer of Cleveland. A cabaret and dinner were given in the Fort Pitt Hotel for the entertainment of the guests.

Among the motion picture stars attending were Muriel Ostriche of the World Film Corporation; and Rosemary Theby and R. A. Meyer of the Knickerbocker Film Company.

The election of officers resulted as follows: President, G. W. Sahner, Pittsburgh; vice-president, Frank Stehle, Altoona; secretary, James Delves, Pittsburgh; treasurer, I. W. Shearer, Pittsburgh; delegates to the national convention, William Fritz, Pittsburgh; W. W. Dawson, Gallitzin; Charles Peterson, Tamaqua; G. W. Sahner, Pittsburgh; James E. Smith, Pittsburgh; A. J. Barthell, Pittsburgh; Oliver McKee, Pittsburgh; I. W. Shearer, Pittsburgh, and M. J. Franney, Shenandoah.

Beerbohm Tree Again at Fine Arts

That the Triangle Film Corporation are going to extremes in their efforts to build up business for exhibitors, is confirmed in the statement from the Fine Arts studio, that Sir Herbert Beerbohm Tree, the eminent English star, has signed a contract to appear in a series of screen productions.

Sir Herbert scored a sensational success with his film characterization of "Macbeth," which recently had its premiere at the New York Knickerbocker theater, and later transferred to the Gaiety, where it enjoyed a successful engagement. The celebrated Shakespearian actor and producr is on his way to the Fine Arts studio and will start immediately in a feature production.

Managing Director S. L. Rothapfel, of the Rialto theater, New York, has returned from a flying trip to the west, based primarily upon a visit to Indianapolis to assist in an advisory capacity in the construction of the new Circle theater there.



Pearl White in chapter nineteen of Pathé's "The Iron Claw."



World Picture stars. From the left, Gail Kane, Gerda Holmes, Alice Brady, Kitty Gordon, Muriel Ostriche, Doris Kenyon, and in the circle, Ethel Clayton, soon to appear in "A Woman's Way."

Constellation of World Stars

EQUITABLE RELEASING THROUGH WORLD ON OPEN BOOKING PLAN

WORLD PICTURES under the direction of William A. Brady can lay claim to a host of attractive personalities.

Alice Brady, whose portrait adorns the front page of this issue of MOTOGRAPHY, has appeared in many features, principal of which are "As Ye Sow," "The Rack," "Then I'll Come Back to You," "Tangled Fates," and "La Vie De Boheme," and will soon be seen in "Miss Petticoats."

Kitty Gordon has appeared in "As in a Looking Glass," "Her Maternal Right," and "The Crucial Test," and is next to be seen as one of the famous vampires of biblical times.

Doris Kenyon came into prominence in "The Pawn of Fate," with George Beban, and then went to Cuba under Director Chautard and played a small part in "The Feast of Life." Her work in that picture stood out in so great a contrast to the other players that she was immediately cast to star in a forthcoming production.

Clara Whipple became a featured player in "The Reaper," in which John Mason played. She is now working in "The Heart of a Hero," in support of Robert Warwick.

Gerda Holmes, recently seen in "Her Great Hour," "The Chain Invisible," and now working in "Husband and Wife," an all-star cast production, is a permanent World player.

Molly King specializes in mountain types and has been seen to advantage in "A Woman's Power" and "Fate's Boomerang."

Gail Kane will soon be seen playing opposite Robert Warwick in "The Heart of a Hero."

Ethel Clayton is one of World's dependable stars. Her forthcoming big features are "A Woman's Way" and "Husband and Wife."

June Elvidge graduated from the stage, as did many others, and will soon be seen in features similar to "The Hand of Peril" and "The Closed Road."

Muriel Ostriche is daily becoming more and more a universal favorite. Her next picture will be with Carlyle Blackwell in "Sally in Our Alley."

Frances Nelson, first featured in "Love's Crucible," is soon to be seen in "What Happened at 22." She was also seen to advantage in "Human Driftwood."

Clara Kimball Young will soon be seen in "The Story of Susan" and "Dark Silence."

In addition to the feminine personalities, there are male stars galore.

Since the discontinuance of active production, the entire output of the Equitable Motion Pictures Corporation, releasing through the World Film, is now, and has been for the past two months, available to exhibitors on the open booking plan. The productions in this policy includes Clara Kimball Young and Wilton Lackaye in "Trilby," Helen Ware in "The Price," Katherine Osterman in "Divorced," Thomas A. Wise in "Blue Grass," Muriel Ostriche in "A Daughter of the Sea" and "A Circus Romance," William Courtenay in "Sealed Lips," Frank Sheridan and Arthur Ashley in "The Struggle," Bruce McRae and Gerda Holmes in

More Worldly beauties. Clara Whipple, Frances Nelson, Clara Kimball Young, June Elvidge, Mollie King.



"The Chain Invisible," and Katharine Kaelred in "Idols." In addition to these are twenty others which were made from August, 1915, to May of this year.

William A. Brady's ambition is to put into his screen productions the same infinite care for details which has characterized his stage plays.

For the story of "Nathan Hale," Mr. Brady, through influential friends, secured the consent of the directors of the Boston Museum to allow Chautard to use the old prints, relics, preserved uniforms, and costumes of revolutionary times, as patterns for his property and wardrobe departments.

The historic landmarks of Concord, Lexington and Marblehead, Mass., were utilized and Boston Common was turned over to the organization each morning for a week.

For "Miss Petticoats," an old whaler, the Charles W. Morgan, was engaged by World Film and with its crew of twenty-five men of every imaginable nationality, it was taken forty miles to sea and there for an entire week scenes incidental to the picture were cameraed.

In "Sally in Our Alley," the production which was delayed six days in order that a few alleys and streets of lower New York could be used and the artificiality of studio duplicates done away with.

If the aspirations of Mr. Brady are realized, artificiality will disappear in all World pictures and the real material, which should characterize screen plays, will eventually take the place of crude studio sets.

To Stimulate Recruiting by Films

In an effort to stimulate recruiting a committee of representatives of motion picture companies consisting of Jack Cohn, Universal; Pell Mitchell, Mutual; Jack Wheeler, Selig; H. N. McKean, International; and Erie Mayell, Pathe; called on Secretary of War Baker and Secretary of Navy Daniels and offered to throw open the film news weekly service for the distribution of army and navy pictures. They offered to send a man to Vera Cruz to take naval pictures and to send a special motor car with two film photographers into Mexico to take pictures of the American army in action.

Secretary Daniels promptly agreed to the suggestion and Secretary Baker was very much pleased with the offer and submitted the proposition to General Funston at San Antonio for consideration.

The committee ordered W. S. Cline, of the Pathe forces, to leave Washington at once for Galveston to go on a naval vessel to Vera Cruz, and have a special motor car with two men and a mechanician waiting at El Paso to go into Mexico as soon as the War Department gives its consent. The pictures to be taken will be equally distributed among the five film concerns named and will be exhibited in all parts of the country as a feature of their weekly news films.

G. E. Jenks, formerly a member of the Universal's western scenario staff, has joined the Signal Film Company forces.

Following in line with the rapidly increasing procession, B. S. Moss, the motion picture producer and showman, has issued an order that all employers responding to the call of the colors will suffer no diminution of pay throughout the period of their absence and that their positions will await their return.

CREATING KEYSTONE COMEDIES

Hampton Del Ruth Describes His Method of Writing Synopses, Procuring Continuity and Directing and Cutting Films

Hampton Del Ruth, managing editor and assistant manager of production of the Keystone Film Company, expresses his regret that this company cannot buy more material from free lance writers, and describes the system whereby Keystone comedies are created in an effort to explain their inability to obtain the material they require from the outside writer.



Hampton Del Ruth.

Mr. Del Ruth says that as a rule the idea or basic plot comes to him in the form of an incident or is suggested by something he has just seen. He sends for two members of his staff of writers and both are given his idea in a few words and are told to work out the plot separately as best suits their fancy.

Two or three days later these men each read to Mr. Del Ruth their synopsis of the plot. Then the mind of the master begins to suggest, change and readjust the story. At this point a shorthand man is called in and reports the words of the managing editor as he reviews the plots with the writers. After going over the details with Mack Sennett, Mr. Del Ruth then selects the cast.

The synopsis is typed; the director who is to have the story, his assistant and the cast are called together. They are simply the audience, however, while Mr. Del Ruth rehearses the story and the stenographer makes more minute notes.

The director then takes the synopsis and goes over it alone with his company and then Mr. Del Ruth and Mack Sennett are called in to review the rehearsal. Again the stenographer takes down the thoughts suggested and notes are made for the continuity, and the director is instructed to follow the suggestions.

MOTOGRAPHY, desiring to be of all possible assistance to exhibitors visiting Chicago, will be glad to make arrangements for hotel reservations. Exhibitors desiring reservations will kindly name the price they desire to pay for hotel accommodations and name the hotel preferred. Visiting exhibitors may have their mail and telegrams addressed in care of MOTOGRAPHY. Every effort will be made to make delivery of these letters and telegrams from MOTOGRAPHY'S booth at the Coliseum.



Gleamers big and little among the Fox folk. On the left, is the dignified Miss Kittens Reichert; next is June Caprice in a sepia study; in the center is Bill Farnum, now dominating screens the country over in "The Man from Bitter Roots"; Theda Bara's interesting profile comes next; then Bertha Kalich in "Ambition."

Fox Annexes New Gleamers

VALKYRIEN AND SUTHERLAND ADDED TO PLAYERS—OTHER INFORMATION

WILLIAM FARNUM, strong man of the screen, has done with his Herculean portrayals and will soon be in work in more elite and less burly parts.

Motion picture lovers will say good bye to the Farnum with the black shirt and pick and shovel in the gold diggings. They will greet the new Farnum of the cane, the top hat and the full dress suit. The star's change from the California to the New Jersey studios will be made within a short time.

Mr. Farnum's name has come to be synonymous with manliness and virility in the picture fan's vocabulary. Throughout his long service the noted actor has had roles which called for the strongest as well as the best that was in him. He worked hard, steadily and conscientiously.

Valkyrien, the Danish picture queen, is now a Fox star. At the head of her own company she has left for Maine and is working on her first Fox production, a great drama of the sea, the title of which is being kept a secret.

Victor Sutherland is one of the latest additions to the William Fox dramatic forces. Mr. Sutherland will have the lead in the new Virginia Pearson picture now being screened at the Fort Lee studios. He has been acting for more than five years, on the stage and before the camera.

Within a fortnight motion picture fans will witness a contrast in debuts in a single picture which is probably unique in the annals of filmdom. Two premieres will be made—one at eighteen, the other at eighty.

One who will have her premiere is June Caprice, the winsome eighteen-year-old Fox discovery, who will have her boy in screenland full-famed from the beginning.

The other debutante is Miss Sara Alexander, who was playing with dolls when Andrew Jackson sat in the White House. Miss Alexander has the character role of Aunt Susan in the picture, and she is the oldest actress in the world who ever registered for the screen. Lisle Leigh, her niece, also has a part in "Caprice of the Mountains."

More than one snake-skin belt is in the process of evolution as a result of the trip of the Fox Company's delegation to the little southern village where the pictures of "A Tortured Heart" were made. One rattler forty-three inches long came dangerously near leaving Director William S. Davis, who was in charge of screening the photoplay, with a permanent memento of the visit to the Southland.

One scene demanded that Stuart Holmes, in the person of a heartless gambler whom a posse was seeking, jump into a stream known throughout half the commonwealth of Georgia for the superabundance and general prevalence of high ground moccasins.

Mr. Holmes, like all finished villains, never lets his countenance betray his thoughts, and into the pond he went. And Stuart Holmes says he is still searching for the cameraman who emitted the shrill scream while he was splashing around in the snake-infested waters.

Violet Debiccari, age twelve, is now with the William Fox company under the direction of James B. Vincent. Miss Debiccari is a god-child of Madame Sembrich's.

Annie Lee Lowry will make her debut in moving pictures in the next June Caprice film. She will have an extremely important part, as the story of the picture will center completely around Miss Lowry. Her role, in fact, will be next only to those of Miss Caprice and Mr. Hilliard. Annie Lee Lowry is three months old.

Reel Fellows in Jolly Outing

On July first the Reel Fellows Club of Chicago enjoyed a jolly afternoon and evening outing at Cedar Lake, Indiana. A dozen automobiles took the three score or more guests on the pleasant trip, with a fine chicken dinner ready at the end of the forty-mile jaunt.

The Essanay, Emerald and Universal companies were represented from among its actors and among the other guests were R. R. Nehls, American, president of the Reel Fellows Club; Charles Ziebarth, superintendent of the Chicago American plant; M. G. Watkins, Emerald, secretary of the club; Harry Weiss, World, and Frederick W. Wild, of Wuertsner Brothers and Son, Chicago.

The club is planning a week-end party to be held at Cedar Lake some time in August. The Reel Fellows held a special pre-convention meeting last week at which boosts for the big Chicago show were concocted.

"A Tin Soldier," a famous comedy of Charles Hoyt, is being produced in two acts by Essanay.

JULY PARAMOUNT PICTURES

Mae Murray, Hazel Dawn and Owen Moore Appear in Two Five-Reel Features, Also Three Single-Reel Subjects

Paramount Pictures scheduled for release during the week of July 17 include two five-reel subjects, "The Dream Girl," a Lasky production in which Mae Murray will be featured, released on July 17, and "Under



"Imperial Berlin," from Paramount Burton Holmes travel pictures.

Cover," from the Famous Players Studio, starring Hazel Dawn and Owen Moore, ready July 20. The three single reels of travel, romance and the "magazine on the screen" show the Paramount-Burton Holmes Travel-Picture "Down the Danube to Vienna," a continuation of the trip through Europe before the war; the Paramount-Bray animated cartoon, "Colonel Heeza Liar's Courtship"; and the Paramount Pictographs giving a treatise on "Ice"; glimpses of men in public life addressing large audiences in "Oratory," the business feature "System"; "Better Babies," "Ant vs. Man," and "Juggling" in Hugo Munsterberg's series, "Testing Your Mind."

A. B. Reed has joined the ranks of the artists who are contributing to the Paramount-Bray animated cartoons with his frontier comedy, "The Wild and Woolly West."

Emery Downs, manager of the Atlas Amusement Company and the Knickerbocker Theater, Cleveland, Ohio, sent a most interesting letter to H. I. Day, editor of *Paramount Progress,* on the subject of handling crowds in the theater. Mr. Downs says that in the first place the crowds should be handled before they arrive by explicit information being given on both the slides and the program as to just the minute the feature will start at each show. In seating patrons the ushers should see that no single seats are left between two parties who do not happen to be together. An usher standing in front of the theater should announce when the house is filled for the first show that there are no seats left for that performance but the next show will start at a stated time with seats for all. Also the ushers should be instructed in the manner in which they handle the crowd to keep them all in a good humor and emphasize the courtesy of the house.

"Don't Cheat Yourself," in the Paramount Pictographs, shows how the shopkeeper is not guilty more than once in a thousand times of giving short weight or short change, but the public cheats itself by careless buying and neglect to count change. This picture also shows the numerous tricks of huckster thieves for which the police are always on their guard —the dented tin can, the false bottom berry box, foot springs which hold down the weight side of scales, and the quarter which adds to weights with the aid of a piece of gum.

H. I. Day, editor of *Paramount Progress,* deplores the fact that so few motion picture theaters issue newspaper-style house organs. He claims that this is the style most pleasing to the patrons and there are not more than a dozen in existence. Mr. Day suggests that *Paramount Progress* is in a position where it can be of service to any exhibitor who desires to start such a publication, as the editors of this magazine have had practical newspaper experience which will be of value to any one desiring advice.

Page Peters Drowned

The New York office of the Morosco-Pallas organizations has just received the sad news from its headquarters in Los Angeles of the death of Page Peters, the popular screen actor, who has been appearing in important juvenile leads under these brands for some time past.

Accompanied by a party of friends, Peters motored down to Hermosa Beach from Los Angeles for a day's outing. While in bathing the player swam out beyond the rest of his friends and was not missed until some time later, when a search was started and his body was found.

Six feet in height and of striking dark complexion, Mr. Peters was one of the most handsome men in motion pictures, as well as one of the best liked actors, both in and out of the profession.

Lenore Ulrich, who just recently closed a big season on Broadway in Belasco's play, "The Heart of Wetona," is now engaged at the Pallas Pictures studios in Los Angeles on her latest photoplay vehicle for the Paramount program, "The Intrigue." The subject is being staged under the direction of Frank Lloyd and presents a timely drama by Julian Crawford Ivers. The supporting cast will offer several new faces under the Pallas Pictures trademark, including Cecil Van Anker, Florence Vidor and Paul Weigel, together with the two Pallas favorites, Herbert Standing and Howard Davies.

Director Joseph LeBrandt of Universal is producing his own film play, "When the Light Came," in one reel. The leads are played by Paul Byron as a hunchback and Neva Gerber as a blind girl.



Heart Strings are thrummed by American's "What Happened at 22?"

Two Features a Month for Pathe

ASTRA WILL CONTRIBUTE TO GOLD ROOSTER PROGRAM

WITH a number of the film companies forced to cut their activities, Pathe comes into the limelight with a statement issued by J. A. Berst, vice-president and general manager, to the effect that Pathe will increase its productions. Although no definite announcement has been made it is reported that beginning in August or September this company will release two features a month instead of one on its Gold Rooster Program. The five million dollar serial program will provide an unbroken chain of two continued photoplays, in addition to the Lonesome Luke comedies, Goldberg cartoons, Pathe news, Heinie and Louie comedies, colored scenics and educational subjects.

Pathe is getting its features on the open market policy. Among the independent producing companies which will contribute to the Gold Rooster program is the Astra Film Corporation, recently organized by Louis Gasnier and his associates Edward Jose, George Fitzmaurice, Donald McKenzie, George B. Seitz, Ouida Bergere and Anthony P. Kelly.

Among the artists who will appear in the Astra productions are Pearl White, William Courtney, Grace Darmond, Mary Nash, Ralph Kellard, Leon Barre, Jane Gray and Macey Harlan.

The next Gold Rooster will be "The Shadow of Her Past" featuring Lina Cavalieri, to be released July 17. "A Woman's Fight," produced by Blache and featuring Geraldine O'Brien will go to the public on August 14.

In addition to the Fitzmaurice productions the list of features for the fall includes "The Test," from A. H. Woods' success, "The Light That Failed," Rudyard Kipling's story, featuring Robert Edeson, and two other Woods' productions.

Mr. Jose's first contribution to the Astra offering will be a five-reel feature with Pearl White. Donald McKenzie is working on a serial for release in the fall under the title of "The Shielding Shadow," in which Miss Darmond, Mr. Kellard and Mr. Barre head the cast.

The Balboa Company will also have an important place on Pathe's program. Arrangements have been completed for a series of feature productions with "Little Mary Sunshine," the youngest leading lady. Work has already been started on these productions under the direction of W. A. Douglas of the Pathe force, who is also looking after the production of "The Grip of Evil," Pathe's newest continued photoplay scheduled for release July 17.







A triple look at Jackie Saunders, former artists' model, now of Pathe and Balboa.

The Pathe program for July 10 presents the final episode of "The Iron Claw," "The Triumph of the Laughing Mask." "A Trial of Souls," the latest chapter of the "Who's Guilty?" series, will be released this same week. The Lonesome Luke comedy is entitled "Luke Rides Rough Shod." "The Bang Miu Gold Mines" and "Some Ports in Catalonia" make up the industrial and scenic reel and the Pathe News No. 66 of July 12 and No. 57 of July 15 complete the program.

The leading characters in "The Grip of Evil," Pathe's new masterplot in fourteen chapters will be Jackie Saunders and Roland Bottomley. Miss Saunders was an artist's model and has posed for many drawings of Harrison Fisher, Howard Chandler Christy and Clarence Underwood. When she decided to go into pictures she joined the Balboa Company, where her success led to her being chosen as the lead in the new serial. Roland Bottomley is an Englishman, who despite his youth has gained remarkable prominence on the stage. In "The Grip of Evil" Bottomley in the same role throughout is seeking the answer to humanity's problem while Miss Saunders in different parts runs the gamut of human emotions with a new gown to fit every mood.

The opinions of some of the nation's most prominent men on the question "Is humanity in the grip of evil?" will be given to motion picture audiences through leaders in the first episode of "The Grip of Evil." In each case there will be a local news value which is sure to interest both the exhibitors and the newspapers. This serial will afford the exhibitors an opportunity to stimulate interest on the part of their audiences by means of unique advertising, guessing contests and so forth.

J. A. Berst, vice-president and general manager of Pathe, was granted a conference with the Hon. Dudley M. Hughes, chairman of the House Committee on Education with reference to the bill for federal censorship. Mr. Hughes showed great willingness to cooperate with every branch of the moving picture industry in making the bill the best possible and as a result of the conference was willing to take up several amendments to the bill embodying certain

important changes which Mr. Berst had suggested. Mr. Berst is a strong advocate of federal censorship as a means of eliminating all local supervision of the films. In discussing the subject of local censorship he gave as an excellent example of its folly the town of McMinnville, Oregon, a town of 2,500 inhabitants, in which there is a regularly appointed board of censors.

A new function of the films was demonstrated recently in the restoring of a soldier, long reported missing, to his family and friends. After the battle of Loos an English infantryman's name was posted in the "missing" list, and his family mourned him as dead, especially as many months rolled by and no word was received from him. One of his friends, however, conceived the idea of watching the Pathe Gazette, the English sister of the Pathe News, to try and find some trace of the lost soldier, and haunted the theaters where the Gazette was shown. His search was finally rewarded when he discovered his friend among the convalescent soldiers. He arranged for a private showing of the film to make sure he was not mistaken in his identity of the wounded soldier and then went to the hospital at Hoylake, Cheshire, where the picture had been taken and found the soldier who had been wounded in the head and consequently lost all memory of his name or past life.

Rube Goldberg, the artist whose animated cartoons in Pathe pictures have achieved great popularity, has recently announced his engagement to Miss Irma Seeman, a New York society girl. No date has yet been set for the wedding.

WORKING ON SIX TRIANGLES

Louise Glaum, Dorothy Dalton, William Desmond, William S. Hart, Bessie Barriscale, Frank Keneen and Enid Markey Stars

With the return of Raymond B. West, the senior subordinate director of the Thomas H. Ince staff, from his vacation spent in Honolulu, the roster of Ince directors is raised to six. The others actively engaged in making Triangle productions are Charles Giblyn, who is working on "Somewhere in France," the last story of the late Richard Harding Davis, in which Louise Glaum is being starred. Walter Edwards is supervising Dorothy Dalton and William Desmond in Lanier Bartlett's desert-island story; William S. Hart, who is star as well as director in Monte Katterjohn's Mexican border drama, being produced partially at Inceville and partially on the desert south of El Centri, California; and Charles Miller, now filming the current Bessie Barriscale vehicle, an Irish comedy-drama by C. Gardner Sullivan.

Olga Printzlau is a recent addition to the scenario staff and her services will be devoted exclusively to the writing of Triangle Kay-Bee plays. Miss Printzlau is well-known as a writer of screen-dramas and was lately affiliated with the Universal Company.

George Elwell, the boy actor whose work in the Triangle plays, particularly "The Raiders," won him instant recognition, left the studio to enlist in the California militia and has departed with his regiment to the Mexican border.

A baby burro weighing only fifty pounds is the latest addition to the Triangle players. The animal is being filmed by Director Reginald Barker for the current Triangle Kay-Bee play in which Frank Keenan is appearing as star. Enid Markey, who is playing Keenan's daughter in the story, is particularly fond of the new pet.

Joseph J. Dowling and Will H. Bray, character actors of the Ince Triangle forces, recently demonstrated the art of make-up and facial expression to 15,000 Knights Templar at the "Midsummer Movie Carnival" held in the Los Angeles amphitheater. Dowling represented President Wilson while Bray resembled Justice Charles E. Hughes.

Facilities for making of Triangle Kay-Bee plays were augmented by the addition of $15,000 worth of Cooper-Hewitt lights at the Culver City studios. The lamps are now being assembled and will be ready for use within a week. They are to be employed to furnish artificial light for night work at the plant, and on dark days.

"Civilizations" Producer Talks

Thomas H. Ince's "Civilization" will undoubtedly run on in Chicago until well into the autumn. Negotiations to this end are already under way with another theater than Geo. M. Cohan's Grand Opera House, where the season of dramatic productions begins about the first of September. It had not been anticipated that "Civilization" would outlast the intervening period, but the extent of its success has sent the management scurrying for quarters in which to let it remain indefinitely following its present tenancy of the Grand. A similar condition exists in New York at the Criterion, where the picture is on view, but must move soon.

Mr. Ince, who came to Chicago for the opening, returned to New York on Wednesday, but will come back for the impending convention, going on from here to his studios in California.

The successful producer of "Civilization" does not believe all the opportunities in the motion picture field have been exhausted. "Anyone who keeps his eyes open and his energies alert," said the earnest young magnate of Inceville and Culver City, "will have as good a chance now as at any time since the manufacture of moving pictures began. I do not claim any special heaven-born prescience, but it did not take me very long at the outset to see that the picture makers had fallen into a rut and needed a fresh start. This was the first fruit of keeping my eyes open.

"It had occurred to me that too much acting did not produce the best effects—that the closer we got to nature the better our picture. This was my corner stone, and I have been building upon it ever since. Precisely as a fake Indian is an inferior subject to a real Indian, so a canvas warship is ineffective as compared with a real war ship, and a tin cannon is a joke alongside a genuine field piece or naval gun. Following this line we have had a gradual elimination of artificial scenes and articles of all sorts, and the motion pictures have profited vastly.

"In making 'Civilization' it was essential to picture a battle on the sea, and we enlisted the interest and finally the consent of the United States Navy Department to our proposition that a flotilla of American ships of war participate in this episode and actually sink two vessels which we were to supply. These vessels were to be real, but of course supplied with false armor, steel masts and other appurtenances of war upon the ocean."

Director Dave Smith of Vitagraph has begun another of his lively three-reel comedies. This one has "Sunshine" Mary Anderson, who recently made a hit in "Miss Adventure," as the leading character.

"Fall of a Nation" in Big Demand

DIXON ANSWERS CRITICISMS OF BRYAN CARICATURE

EDWARD V. GIROUX, general manager of the National Drama Corporation, in contradiction to the regular custom, is not seeking a market for "The Fall of a Nation," but is endeavoring to keep the insistent demands for the war-drama from swamping him. Following Thomas Dixon's announcement that because of the Mexican crisis he had determined to make this feature available at once to all sections of the country everyone sought territorial rights and booking privileges at once. Small groups of states have already been disposed of and several applicants for larger territories are being investigated as to their reliability and qualifications to promote the spectacle on the high plane demanded. In the territory which Mr. Dixon has retained for touring purposes all applications for bookings are being filed in order of receipt and if possible will be handled in this way when the routes are laid out. From a dozen to twenty-five exhibitors a day have requested first run in the New York district, but Mr. Dixon has not definitely decided regarding this territory.

Beside the New York showing a second production was started in Los Angeles on June 19, another at Chicago on July 3, and a July engagement is promised for San Francisco. It is predicted that by Labor Day "The Fall of a Nation" will be available in all parts of the United States.

The second month of this spectacle at the Liberty theater started on July 4. Summer prices have a marked effect on the public and plans were made to entertain two capacity audiences on the Fourth.

The possibilities of making the interpretation of a photodrama through the medium of music a practical success was demonstrated at the Liberty theater, when several members of the Institution for the Blind attended a showing of "The Fall of a Nation," and proved that with a few explanatory words and music properly synchronized and sufficiently atmospheric as was the score prepared by Victor Herbert, the blind man can visualize by his ear. As a mark of his appreciation of this unexpected commendation Mr. Dixon arranged to have small groups of seats set aside for the blind from time to time during the engagement.

Thomas Dixon has come to the front in answer to the criticisms of his caricature of ex-Secretary William J. Bryan under the name of Hon. Plato Barker in "The Fall of a Nation," with the statement: "It appears to me the film is always singled out for condemnation in respect of matters that do not start even a ripple when presented on the legitimate stage or in the funny columns of the papers. Is the public aware that Mr. Bryan is being caricatured in almost every summer show or revue in the country? Every newspaper cartoonist is privileged to make fun of public characters. Yet when a film author does the same thing hands are held up in horror and 'breaches of decency and national respect' are talked of.

"I attacked Mr. Bryan as a public man and as an opponent of the policies of President Wilson which his actions as secretary and his subsequent resignation at an inopportune moment impeded. I am a firm supporter of Mr. Wilson and his international and domestic policies. I have nothing whatever against Mr. Bryan personally, but claim the right to make legitimate sport of his mistakes which might have cost America dear. Every development of the international situation proves anew from day to day that the professed friend of unpreparedness is the most dangerous enemy to American liberty."

Five-Reels of Vitagraph-General

Vitagraph will release five thousand feet of film on the General Film program for the week of July 10. These will be made up of a three part Broadway Star Feature and two one-reel comedies.

"Waters of Lethe" is the feature, produced in the western studio. Mary Anderson is the star, William Wolbert, the director, and Mrs. Owen Bronson, the author. Jack Mower, Corrine Griffith, Carl Von Schiller and Otto Lederer appear in the cast.

"Wrong Beds" is a comedy of errors in which William Dangman takes the leading role. George O'Donnell, Lucille Crane, Harry Mayo and Florence Natol add to the laughs in this picture which was written by James A. Stiles and produced by Frank Currier.

In the other one-reel comedy, "The Man From Egypt," Hughie Mack has many thrilling adventures. The assisting funmakers include Jewell Hunt, John Flatow, Kate Price and William Shea. The story is a colaboration of G. Graham Baker and Lawrence Semon, and Mr. Semon also directed the action.

Signal Starts on New Railroad Film

Director General J. P. McGowan of the Signal studios is happy in the acquisition of a superior director general in the person of his mother, who has just arrived in Los Angeles from Sydney, Australia. Mrs. McGowan had not seen her son for fifteen years and the reunion was a most delightful one.

The Signal Film Company has completed its production "Judith of the Cumberlands," and will begin immediately upon the final scenes of "The Diamond Runners," work upon which was stopped as soon as the company returned from Honolulu and discovered that "Judith of the Cumberlands" was scheduled for release ahead of this film.

The next production of the company will be a five-reel picturization of the novel by Vaughan Kester, "The Manager of the B and A." Helen Holmes and J. P. McGowan are at work on the preparation of the scenario and the cast will be practically the same as in the Signal-Mutual features. Helen Holmes will appear in the stellar role with a supporting cast including J. P. McGowan, Leo D. Maloney, Paul C. Hurst, Thomas G. Lingham and William Brunton.

Jean Perkins, a Signal stock player, has been engaged to make a series of high and fancy dives each Sunday for an extended period at Hollenbeck Park, one of the Los Angeles resorts.

Director General McGowan has begun negotiations with several western railroads for the purchase of rolling stock to be added to the equipment used in the railroad films.

LEARN TO SWIM ON DRY LAND

Annette Kellerman Will Teach Everyone to Swim This Summer in a Series of Lessons Published in Hundreds of Newspapers

"In 'A Daughter of the Gods' I will be seen performing many extremely dangerous feats in the water," says Annette Kellerman. "I have taught a hundred mermaids who appear with me in many scenes of the picture to do with ease things they never dreamed of attempting before, though they were already splendid swimmers when they came to work with me in Mr. Fox's picture. These feats of modern mermaids are always followed with great interest by the public, for they bring fresh evidence of the splendid influence which the growing popularity of swimming is exerting upon the feminine sex.

"Girls now receive practically from childhood the same athletic training that is given to boys. They are encouraged to take part in all sorts of outdoor sports and thanks to a constantly improving course of physical education in our splendid American schools they now grow up strong, healthy and vigorous.

"It has occurred to me," continued the noted star, "that thousands of boys and girls, and men and women as well, when they see these feats will have a desire to attempt them. My natural inquiry is: Why should they merely attempt them? Why should I not teach them to actually do them?

"Perhaps you do not know that swimming lessons can be taught on dry land. I have taught hundreds of pupils to swim in parks and miles away from the water and then seen them make trips to the water and swim from the very outset.

"I am going to teach all who wish to know by lessons through newspapers in hundreds of cities and then personally drop into many of these cities and see how my classes prove their ability to take instruction from a distance.

"Thousands of parents and hundreds of swimming teachers have done one great wrong in trying to teach children to swim. The old-fashioned method, still practiced by the unthinking, of teaching children to swim by throwing them into deep water with the idea that they will learn to swim is cruel, tremendously dangerous and utterly futile. Mankind, without special instruction or individual practice, is not amphibious. Man learns swimming easily, but instruction is vitally necessary."



One of the elaborate harem scenes in "A Daughter of the Gods."

Florence Deshon Leaves Spoken Drama

The greater part of Florence Deshon's stage career has been before the footlights, rather than upon the screen, but since her first picture with the Famous Players Company, an engagement with the Fox Company in the West Indies, and her present contract with the Frohman Amusement Corporation have temporarily taken her from the spoken drama entirely.



Florence Deshon and C. Aubrey Smith in Frohman's cinema translation of Locke's great novel "Jaffery."

It would have been easy to prophesy Miss Deshon's adaptability to screen work for she some time ago proved herself the possessor in drama of a remarkable quality hitherto limited to pictures.

Screens show many stars in different places at once but few actresses can accomplish that feat in person.

Yet this is just what Florence Deshon did, during a season in Chicago. Her part in the spectacular drama, "Life," ended with the second act, and by the rise of the curtain upon the last act of "Too Many Cooks" she was in the other theater, made up and ready to step on the stage as an entirely different character.

Miss Deshon's present engagement with the Frohman Company is in "Jaffery," which promises to be a powerful picture version of William J. Locke's most popular novel.

Milwaukee Exhibitors Protest

At a recent meeting of the license committee of the common council of Milwaukee a request was made on part of some society wishing the appropriation of a certain sum of money with which to build municipal theaters in the city of Milwaukee. This is entirely against the wishes and interest of Milwaukee theater owners who in a body went to this committee to protest against any such move. They succeeded in having the matter laid over for four weeks and hope by that time to have it entirely done away with.

The last monthly meeting of the Milwaukee exhibitors took place July 7. Preparations were made for the big preparedness parade which will be held July 15. As quite a number of exhibitors are going to be in Chicago during that time the work will be left to those who remain at home. Exhibitors are going to co-operate with the exchanges and operators, also those connected with the trade in order to have as big a turnout as possible in the parade. All theaters will be closed from 2:00 P. M. to 4:00 P. M. to give everybody connected with the trade a chance to take part in this big public affair.

Current Releases Reviewed

"Dust"

Five-Reel American Mutual Masterpicture Released July 10. Reviewed by Genevieve Harris

THE combination of the talents of Edward Sloman, director, Julian Lamothe, author, Franklyn Ritchie and Winnifred Greenwood, players, is proving a remarkably good one. This latest production has some extraordinary features and is in general very much worth while.

It is a sociological drama, with a serious purpose, and it



Kenyon tears away the badge of "Humanity" which Marion is unworthy of wearing.

presents its points with much effectiveness. One of its best features is that its arguments are all given as the beliefs of the young author-hero, Kenyon, not as a lesson the play sets out to teach. For instance, there is a symbolic insert at the beginning in which the laboring class is shown coining their lives into money for their employers. Any objection to this is silenced when this is shown as a vision of the young sociologist and author and as anyone knows, this vision is a common one of reformers.

Franklyn Ritchie is especially good at depicting this sort of role, of the serious, enthusiastic young man of high ideals. As Kenyon, he is an author with plans for the betterment of humanity, especially the submerged tenth. In his explorations, he finds that the worst working conditions in the city exist in a factory owned by John Moore, to whose daughter Marion he is engaged. Winnifred Greenwood presents Marion most skilfully. She shows her as a young woman of character and decision, but blinded and spoiled by a training which takes little account of the seamy side of life.

An unusual feature of the play is its clever avoidance of sentimentality. For instance, to counteract a rather lofty, although characteristic, speech of the reformer, there is Marion's mocking laughter. And at the death of Mina, the little factory girl, there is a fine touch of irony in the fact that the mother's chief grief seems to be that there will be no one to pay for the piano, the piano which was a contributory cause of Mina's death, since she had overworked in an attempt to meet the installment dues. It is this sort of unexpected twist, this impartiality, which lifts the drama far above the average.

The crowning touch of irony of course is the scene in which Marion deserts her post of duty and allows Mina, an employee of her father's factory, to die, while she herself goes to an entertainment where she enacts the role of "Humanity" in a pageant for the benefit of the Belgians! For Kenyon, unable by words to gain Marion's interest in his work, and thus influence her father, takes the girl to visit Mina, recently injured in a factory accident. Marion, who is on her way to the entertainment for the Belgians, is impatient at the delay. They find Mina unconscious from the effects of an opiate given by her ignorant mother. Kenyon, alarmed at the girl's danger, orders Marion to keep her awake until he returns. Marion follows instructions for a while, then yields to the tempetation to run away to the entertainment. When Kenyon and the doctor arrive, the girl is alone, dead.

Wild with anger, Kenyon goes to the entertainment, where he denounces the hypocritical society folk, tears the badge of "Humanity" from Marion's costume and forces her to return with him to Mina's home. But instead of a usual repentance scene, events turn so that Marion has another chance to laugh at Kenyon's theories.

After this there is a break in the play and the action drags for a little while, as reform bills are enacted by the state legislature, etcetera. But a very sensational and effective scene ends the drama, when Marion's father, inspecting his factory in an attempt to find ways of evading the new laws, is caught in the fire which breaks out. He and many employes are killed, while Marion, waiting for him outside, is a witness of the terrible disaster. This experience, with a realization of what death means, brings a change in the girl's attitude. Much of her inheritance she secretly devotes to good works, and when she is discovered in this by Kenyon, the two are reconciled.

The featured players have a good supporting cast. Nell Franzen plays the role of Mina with sincerity and skill, while Louise Lester is very good as her mother. William Marshall as a young inventor and Harry Von Meyer as Marion's father are also good.

"Quicksands of Deceit"

Three-Reel "Flying A" Drama Released July 13. Reviewed by Genevieve Harris

THIS story concerns a bad little rich girl and a good little poor girl. At least one girl was rich enough to be sent to boarding school, while the other was an orphan. Vivian Rich again plays a "ragged" role, as the runaway orphan, Ida, while Queenie Rosson, sister of Helene, as the other girl, Eleanor, shows that she has her share of the family histrionic ability. George Periolat appears as John Hardy, a farmer, father of Eleanor and foster father of Ida. The skill of this actor at make-up has been commented upon often, but his disguise in this drama is the densest recently seen. There is little chance of his being recognized. And for a change he is not a villain.

The plot of the drama has a number of melodramatic, time-worn situations, not very convincing, but redeemed by some bits of good acting, and by photography and setting generally good. There is an appeal to the sympathy, and the interest of the spectator is held through the various complications. But in general the play's appeal is limited to the patrons of the lower class house.

Ida Allen, an orphan, who has run away from the Home, is adopted by John Hardy. Eleanor, his daughter, has promised to marry Hugh Conway (Alfred Vosburgh), a young neigh-



Ida and her foster father become great chums.

bor. But instead she elopes with a man from the city while her father believes she is at boarding school. Ida, who knows the truth, is sworn to secrecy. The man deserts Eleanor before her baby is born, and the girl sends for Ida. Eleanor dies, and Ida

takes the baby and goes away, letting her benefactor believe that she has deserted her home. Later, the truth becomes known and Hugh begins a search for Ida. She and the baby are found and brought home. Hugh and Ida are married, while the little grandson consoles Hardy somewhat for the loss of his daughter.

The devotion of the adopted girl to her foster sister is a theme which might have been used to better effect, but in this drama it is obscured by a number of improbabilities.

"The Iron Claw"

Nineteenth Episode of the Pathe Serial. Reviewed by George W. Graves

A HUGE boulder which opens and closes by means of one of those mystifying mechanical arrangements proves of great importance in the nineteenth episode of "The Iron Claw." Margery learns the secret of the cave from a note written by the Mask and when the Claw pursues her she slips into the cave. The Claw insists upon getting into the cave and this time his determination robs him of his liberty. Before his villainous deed is accomplished the detectives arrive and place him under arrest.

Add to this the fact that the Mask reveals his identity to Margery and the importance of the mysterious cave can readily be understood. The end of the chapter finds the spectator still wondering about the Mask. To be surprised is one thing and to be dumbfounded is another. We must confess to being dumbfounded at seeing the Mask remove the disguise from his face for Margery's benefit. If we remember rightly we saw the Laughing Mask do the very same thing under different circumstances only a few chapters back and yet Margery is surprised again as she was then, which only goes to show that there is no accounting for the surprises confronting one, viewing "The Iron Claw" from every possible angle.

"The Decoy"

Mutual Masterpicture Released June 29. Reviewed by Thomas C. Kennedy

THIS melodrama produced by George W. Lederer from the story by Herbert Hall Winslow and released on the Mutual Masterpiece Program centers about a young country girl whose faith in her aunt and her own innocence lead her into the toils of a coterie of New York crooks, but this same honesty brings her out of her troubles.

"The Decoy" has a sufficient number of the popular style of melodramatic situations and enough fast action to make it a good story in spite of its theatrical, unconvincing characters and incidents. The crooks quarrel with themselves and they have a desire to make things troublesome for the girl, so between these things and the hero's sterling qualities there is enough going on at all times to satisfy the demand for action. "The Decoy" contains a quantity of situations without ever becoming subtle and it holds the interest consistently.

Frances Nelson, an actress possessing good looks and ability, is the featured player. Miss Nelson plays the part very well and the part, in turn, gives her opportunities to act. She is Glory, the girl who is forced by poverty to write to her aunt in the city for aid. The aunt is not a very motherly sort of woman.



One of the striking spots in "The Decoy."

Her associates are notorious crooks and she invites Glory to come and live with her because Glory may be of aid in some of their deals.

In one of their schemes Glory helps; but she helps the wrong person. She informs the man they cheat at cards of their wickedness. That night she makes her escape from the house. Glory climbs fire escapes and walks over roofs until she accidentally falls through a skylight and finds herself in the apartment of the man who offered her protection because she exposed the perfidy of his card-playing friends.

The leader of the band does not play fair with the younger man and Glory's aunt, and they decide upon revenge. Bannon lures Glory to his apartment and is attacking her when the revenge-seeking Dix arrives and shoots him. Her friend is charged with the murder, but Glory induces Dix to confess by pretending to be in love with him and convincing him of the fact when she tells her fiance "to fade away." When Dix is disposed of Glory and Danvers marry.

The production is good and the photography satisfactory. Gladden James, Leonore Harris, Robert W. Frazer and Frank Beamish, who is very good in the role of Bannon, complete the cast.

"The Dupe"

Lasky-Paramount Drama With Blanche Sweet. Reviewed by Thomas C. Kennedy

A SOCIETY play by Hector Turnbull is the latest starring vehicle for Blanche Sweet and if it is a play which handicaps the star the high class production characteristic of Lasky offer-



The secretary succumbs to temptation.

ings acts as a balancing element to both. The part given Miss Sweet is much like the others in this play, it is not convincing and no player could be expected to make it real. On her own account Miss Sweet is pleasing as she usually is, and Thomas Meighan plays opposite her in a satisfactory manner.

If either Ethel, the poor girl who becomes the secretary to a society woman and the latter's dupe in an attempt to divorce a worthy but unattractive husband, and Jimmy Regan, the social lion who falls in love with Ethel, were life-like characters it is only reasonable to suppose that Miss Sweet and Mr. Meighan could bring out this quality, but it must be said that they do not. Ernest Joy as the tired-business-man-husband and Veda McEvers as the discontented wife complete the cast.

Regan and Mrs. Strong have a love affair. This is not unusual to Regan for all the ladies in his set have at some time or other attracted Jimmy. He advises Mrs. Strong to engage a secretary. Ethel Hale is the girl employed. She is pretty and simple. Jimmy is immediately taken with her and she, of course, likes him.

Mrs. Strong determines to be free from Strong and married to Jimmy, but the family lawyer tells her that she has no grounds for divorce. First she must prove or have proof of unfaithfulness on the part of her husband. Her opportunity comes when Ethel succumbs to the temptation of appropriating some of her money to purchase an evening gown for the proposed dance. Mrs. Strong promises not to disgrace Ethel if she will take dinner with Mr. Strong. This apparently is evidence enough; but the plan fails. Jimmy is earnestly in love with

Ethel and he saves her from her troubles and in the end announces his forthcoming marriage to the little secretary.

The photography is excellent and so too are the settings. While the play is not convincing and its action is at times quite slow, it must be understood that "The Dupe" is not a dull picture. Spectators wil be interested by the five reels. Neither in placement or wording are the subtitles up to the Lasky standard.

"The Grouch"

Three-Reel Essanay Comedy Drama Released July 22. Reviewed by Genevieve Harris

THIS bright little comedy can be offered any audience with confidence that it will thoroughly delight each member. It contains a number of incidents which are sure to win laughter, but it never approaches slap-stick. The tone of the play is



An attempt to cheer up "the grouch."

gay but not farcical. Its success depends largely on the clever work of Harry Beaumont and Harry Dunkinson in straight comedy roles. Beaumont is a most likeable juvenile and has the qualities which make for popularity. In this sort of a role especially, he is sure to win a large following among the "fans."

Dunkinson has the title role, a business man, Dixon, whose disposition makes him very trying to live with or work for. His wife and daughter, as well as his office force, are half terrified, half amused at his rages. Dunkinson acts this role very well, never overdoing it. Beaumont plays Jimmie Bradley, a young college graduate who gets a position as office manager for Dixon, and undertakes not only to systematize his business but to cure his disposition, a thing Jimmy's father, a doctor, has tried in vain to do. Jimmy undertakes this cure because of his interest in Dixon's daughter, Helen, a role played by Virginia Bowker, a pretty ingenue.

There isn't very much plot to the picture. The cure is affected as much by Jimmy's gaiety as by anything he does, although he improves the business and teaches the boss to play golf. At last, the startling change in his conduct arouses the suspicion of his wife, and she and Helen follow him to the country club. When they find him surrounded by a group of pretty girls, it is their turn to be angry. But Dixon wins forgiveness from his wife, while Jimmy convinces Helen that he deserves her gratitude instead of reproach, and the play ends happily for everyone.

Judging from the delight which audiences show at the presentation of comedies of this sort, they come close to being "what the public wants."

"A Milk White Flag"

Three-Reel Selig Comedy Released July 10. Reviewed by Genevieve Harris

THIS is another comedy adapted from a play by Charles Hoyt and featuring Otis Harlan. In some respects it resembles the previous productions of this combination of talents, but it is more entirely farcical than those, which means that it has almost no plot or character drawing and is filled with the sort of slap-stick antics that will send certain audiences into spasms of laughter. At least it has done so in the past, for there is little material in the offering that has not been used many, many times before in farce pictures.

The funeral of a live "corpse" is principal event in the story. Otis Harlan, as Piggott Luce, is the leader of the Milk White Guards, a regiment in a town in which there is a rival regiment, the Black Guards. Piggott sees a chance to invest in an undertaking establishment a sum of money equal to the amount of his life insurance. With his friend, the undertaker, he plots to trick the insurance company by pretending to die. There are the usual incidents and accidents when he is feigning death in the coffin, and at last the White Guards give him a military funeral. When the cannon is fired, the horses run away, spill the coffin before a locomotive which smashes the box, while the "corpse" rolls into a stream below where it quickly comes to life.

Piggott's wife had been suing for divorce just before the supposed death, and the decree is granted after Piggott comes to life. Then, for a surprise ending, Piggott inherits a fortune from an uncle, and at once finds favor in the eyes of the pretty regimental vivandiere.

The supporting cast of players includes Charlotte Minneaux, Grace Darmond, Leslie King and James Bradbury. T. N. Heffron directed the production.

"The Eye of the Night"

Triangle-Ince Drama Has Convincing Atmosphere. Reviewed by Thomas C. Kennedy

AN English fishermen's village is the locale for this drama by C. Gardner Sullivan. It is a picturesque location for a story of the girl whose fatherless child is the cause of a wave of scandal and abuse which sweeps through the puritanical town, and the introduction of an air raid. The period is the present, which serves a good purpose, as it makes way for a number of spectacular scenes which add materially to the value of "The Eye of the Night."

William H. Thompson enacts a role that differs considerably from any he has appeared on the screen in heretofore. He gives a good characterization as the keeper of the lighthouse. Lighthouse keepers are rather picturesque individuals. Somehow one always looks to them to be, above all else, big-hearted and truly charitable, and old David Holden is not disappointing in this or any other respect.

Margery Wilson heads the supporting cast. She is the girl whose lover is called to war and because of this her child is born out of wedlock, which is something in which the villagers find sufficient grounds for according her no sympathy whatever, even without hearing any of the circumstances she has had to contend with. Miss Wilson is a particularly good screen actress. It is within the realm of all probability that, before long, she will have ascended to the heights of stardom.

Jane's marriage to young Benson is prohibited by his parents, who are her guardians. Robert does not learn that she will become a mother until the day set for his regiment to leave for the front, and then it is too late to be married. The child



W. H. Thompson and Marjorie Wilson in "The Eye of the Night."

is born in a London charity hospital and as Jane is unable to support herself and the baby, too, she returns to ask the lighthouse keeper to care for it. He insists upon her remaining with him. This angers the villagers and they petition the government

to remove Dave from his position as keeper of the East Light, and this is a severe blow to the kindly Dave, but the end finds him happy, for Jane's lover returns; he was wounded, not killed, as the report had it.

The piece was given a splendid production by Walter Edwards. The street scenes in the village and those showing action occurring at night are impressive. Thornton Edwards, J. P. Lockney and Agnes Herring are included in the cast.

"Hearts and Sparks"

The Newest Triangle-Keystone Comedy. Reviewed by Thomas C. Kennedy

"HEARTS and Sparks" is the story of the well known villain who holds the mortgage on the home and uses the important papers as a lever to force the pretty daughter of the house to marry him. This Keystone has a dashing finish; automobiles dash around a track and furnish both thrills and laughs.

Hank Mann, who is the "mean man of means," succeeds in being funny in most instances and he has able support from the others in the cast as well as some good material embodied in the story. Gloria Swanson is one of the prettiest and most pleasing heroines we ever saw in a marry-me-or-starve melodrama.

The wireless spark-plug which is a child of the young inventor's resourceful brain has good comedy possibilities and they are realized in "Hearts and Sparks." The flivver he equips with the wireless plugs is run from a distance. When the villain burns the garage the inventor has only to throw in the switch and the flivver runs itself out of harm's way. Moreover, the spark plug is burglar proof. The spiteful mortgage holder tries to steal one, but it creates too much disturbance when the invisible power is turned on.

Bobbie Vernon, Nick Cogley and Billie Bennett are included in the cast. "Hearts and Sparks" is a satisfying Keystone, which means that it is thoroughly enjoyable entertainment.

"The Little School Ma'am"

Dorothy Gish and Fine Arts Children in Triangle Picture. Reviewed by Thomas C. Kennedy

THE trials and tribulations of the "little old red school house" are set forth in "The Little School Ma'am," which was produced at the Fine Arts Studio under the direction of C. M. and S. A. Franklin. The story is simple to a degree and was written by F. E. Woods and Bernard McConville.

Dorothy Gish is the school teacher and this little Nan who comes from Virginia is much more interesting than any of her persecutors, the narrow small charactered people of the Western town, and all their harsh treatment. Nan is a pretty, wistful little girl and the charming pictures composed by the directors, who always choose the most delightful locations and procure



"The Little School Ma'am" is one of Dorothy Gish's finest characterizations.

splendid photography, unite with the appeal of this character to make "The Little School Ma'am" a picture of considerable appeal.

As a pleasing, prominent feature of this offering, the Fine Arts children are second to no other phase of "The Little School Ma'am." These children enact an amateur theatrical entertainment which is delightfully amusing. They also are to the front in other portions of the play and the scenes they appear in, while having little to do with the play itself, add atmosphere and they are good enough to rise above their real status, which is padding. The Franklins and the Fine Arts children are a rare combination for filling out a slim story, though, of course, in this respect most of the credit must go to the Franklins.

The story concerns itself with the school teacher's unequal struggle to keep her position at the school, whose management is in the hands of prejudiced town officials. Nan is from Virginia and for that reason she and the visiting novelist, who is also from Virginia, are drawn together by a common bond. She goes driving with the young man one evening and an accident causes them to remain out until daylight. This is grounds for her discharge, but it turns out to be no calamity because the gentleman from Virginia marries her.

Elmer Clifton, George Pierce, Howard Gaye, Josephine Crowell and Millard Webb are in the cast. The photography is excellent and it reveals backgrounds that for sheer beauty are superlative, and these beautiful pictures give the offering distinct charm.

"The Woman Who Dared"

Beatriz Michelena in California Motion Picture Production. Reviewed by Thomas C. Kennedy.

IN offerings from the studios of the California Motion Picture Corporation one looks for a production of singular elaborateness, which condition was brought about by a standard set long since and consistently maintained. Consequently when we say that "The Woman Who Dared" is a capitally produced screen play the inference to be drawn is that the picture is more remarkable than the average elaborate photoplay.

Adapted from the C. N. and A. M. Williamson novel by Captain Leslie T. Peacock, "The Woman Who Dared" tells a story that is replete with interest compelling moments and the construction is masterful. Contrary to all precedent, the play is really too big for exposition in five reels, despite the fact that there is no material for spectacular effects. When shown to the trade and the press, "The Woman Who Dared" ran eight reels, and to make it shorter would require the pruning out of some one or two incidents; for the scenes which are given too much space are the exception.

This strange condition has its drawbacks. "The Woman Who Dared" would be stronger were it shorter, because an eight reel offering which presents nothing in the way of spectacular scenes is too long. Our own impression was that the picture held us but we did not hold the picture for the last two reels; that is to say the action and situations were there in the last two reels as they were in the other six, but we by that time had had enough. If, however, the picture is released in eight reels the fact remains that it will be hailed generally as a great screen melodrama.

The story is laid in Rome. As it is a play strong enough to create its own atmosphere, the director, George E. Middleton, did well to allow that element to care for itself. All outdoor locations have enough depth for the purposes even though the camera in these scenes was placed close to the players. In this way the background of shrubbery, the side of a building or the railroad cars, which, by the way, are particularly good properties, frames the action in a locale that is to all intents and purposes Rome.

Beatriz Michelena is the featured player in a cast of marked ability. The acting is in all particulars excellent. The minor parts are rendered in good style by players who are fine types for the characters. Miss Michelena enacts Beatrix, the French prima donna, who engages herself to an Italian count and steals some important papers of state to aid her own France, impressively and with pleasing sincerity.

William Pike as the American who is of immeasurable assistance to Beatrix when she endeavors to return the document and finally marries her, and Andrew Robson as the Duke and Albert Morrison as the count form a strong supporting cast. These three actors fit themselves nicely into the picture and deserve high praise.

The story is one of adventure and intrigue. It does not call upon the asset that is individual to the camera, which is views of the great out of doors, but for all of that it is good screen material. Owing to the popularity of the novel a synopsis of the play is not necessary here, and, besides, a synopsis could give only a very imperfect idea of the genuinely interesting and suspenseful phases which mark this story as one of great merit. The plot is strong, there is perfect continuity and alto-

gether the play may be said to be an excellent example of scenario construction.

"Who's Guilty?"

Eighth and Ninth Releases of Pathe's Series. Reviewed by George W. Graves

ANNA NILSSON and Tom Moore have highly emotional roles in the eighth number of the "Who's Guilty?" series, entitled "Beyond Recall," in the performance of which they will add to the popularity which their previous efforts have won for them. The story, which has to do with the pitiable partiality of the law, is worked up in an extremely lucid and skillful manner, traceable to a well-written scenario. Good dramatic moments abound, the whole picture inculcating an unwavering interest. The settings are sumptuous and the photography is good. This offering is destined to please.

Edwin Martel, a young man in straightened circumstances, is the main character. His close friend, John Leonard, is engaged to a young woman who openly shows her dislike for Martel. Loenard contemplates an extended trip to South America and asks Martel to accompany him, but makes no mention of this to Margaret.

Martel accepts the invitation and immediately visits the girl who is in love with him. This decision of Martel's brings on a violent scene in which the girl pleads with him to remain at home. When Martel returns from a short visit with Leonard he finds that the girl has committed suicide.

The time for Leonard to sail arrives and as Martel fails to put in an appearance he leaves, thinking Martel gave in to the girl at the last moment. Martel in reality is under arrest, charged with the murder of Elsie. Margaret, who is a student of law, aids in the case against Martel. He is convicted and pays the penalty. Leonard returns and he, as Martel said he could, proves that an innocent man has been executed.

In the ninth number of this series, "The Weaker Strain," the two stars rival their performance in the eighth in effective acting. In their support is Guy Coombs and Octavia Handworth. The story brings up the question of whether or not woman's place is in the home and then sets about in a striking manner to show how, for at least one type of woman, it is. This woman, extremely attractive, with a beautiful voice and perfectly good intents, starts out on the career of a singer. The man who has introduced Laura to society tries to force himself upon her, and to keep the solemn promise which she has made to her husband Laura stabs her persecutor. Her husband, entering the room shortly after the murder, tries to shoulder the blame himself. Laura shows her love for him by trying to convince the officers that she is guilty. But the husband's confession is accepted and he is led off to execution as the picture closes.

"The Eternal Question"

Metro—Popular Plays and Players—Released July 3. Reviewed by George W. Graves

MADAME PETROVA'S presence in a picture always magnifies its value and makes up in a large degree for shortcomings of plot and production. Not many screen stars of the present can boast of such a magnetic presence and such art. Madame Petrova certainly does full justice to this picture, but it cannot be affirmed that it does the same thing by her, for several reasons, the most potent being that it does not carry the desired amount of conviction.

This is not because of lack of good material in the story, but because of frequent anti-climatic periods in its development. The wonderful effectiveness of Madame Petrova, however, and her good supporting cast, the principal members of which are Mahlon Hamilton, Warren Oland and Arthur Hoops, will no doubt lend to the offering enough color to hold an average audience's attention.

Pierre Felix is confident that clothes and environment, not birth and breeding, make the woman. His conviction is of such strength that he makes an enormous wager with a fellow clubman, Ralph Courtland, that he can pick a woman from the streets and make a perfect lady of her within the space of three months. For their test they select Bianca, apparently the daughter of an organ grinder, Ralph leaving for the West shortly after her installation in an expensive apartment. It is a significant fact that Bianca takes to elegant society like a duck to water. Pierre introduces her as a Russian Countess. When Ralph returns he falls headlong in love with the Countess, not dreaming of her true identity.

Ralph is finally brought to the realization that he has lost the wager, and this loss threatens to ruin him. Then Bianca discloses to him some of her history. She is the daughter of the King of Montenaro, escaped from Europe to avoid a forced marriage with the Grand Duke Serdian. Here Bianca's exciting escape from her country and the persecutions of her would-be husband, the Grand Duke, are visualized. After hearing her story, Ralph hastens to prevent the wagered money from being paid over to Pierre, as the latter has lost.

Pierre, bent on revenge, joins forces with the Grand Duke of Serdian, who has come to America to locate Bianca. He kidnaps the woman and delivers her to the Duke on his ship. The manner in which Ralph, Bianca's accepted lover, pursues the ship and wrenches his loved one from the arms of her captor makes a fairly thrilling finish.

"Love's Bitter Strength"

Two-Reel "Flying A" Drama Released July 10. Reviewed by Genevieve Harris

A YOUNG bride, in this story in which Edward Coxen and Lizette Thorne are featured, is injured in an automobile accident, loses her memory, and wanders to a farm house where she is cared for. When she recovers, she is still unable to recall her past life. To complicate matters, she and the young farmer, played by Edward Coxen, fall in love. This situation forms the basis of the two-reeler, and while the story is not remarkable nor very plausible, it is well directed and photographed so that it comes up to the average program release. There are some charming outdoor farm scenes, and for excitement there is a well managed automobile wreck scene.



The Belmonts arrive to take Paula home.

Paula, the young wife of Richard Belmont, is cared for at the home of James Benton, after her injury in the wreck. Meanwhile her husband searches in vain for her. Benton falls in love with Paula and she is beginning to return his love, although her unremembered past life stands between them. Then Benton takes a business trip to the city, and it happens that his business is with Belmont. He is a guest at the latter's home and there hears the story of the bride's disappearance and is shown a portrait, which he recognizes.

He does not at once reveal the secret but later, after a struggle with his conscience, he tells his knowledge of Paula. Belmont and his mother go to the farm, where Paula recognizes them and regains her memory.

Alfred Hollingsworth directed the story from a scenario by A. Coldewey. George Field, Dixie Stewart and Bessie Banks complete the cast of players.

"The Weakness of Man"

World Film Offering Produced by Peerless. Reviewed by Thomas C. Kennedy

HOLBROOK BLINN'S acting is the feature of this continuously interesting melodrama produced at the Peerless studio under the direction of Barry O'Neill. There are a few inconsistencies in the play, but they are not of enough account to mar a picture which realizes its full possibilities in the way of entertaining its audience. The director handled the piece capably and effectively.

Mr. Blinn is gifted with a striking presence and in playing

the part given him by this story he drew a convincing and interesting character by judiciously combining naturalness with this gift. As David Spencer he never over-acts, and that his character, which is not an unusual one to the screen, so attracts and holds the attention is due to that fact.

Spencer is a worthless sort. He is very rich, or his father is, and he occupies himself with spending his income. Returning from Europe he meets an actress. After their arrival in New York Babbie learns that David is to marry a society girl, a match made by David's father. The girl is heartbroken and she visits David at his apartment. The result is David concludes to break his engagement with Janice and he celebrates the event at a costume party.

The elder Spencer is informed of this and he hurries to the place, and there he dies from a heart attack. Then, in compliance with the wishes stated in his father's will, David marries Janice. The union is an unhappy one, but Janice will not consider a divorce. David finally decides upon suicide. He is presented with an opportunity to play dead and he accepts it. The body found in the river is accepted as that of David Spencer because of the clothes and papers found in them. As a toiler David again meets Babbie. Janice is now happily married to an old friend, and David leaves the past behind him and with Babbie journeys to the Northwest.

A good cast appears in support of Mr. Blinn. Eleanor Woodruff appeals as Janice, a part giving her little opportunity, and Alma Hanlon is a praiseworthy Babbie Norris. Richard Wongerman and Charles D. Mackey complete the cast. The production is good in its entirety and the photography is of a good brand.

"Tom and Jerry" Comedy

First Two-Reel in Comedy Series by the Emerald Motion Picture Company. Reviewed by G. Harris

THE Emerald Motion Picture Company of Chicago has released the first "Tom and Jerry" comedy in a series of ten. These pictures, which are directed by Frederick J. Ireland, feature Tom Keesey as Tom Bradford and Charles Huntington as Jerry Simpson. These roles are amusingly contrasted, for Jerry is short, fat and bald-headed, while Tom is a tall, very thin young man. They go through many laughable antics, made more effective by this contrast.

The comedies are not slap-stick, although the players get into many exciting situations and the action is fast. Much of the material used in this first release and the method of presenting it suggested a vaudeville playette rather than a film farce. This is probably because the leads work together in much the manner of a vaudeville "team" of comedians.

Next to Tom and Jerry in importance are Mrs. Tom and Mrs. Jerry, roles handled skillfully by Rhea Catto Laughlin and Dolores Cassinelli, respectively. These are "straight" roles and the players attractive.

The story in the first two reels introduces Tom and Jerry in their homes and later at their place of business, for they are partners. Their wives are invited out of town for the day, and when an attractive customer, Madame De Luxe, arrives that morning, they decide to entertain her at Jerry's apartment. They do not guess that they are running a two-fold danger, for not only must they keep the affair from their wives, but Madame has a very jealous husband who follows her. So when the wives miss their train and return to the apartment, the audience knows that things will be hard for Tom and Jerry. Then the irate husband arrives, bringing the baby which had been left in his care. So the situation becomes rather complicated for a time. In the end, Tom and Jerry are found out, scolded and finally forgiven.

The second installment promises to tell of "Tom and Jerry in Quarantine."

"The Conflict"

Lucille Lee Stewart Featured in V. L. S. E. Drama. Reviewed by Thomas C. Kennedy

THE elaborate and tasteful settings which Ralph W. Ince used in producing "The Conflict" are comparable, if, indeed, they do not surpass the finest ever seen in a Blue Ribbon Feature. Barring a not particularly good back-drop used in one of the interior scenes, this film is a delight to the eye, for there are a number of remarkably deep sets which in no way suggest studio properties.

The quality of the settings and the acting of some members of the cast are the notable features of "The Conflict." The story tells of a young woman who marries a man she does not love to avenge a wrong done her by another woman. Edward J. Montagne is credited with the authorship of the play, but judging from the printed synopsis distributed to the reviewers and certain under-developed incidents and characters the real author of this play is the person who cut and titled the film. Just who is the author is not a matter of vast importance. This is only another way of saying that the story told by "The Conflict" is not well constructed, nor is it convincing.

Lucille Lee Stewart makes her second appearance on the V. L. S. E. Program and she for the second time gives evidence of an ability which seems bound to win her a notable following and much popularity with the picturegoers. Miss Stewart is distinctly pleasing of appearance and personality and in "The Conflict" some of her scenes are very effectively played. Huntley Gordon heads the supporting cast. He is excellent as Henry Mortimer.

Madeline only marries Mortimer to spite Jeanette and consequently she is not happy with him. Mortimer warns his wife to discontinue gambling but she answers that she will not and that she will get money to continue somehow if he refuses to pay her debts. Jeanette's plan to separate the Mortimers is almost successful, for Madeline cannot resist Paul's love-making. Paul's frequent visits to the Mortimer home and the husband's jealousy lead up to a sitation in which we find Paul the victim of an attack upon his life. He dies from the injury but first he writes out a confession clearing Mortimer and placing the blame upon Jeanette, so in the end the Mortimers find happiness together.

William Lytell, Jr., Jane Mortimer, Frank Currier, John Robertson and Richard Turner are other members of the cast. "The Conflict" is a play that will interest its spectators and though its story impresses not at all, it has qualities which make certain its approval by the average audience.

"The Human Orchid"

Five Part Drama by Field Feature Film Co. Reviewed by George W. Graves

BRIMFUL of stirring action and with an interesting plot, "The Human Orchid," featuring Irva Ross, holds attention riveted for the space of five reels without any difficulty. Not a little difficult acting befalls the star, which she handles in a striking manner. Her girlish charms, the preponderating cause of her misfortunes, register appealingly on the screen. Supporting Irva Ross, who has the role of Ruth Brooks, are Howard Hall, Charles Graham, Walter Miller, Julia Calhoun, Jean Armour and Noah Beery. The play was written and directed by Mr. C. C. Field.

Colonel Troutwood, a wealthy politician, takes into his home Ruth Brooks, an orphan and refugee from her cruel guardian. In payment for his kindness Ruth is able to help him considerably in his work. One day she overhears the terms of a contract and sees it signed by an unscrupulous politician, who for the sum of $10,000 agrees to turn in to the Colonel, who is running for office, the vote of his district.

Late one night Colonel Troutwood enters Ruth's room and, obsessed with passion, forces his attentions upon her. The girl's inducements and pleadings are without effect and a furious struggle, suffering none from the lack of realism, ensues. Finally a candle holder proves to be Ruth's salvation and she departs, leaving her persecutor stretched upon the floor. Some will like the unfeigned brutality depicted in the above-mentioned scenes but others will no doubt classify them as being more indelicate than need be for their dramatic purpose. One thing is certain—that they work one up to a high pitch of excitement.

Ruth applies for aid to District Attorney Sulfin, Troutwood's political rival, and reveals the plot against him, but she is soon disgusted on learning that he intends to employ methods in his own interest as corrupt as those of Troutwood.

Dr. Hilton was an old sweetheart of Ruth's mother, and, at her dying wish has long been searching for Ruth. How he locates the girl, the manner in which the political troubles evolve and his and the girl's part in them, form some good situations. Then, after the turbulent elements have been pacified, Dr. Hilton woos and wins Ruth with as much ardor as he endeavored to win her mother long ago.

S. S. Hutchinson, President of the American Film Company, recently received an offer of $5,000 for a stage which has appeared in "Flying A" Mutual Western films. It probably transported its weight in gold many times for the Wells Fargo Express Co., before the days of trains. Mr. Hutchinson replied



Bradley Barker in a scene from "Her American Prince," and Franklin Ritchie and Winnifred Greenwood in "Dust," both new five-act Mutuals De Luxe.

that while the stage could be duplicated for a small sum of money, the *real thing* is desirable because of its "atmosphere" and realism.

Signal Goes Lumbering

The Signal Film Corporation is beginning to make plans for a trip to the lumber country north of Eureka, California, some time this summer for the purpose of staging the exterior scenes in another Signal-Mutual feature. The title of the story has not yet been announced, although, as planned at present, the company will be away several weeks.

While in San Francisco, the Signal Film Company were able to get some unusual motion pictures of the longshoremen at present striking in that port. With absolutely no one willing to incur the strikers' anger by hiring to do their work of unloading the steamers, the crews of the incoming ships and their officers must attend to that duty themselves. As a result S. A. Sues, J. P. McGowan's cameraman, managed to get several feet showing the captain, first, second and third officers busy unloading trunks and similar luggage to the docks.

Painter Ruins "Six Immortal Acts"

Anita Stewart of the Vitagraph company is highly indignant. And no wonder. She has been called immoral—by an illiterate sign-painter, too.

It all happened when an amateur Fordham letter artist, in making a poster advertising the little star in "The Suspect," unwittingly made the announcement read:

"Anita Stewart in six immoral acts in "The Suspect."

F. P. A., who conducts "The Conning Tower" in the New York *Tribune,* ran the brilliant sign artist's product in his column; then Anita wrote him declaring the show was 99 and forty-four hundredths per cent pure.

A recent decision handed down by the Appellate Division of Albany, New York, declared that Sunday pictures are a nuisance. The case was an appeal by Austin A. Hamlin, the plucky exhibitor who thus loses his second fight.

$500 for Five Words

One hundred dollars a word would not be turned down by many a struggling writer.

That's the rate at which Herbert H. VanLoan, publicity representative for the Universal Film Company, was recently paid for five words which he has just sold to Pathe Lehrman of the L-Ko company for the latter's five real burlesque about to be produced. Van Loan created them some time ago and had them copyrighted.

The words? Oh yes. They are "The Mirth of a Nation."

Women's Company in Difficulties

Another start will have to be made if there is to be a going film producing company "of, by and for women." The concern formed recently in the west upon that basis, has filed bankruptcy proceedings. It was known as the American Woman Film Company and employed nearly one hundred people.

"Far From the Madding Crowd," a picturization of Thomas Hardy's ever popular story of Wales, is the first of the five act Mutual Star Productions in which Miss Florence Turner is to star.

Mr. Live-Wire Exhibitor: Have you arranged your bookings on Frederick J. Ireland's High-Class Comedy Series

TOM & JERRY?

If Not—Do It Now

Two reels a week for 10 solid weeks. First release Monday, June 26th
A Sure-Fire Box Office Winner for the Hot Weather Season

Made by **EMERALD MOTION PICTURE COMPANY**

Released exclusively through *American Standard Motion Picture Corporation*

Executive Offices: 164 W. Washington St., Chicago
Branches in all Principal Cities

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Big Summer's Work Ahead for Metro

George Baker is New Director—One-Reel Weekly Features to be Added to Output.

METRO PICTURES CORPORATION will run its art factories at a humming speed this summer. In addition to the screen production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles—the most pretentious feature ever offered on this program—several new stars and directors have been engaged, the regular stars and directors are working at top-speed and one-reel weekly features will be added to the output.



Mme. Petrova in Metro's Popular Players' feature "The Eternal Question," released July 3.

George D. Baker, formerly of the Vitagraph Company, is a notable addition to the directing force. Mr. Baker understands the theatrical business thoroughly, having been an actor, author and manager. He was a member of the firm of Baker and Castle, producers of "Graustark," "In the Bishop's Carriage," and "The Goose Girl." His first work with the new company will be directing Emmy Wehlen in a five-part feature.

A notable Bushman-Bayne feature will be "A Virginia Romance." This is the first time the two stars have appeared on the Metro program in a subject less than five reels in length.

Among the new stars at work on Metro productions is Irene Fenwick, who will appear in a five-part wonderplay which is as yet unnamed. As soon as this production is completed Miss Fenwick will start on a new play, "The Guilty Man."

Henry Otto, a recent addition to the directing forces, is supervising May Allison and Harold Lockwood in the making of the final exterior scenes at the Thousand Islands on "The River of Romance," a five-part production which will be released July 17. Mr. Lockwood and Miss Allison will leave in about two weeks for California, where the Metro-Yorke Company has taken over a big studio. Antonio Gaudio, a graduate of the Ambrosio studio in Milan, and one of the best cameramen in the country, will accompany the Lockwood-Allison forces to the coast.

Mabel Taliaferro has begun work on "God's Half Acre," a five-part feature, the first of the six productions which she has contracted to do for Metro.

Mme. Petrova is working at the Popular Plays and Players studio on the final scenes of "The Eternal Question," which was delayed on account of the continued rainy weather. While waiting for sunshine Director Perry N. Vekroff, a newcomer to the Metro fold, began work on "The Secret of Eve," also featuring Mme. Petrova. Upon the completion of this play Mme. Petrova will be starred in a production which she has written herself. She will also assist in the direction of this feature, as she does in every one of her productions.

Edmund Breese will soon begin work on a Popular Plays and Players production. This picture will be another picturization of one of Robert W. Service's poems.

Charles Horan, who has just completed "The Quitter," with Lionel Barrymore in the starring role, is now at work on the scenario of "The Upheaval," which will be ready within a few days with Mr. Barrymore in the stellar part.

Max Figman and Lolita Robertson, who recently joined the Metro forces, have been engaged to make one reel comedy features. Their first offering is "Her Birthday Gift." They are working under the auspices of the Rolma Film Corporation, a newly organized producing company on the Metro program.

Mr. and Mrs. Sidney Drew, who have been making single reel comedy features for Metro, have been away on a two weeks' vacation in the Adirondacks, and upon their return will at once begin work on their popular laughmakers.

Interesting short length features, now a regular offering of the Metro program, are the Metro-Travelogues, which are quite different from other features of this character.

Mme. Ganna Walska, the noted Polish grand opera singer, who recently lost her singing voice, has arranged to appear in pictures while she is undergoing treatment with a throat specialist. Mme. Walska has become a member of the Metro-Rolfe studios and will make her screen debut in a film, as yet unnamed, in which Irene Fenwick is starred.

Edward Brennan, who has been appearing in leading roles in Metro productions, has left for Kansas City where he has accepted the position of director and general manager of the Keller & Eslick motion picture company. Mr. Brennan's first production will be "The Sunflower Princess," which will deal largely with the historical interests of the sunflower state.

Many Sales for "The Yellow Menace"

Margaret Greene, who appears in support of Nat C. Goodwin in the Unity Sales Corporation's "The Marriage Bond," is one actress who believes in the efficiency of dramatic schools as her own career has as its foundation one year of dramatic schooling from which she entered upon a rapid rise to stardom. The Unity Company is planning to feature Miss Greene in a big production shortly.

Jane Meredith, appearing in "The Pursuing Vengeance," claims that "so far as temperament is concerned a broken toe is as good as a broken heart so far as emotional work is concerned." And Miss Meredith speaks from experience for Sheldon Lewis, the star, accidentally trod on and broke one of her toes during a tense emotional scene and the agony depicted on her face was not of the common stage variety.

"The Yellow Menace," which was the first serial ever to be sold on the states rights basis, has been snapped up eagerly by independent exchanges all over the country. Among those acquiring state rights to the serial are: Electric Theater Supply Co., Thirteenth and Vine Streets, Philadelphia; Quality Film Co. Inc., 404 Ferry Street, Pittsburgh; Eastern Feature Film Co., 57 Church Street, Boston; Wm. A. Lochren Co., 16-18 North Fourth

Street, Minneapolis; General Feature Film Co., 5 South Wabash Avenue, Chicago; Scott & Sanford, Commerce Street, Dallas, Texas; Famous Players Film Service, 12 Queen Street East, Toronto; Balaban-Hershberg Film Attractions, Chicago. Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, states emphatically that "The Yellow Menace" will be in 16 episodes and 16 episodes only.

The Unity Company announces a series of comedies, the first two releases of which will be known as "Tweedledum Torpedoed by Cupid" and "Tweedledum Plays the Hero," featuring the European comedian Perez.

Regarding Animals in Pictures

Editor MOTOGRAPHY:

Our attention has been called to an editorial in MOTOGRAPHY which asserted that no specific instances were given in articles published by this society concerning cruelty to animals in making motion pictures.

We believe that the writer of the editorial had not read the articles in question or he hardly would have made such a statement. We are sending you herewith two copies of *Our Animals* containing the two articles referred to. You will note we recited details, gave the names of the companies and individual offenders, the judges before whom the cases were tried, the amount of fines, etc., and also showed the pictures of the animals upon whom the cruelty was perpetrated. The cases are matter of record in the courts of New York and Los Angeles. The few pictures not mentioned by title are so closely described that any one interested can locate them without difficulty.

It is not part of our policy to do any one an injustice through a misrepresentation of facts. Our statements of the abuse and cruelty inflicted upon dumb animals to make sensational motion pictures are absolutely true.

Faithfully yours,

MATTHEW MCCURRIE,

Secretary San Francisco Society for the Prevention of Cruelty to Animals, and Editor, Our Animals.

Editor MOTOGRAPHY:

We emphatically agree with the sentiments expressed in your editorial on "Cruelty to Animals." So far as we can determine there has not been more than one or two pictures produced in recent months in which cruelty to animals was shown. People not familiar with the technic of motion picture production, frequently mistake a trick of photography for an actual occurrence. I do not believe that directors in the motion picture companies would be guilty of practicing any wanton cruelty upon dumb animals, used in the production of motion pictures.

Nevertheless it seems advisable to send out a general bulletin cautioning any director that may be careless in this direction from carrying out his intention. Certainly the executive officers of the producing companies would decline to release on their program pictures featuring scenes of this character, which might be offered them by their directors.

We appreciate the editorial you have written on the subject and thank you for the valuable space devoted to it.

Yours very truly,

W. D. MCGUIRE, JR.

Executive Secretary, National Board of Review of Motion Pictures.

Weiss Goes to Central Film

Harry Weiss has resigned his position as asociate manager of the Chicago office of the Bluebird to accept a position as general manager of the Central Film Corporation. Mr. Weiss will handle for Illinois, Wisconsin, Indiana and Kentucky all Clara Kimball Young films as well as the Lewis J. Selznick productions tor Jones, Linick and Shaeffer.

Mr. Weiss has been actively associated with the film industry for a number of years, having been manager of the Chicago office of Metro for one year, also manager of the Chicago offices of the World and Feature Film Corporations.

Cupid Shoots Up "Flying A"

And now Helene Rosson and Ashton Dearholt, popular American Film Company favorites, have been joined in the holy bond of matrimony.

But they were not the first of the "Flying A" colony to step out of single freedom, as Frank Borzage, who plays leads with and directs charming Anna Little, has become a benedict, taking as his life partner, pretty Rena Rogers, who achieved renown as the little leading lady of Vogue comedies.

Mrs. Lonergan Dead

Mrs. Ella A. Lonergan, mother of Phil and Lloyd Lonergan, of the Thanhouser scenario staff, and of Elizabeth Lonergan, scenario writer, journalist and author, died on June 19, after an illness of several months. Mrs. Lonergan is said to be the first woman to have served in a reportorial capacity on a newspaper in this country. The Chicago *Tribune* is one of the big dailies on which she served. During her newspaper career Mrs. Lonergan attracted considerable attention as a short story writer. The late Thomas E. Lonergan, her husband, was also prominent in newspaper circles in the days following the Civil War in which he was enlisted. Mrs. Lonergan was buried on June 21 from her home at 130 Lefferts avenue, Brooklyn, New York.

Nicholas Power Again Honored

Included among the most notable exhibits shown at the Third National Exposition of Safety held at the Grand Central Palace, New York City, May 22 to 27, 1916, was the display of the Nicholas Power Company. Power's Cameragraph Nos. 6A, 6B, "Road Equipment," the new Nitrogen Lamp Equipment and a model showing comparison of the movement used in the Power's machines and the old Geneva movement discarded by this company some years ago comprised the exhibit of the Power Company. Nicholas Power was awarded the Grand Prize. Including this honor, previous awards received by Mr. Power are: American Museum of Safety, 1913, Gold Medal; American Museum of Safety, 1914, Grand Prize; American Museum of Safety, 1916, Grand Prize; Panama Pacific International Exposition, 1915, First Grand Prize.

The general offices of the Popular Plays and Players, whose feature productions starring Mme. Petrova, Edmund Breese and other artistis, are released on the Metro program, have been removed from the Times Building to more spacious quarters in the Longacre Building, at 48 West Forty-eighth street. The principal studio of the Popular Plays and Players is located in West Thirty-fifth street, between Seventh and Eighth avenues.



The mobilization of the Jay Hunt Universal company into the mountains of northern California, where three new dramas were filmed. The photograph was taken at Trinidad and a number of the "natives" got themselves into the picture.

Sifted from the Studios

ATLANTIC COAST NOTES

Emily Stevens, the Metro Star, last seen on the screen in "The House of Tears," is recovering from an operation for appendicitis at the Woman's Hospital, New York. Miss Stevens was taken ill while in the west playing the stellar role in "The Unchastened Woman," after its long run on Broadway.

Ralph W. Ince was so pleased with the work of **Jessie Miller** in "The Conflict" that he engaged her for the heavy role in his new spectacular feature, which will be done at the Vitagraph studios at Bay Shore.

G. E. Maillard, salesman of the Pathe office in Philadelphia, has named his baby daughter in honor of **Pearl White.**

The photoplay adaptation of **Hall Caine's** novel, "The Bondman," was made by **Louise Kellar** for **William Fox.** The work required two months.

Shirley Moore, one of **Ralph Ince's** latest finds, is playing an ingenue lead in a novel automobile comedy at the Bay Shore studios. Playing opposite her is **William Lyttell** in a juvenile role.

Charles Fang, a native of Canton, China, and a graduate of Yale University, has composed the music for the Unity Sales Corporation's production of the big 16 episode serial "The Yellow Menace," starring **Edwin Stevens** and featuring **Florence Malone** and **Margaret Gale.**

Clarence J. Harris, who wrote the scenario of "Caprice of the Mountains," the William Fox picture in which **June Caprice** is appearing, is a retired minister. He was born in New England, and he was a Unitarian preacher for more than twenty years before he took up scenario writing.

In "The Hidden Face," a Gaumont-Mutual three-act drama, **Alexander Gaden,** co-starring with **Iva Shepard,** again assumes the role of a clergyman. This is the fifth time in the last seven productions in which he has been featured that he has essayed a role of this character. The photoplay is replete with mystery and concerns the identity of the slayer of a noted politician. Miss Shepard appears in another of her adventuress roles, this time as the keeper of the tavern in which the murder occurred.

Alan Hale, who played opposite **Pauline Frederick** in "The Woman in the Case," has an important role in the next Pathe production which **Edward Jose** will direct, and in which **Pearl White** is featured. Niles Welch will play the leading juvenile role.

Jean Stuart, now playing in the support of **Earle Williams** at the Vitagraph studios, is writing scenarios as well as acting. Her first manuscript is a three-reel drama entitled "As a Woman Thinks."

Lorraine Huling, now appearing in the leading role of the National Drama Corporation in "The Fall of a Nation," began her theatrical career in a small role in **Winthrop Ames'** production of "Prunella." Her next role was the ingenue in "Help Wanted" with **Charles Richman.** She has just completed rehearsals of the eagerly awaited film "King Lear," in which she will be seen as "Cordelia" with **Frederick Warde.**

Emmett Corrigan has just finished a feature film, "Husband and Wife," in which he is starred by **William A. Brady.** It will be a World-Peerless release. In the cast are **Holbrook Blynn, Montague Love, Dion Titheridge** and **Ethel Clayton.**

Victor Herbert denies that he has been a party to an attack on Germany through his composition of the operatic score for **Thomas Dixon's** "The Fall of a Nation."

Alice Hollister, who has worked for six consecutive years with the Kalem company, has returned to New York. Miss Hollister was a member of the first American company sent abroad to make pictures and worked for the Kalem pictures in Egypt, Palestine, England, Scotland, Ireland, France and Germany.

Thousands of national guardsmen witnessed the spectacle, "The Fall of a Nation," at the Liberty Theater, New York, while waiting for equipment and transportation to Texas. Brigades of boy scouts and others interested in preparedness nightly cheer for national defense at the Liberty.

Loel and **Eldean Stewart** of "The Five Stewarts" are the attractive children which appear with **Theda Bara** in "East Lynne." Their little brother, **Maury,** will be seen with **Billie Burke** in the twelfth episode of "Gloria's Romance."

New Orleans is presented by the Gaumont-Mutuals studios in the ever popular scenic release "See America First" which is to be released shortly. The Cabilde, the state building erected under Spanish rule, St. Louis Cathedral erected in 1794, Metario cemetery and various other interesting points are shown in this release.

Gertrude McCoy, who recently joined the Gaumont-Mutual forces, will make her first appearance in a three-act feature "Gates of Divorce," an interesting story of a big city. **Alexander Gaden, Charles W. Travis, John Reinhard, Lucille Taft, Iva Shepard** and several others of equal note appear with her in this release.

De Witt C. Jennings has joined the William Fox forces and is working under the direction of **Bertram Bracken** on a picture dealing with sporting life.

Clara Kimball Young has finished her last picture for the World Film Corporation and after a short vacation will begin work on "The Common Law," from **Robert W. Chambers'** novel, for the new film company which bears her name. **Albert Capellani,** who directed Miss Young for the World, will be director-general of the new company.

Robert Warwick will play the title role in the Brady production of "Nathan Hale." **Gail Kane, Johnny Hines** and other well known world players will be in the cast.

The general offices of the Popular Plays and Players, whose features are released on the Metro program have been removed from the Times Building to more spacious quarters in the Longacre Building, 48 West Forty-eighth street, New York.

William A. Brady is producing a picturization of **Clyde Fitch's** play, "Nathan Hale," for the World Film Corporation.

Baroness von Dewitz, formerly of the

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc...	84	91
Biograph Company	..	28
General Film Corp., pref..	..	25
Lone Star Corp.....	29	35
Mutual Film Corp., pref...	40	46
Mutual Film Corp., com...	40	46
No. Am. Film Corp., pref..100		109
No. Am. Film Corp., com..	40	47
New York M. P. Corp.....	30	39
States Film Corp., com....	36	46½
Randolph Film Co., pref. (with 50% com.).....	93	99
Thanhouser Film Corp....	2	3⅛*
Triangle Film Corp.....	2	3¼*
Universal Film Mfg. Co....170		..

*Par $5.00.

New York Motion Picture Corporation—It is understood the management will give no expression as to future dividend policy as they state the new studio at Culver City, California, cost in the neighborhood of $100,000 and dividends may not be resumed for sometime.

States Film Company—It is unofficially reported bookings to date are in the neighborhood of $470,000. This would indicate the common should secure—if these expectations are fulfilled—something above $60 per share.

Mutual Film Corporation—The meeting held last week was a special meeting of directors. At the regular meeting, to be held in July, the question of dividend action, on both preferred and common, will be taken up. We understand the executive offices of the company are to be removed from New York City to the top floor of the Consumers Building, Chicago. The president of the company reported at the last special meeting that expenditures have been considerably decreased and profits materially advanced.

Famous Players Films Corporation—This company and the Jesse Laskey Company have consolidated, with capitalization of $12,500,000. All distributions will be made through the Paramount Pictures Corp. The Famous Players released 48 productions in the last year and Laskey 36. Amongst the directors are—Cecil DeMille, Daniel Frohman, Albert Kaufman, Adolph Zukor, President and Samuel Goldfish, Chairman of the Board.

Royal Danish ballet, has joined the William Fox players.

Charlotte Walker, the noted stage star, has been placed under contract by Thomas A. Edison, Inc., to appear in a picturization of "Pardners," a story by **Rex Beach. George Wright,** who lately joined the Edison staff, will direct.

Paul Gordon will soon make his screen debut in a Famous Players' production. Gordon made his first appearance on the legitimate stage in "Prunella" at the Little Theater in New York.

A picturization of the old song, "Sally in Our Alley," will be the next vehicle for **Carlyle Blackwell** and **Muriel Ostrich.**

Nicholas Duneaw is now at Saranac Lake finishing a picture for the World Film Corporation.

Paul Rainey, noted hunter and traveler, has arrived in New York with motion pictures of African life.

H. H. Van Loan, publicity manager for the Universal Company, left New York July 6 for Universal City.

Thomas H. Ince has moved his booking, advertising and publicity departments to the fourteenth floor of the Times Building in order to accommodate the heavy work of booking state rights to "Civilization."

Henry Kolker, who is the leading man in support of **Billie Burke** in "Gloria's Romance," will return to the legitimate stage this fall in a romantic drama called "Hello," adapted from the Hungarian and originally produced in Budapest.

PACIFIC COAST NOTES

A roundhouse is to be built at Signal station on the Salt Lake railroad for use in **J. P. McGowan's** production of "The Manager of the B. and A." from the novel of the same name by **Vaughan Kester.** In the play, the striking railroad employes burn the roundhouse in retaliation against the methods of the company officials.

Burton George and his assistant, **Justin McClosky,** who arrived at Universal City from the East, have begun work on "The Heritage of Hate," a three-reeler starring **Paul Byron. Walter Woods** wrote the story.

The working title of the film version of the opera, "La Tosca," is "The Chalice of Sorrow." **Rex Ingram** is directing this at Universal City. **Cleo Madison,** in the leading role, is supported by **Wedgwood Nowell, Charles** and **John McDermott.** The atmosphere will be Mexican and elaborate sets are being constructed.

Helene Rosson, leading lady of the American company, was married recently to **Ashton Dearholt,** of the same company.

Ruth Stonehouse has commenced work on "The Spring Song" under the direction of **William Worthington.** The story is from the pen of **Harvey Gates** and was especially written for Miss Stonehouse, who, besides being a clever screen actress, is a fine dancer.

Elsie M. Callaghan, who recently joined the David Horsley coast forces, formerly identified with the Bayonne, New Jersey studios, has completed her first scenario for the co-stars Margaret Gibson and William Clifford. It is a two-part sociological drama entitled "Fate's Decision," and is now in the hands of **Director Charles Swickard,** who will produce the play.

Three hundred players were used and more than $150,000 expended in the filming of "Purity," the forthcoming six-act allegorical drama starring **Audrey Munson,** famous artist's model.

A drug store furnishes the setting for most of the fun in "A Million for Mary," the forthcoming five-act American-Mutual comedy drama, featuring **Kolb** and **Dill,** the popular star of the "two-a-day."

Winifred Westover, a newcomer in screen circles, plays with **De Wolf Hopper** in his first two-reel Triangle Komedy. She is the daughter of **Clyde Westover,** the well known fiction writer, and vice president of the San Francisco Press Club. **Chester Withey** is the director.

Audrey Munson, who is starring in "Purity," the forthcoming American-Mutual allegorical drama, between scenes is posing for a noted sculptor who has been designated to mould a figure for the new public library being erected in San Jose, Cal.

Director William Wolbert of Western Vitagraph is beginning a three-reel comedy drama, "Pep's Legacy," laid in the South Sea islands. **"Sunshine Mary" Anderson** plays the leading role, that of the daughter of a missionary who is brought up by the natives after her father's death. **Webster Campbell** is leading man.

George L. Sargent, who is now directing "The Secret of the Submarine" at the American studios, directed the battle scenes in **Thomas Dixon's** "The Fall of a Nation."

Edward Sloman, the American director, is making a five-reel psychological drama, "Her Fettered Soul," featuring **Franklin Ritchie** and **Winnifred Greenwood.**

Henry Otto, the Metro producer, is the director of three pictures of different brands now being exhibited, the current Metro release with **Harold Lockwood** and **May Allison;** the beautiful Blue Bird feature, "Undine" and a Universal release starring **King Baggot.**

E. Forrest Taylor is filling one hundred and twenty "dates" at motion picture houses, giving a sketch with **Ada Daniels** for a partner and also showing the five-reel American feature, "True Nobility," in which he appeared with **Helene Rosson. Taylor** will tour California, Nevada, Idaho and Utah.

The feature of banquet which marked the close of the annual convention of the International Association of Grand Rapids, Mich., recently, was the delivery over the long distance telephone wire from Los Angeles of the historical poem, "Casey at the Bat," by **De Wolf Hopper,** who has just completed a film version of the classic for the Triangle Film Corporation.

Mary McLaren, whose first important role was in the Bluebird drama, "Shoes," has the lead in "The "First Stone," written by **Lois Weber** and directed by **Phillips Smalley,** at Universal City.

Anna Little of the American has returned from Santa Ynez, where she played the leading role in "The Courting of Calliope Clew," under the direction of **Frank Borzage.** The action is laid in 1850 and is an incident in the life of a family crossing the plains. Dresses and other details are correct and the story has strong heart interest.

Mr. and **Mrs. William Robert Daily** recently entertained at dinner in their Los Angeles home on the occasion of the second anniversary of their marriage. Mrs. Daly is known professionally as **Fritzi Brunette.**

George Holt plays the arch-criminal around whom revolves the action of "Through the Wall," the six-reel drama being produced by **Rollin S. Sturgeon** at Hollywood Vitagraph studios.

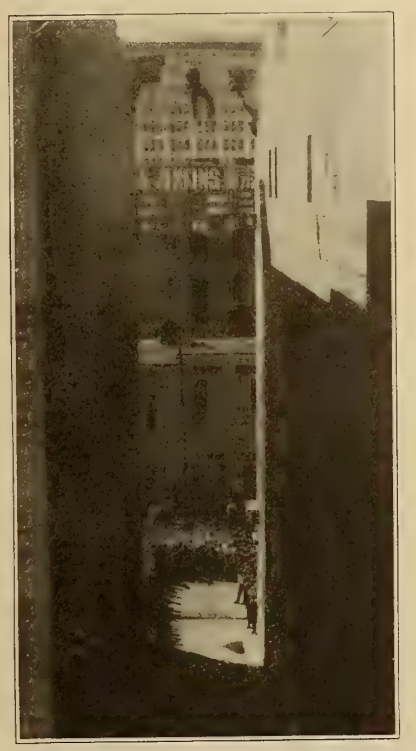
George E. Periolat is to support **Richard Bennett** in the features which the noted actor will make for the American Company. The first one will be a five-reel play by **Aaron Hoffman.**

George Melford, having completed the five-reel feature, "The House of the Golden Windows," with **Cleo Ridgeley,** is preparing for another Lasky production in which **Fannie Ward** will star with **Jack Dean** opposite.

Hershall Mayall, who played the king

RITCHIE UP IN THE AIR

In filming scenes for "Dust," a five-part American-Mutual feature picture, directed by Edward Sloman, released July 10, Franklyn Ritchie as the leading man and hero is called upon to travel hand-over-hand on a rope from one tall building to another, while the rope burns at one end.



The death-defying, etc., act by Franklyn Ritchie, in American-Mutual's "Dust."

This photoplay is a melodramatic portrayal of society life and factory welfare work. Miss Winnifred Greenwood is the lady lead.

in the Ince production, "Civilization," has a strong part in **Richard Stanton's** first Fox production, a five-reeler featuring **George Walsh. Anna Luther** is the leading lady.

Crane Wilbur is to be starred in a series of two-reel Horsley-Mutual dramas, the first, "The King O' Make Believe," to be released July 1, the second, "The Fool's Game," two weeks later. **Mae Gaston** continues as Wilbur's leading lady. **Robert B. Broadwell** will direct.

Hobart Bosworth is to play an important role in the **Geraldine Farrar** pictures to be produced by Lasky. Others in the cast will be **Theodore Roberts, Wallace Reid** and **H. C. Carpenter. Cecil B. DeMille** will direct.

"In the House of the Chief" is the title of a new Selig drama in three reels now in course of production at the Pacific Coast studios. The cast includes **Charles West, Vivian Reed, Eugenie Besserer, Sidney Smith, Al W. Filson** and **Harry Lonsdale.**

Monroe Salisbury, who played "Allesandro" in "Ramona," will play an important role in the second Clune feature, a picturization of **Harold Bell Wright's** novel, "The Eyes of the World."

Kolb and **Dill** have completed their first picture at Santa Barbara, "A Million for Mary," by **Aaron Hoffman.** One of the principals in the cast is "Teddy," a highly trained dog.

The injury to **Ollie Kirby's** ankle is proving far more serious than it seemed at first. She will probably not be able to return to the Kalem studios for several weeks.

William J. Tedmarsh, who plays "Satsuma," the Jap, in "The Secret of the Submarine," is a skilled landscape gardener.

The last scenes have been taken for "Through the Wall," the **Rollin Sturgeon** feature starring Nell Shipman.

Anna Luther has begun work on her second picture for **William Fox. Richard Stanton,** who directed the first, has charge of this.

Reeves Eason marked his first anniversary of directorship with the completion of his thirty-fifth picture. This he made at the Balboa studio, from which he has now resigned.

Ashton Dearholt is enjoying a visit from his mother and sister, who arrived recently at the coast from their home in Milwaukee, Wisconsin.

Mildred Manning, leading lady of a stock company in Denver, is visiting Los Angeles as the guest of **Mae Marsh.**

Upon the completion of "The Germ of Mystery," **Director William R. Daly** of the Selig company will begin a story of artist life, "Out of the Mist." **Fritzi Brunette** has the leading role, supported by **Guy Oliver, Lillian Hayward, Frank Clark** and **William Scott.**

Neva Gerber is playing the role of a blind girl in a Universal feature directed by **Joseph Le Brandt.**

A heart-interest drama of the California gold field will be the next vehicle for **Frank Keenan,** who will play the role of a hermit of the hills. **Reginald Barker** will direct this Triangle-Kay Bee feature. The supporting cast includes **Enid Markey, Robert McKim** and **J. P. Lockney. Lanier Bartlett** is the author.

Lou-Tellegen, who recently went to the Lasky studios at Hollywood with his wife, **Geraldine Farrar,** is again to appear



Wilfred Lucas, past master of the boards, present screen master with Fine Arts.

in a photoplay, "The Victory of Conscience," which will be released on the Paramount program in August.

William Garwood has arrived at Universal City from New York. He will direct and act in features.

Rhea Mitchell has returned to the American studios, where she will play opposite **Richard Bennett** in his first picture this year.

Vogue-Mutual studios will soon begin work on a series of two-reel comedies, one of which will later be released each week. These releases will not interfere with the single reel comedies now being produced by this company.

John Lynch, a well known short story writer, has been added to the ranks of the staff authors at the Ince-Triangle studios. The scenario department now has six members, the other five being **C. Gardner Sullivan, J. G. Hawks, Monte M. Katterjohn, Lanier Bartlett** and **Russell E. Smith.**

De Wolf Hopper is working on the first of a series of two-reel comedies which will be released at regular intervals on the Triangle program. **Anita Loos** is the author of the first comedy, which **Chester Whitney** is directing.

"Through the Flames," written by **Henry Christeen Warnack,** dramatic editor of the Los Angeles *Times,* is **William Farnum's** last picture to be produced in the west. The star will then return to the eastern Fox studios.

Bessie Love was given an enthusiastic reception arranged by a number of prominent society women of Los Angeles in the new Liberty Theater, Long Beach, recently.

Juanita Hansen, starring in "The Secret of the Submarine," is to be featured in a series of five-act dramas by the American Company when work on the serial is completed. **Director S. Sargent** will probably supervise these, and **Thomas Chatterton** will be the leading man.

Burton George, who recently resigned from the Edison Company, is now at work at Universal City, with his assistant, J. H. McClosley, filming a five-reel feature called "The Heritage of Hate," his cast including **Brownie Vernon, Roberta Wilson** and **Paul Byron.**

The wedding was recently announced of **Webster Campbell** and **Corinne Griffith.**

William Farnum made his stage debut when fourteen years old as "Lucius" in "Julius Caesar," with his father's company at the old Boston Academy.

Dorothy Bernard, the Fox star, was born in Port Elizabeth, Cape Colony, South Africa, June 25, 1890. She gained her early stage experience with the Belasco Stock Company in Los Angeles, later becoming its leading lady.

Polly Moran, Keystone star, comes from Chicago. She went on the stage first with De Wolf Hopper in "El Capitan." Later she entered vaudeville, which she left for the pictures.

Bebe Daniels has a great following in San Francisco, for the reason that when but a child she acted for Oliver Morosco in that city where the critics proclaimed her the most talented child actress that had ever appeared in the Bay City.

In a scene for "Which Way," which **Francis Powers** is directing, **Anges Vernon** leaped from a pier into the Pacific. Since she cannot swim, her rescue by **A. Lowrie,** the leading man, was a real one.

Director Lloyd Carleton is nearing the completion of "The Shepherd," which was prepared for the screen by **Eugene B. Lewis,** head of the scenario department at Universal City. **Dorothy Davenport** and **Emory Johnson** play the leads, supported by **Richard Morris** and **Alfred Allen.** The film play is being made in five reels and will be released as a feature.

William D. Taylor, the Pallas director, is now working on a five-reel picture featuring **Edna Goodrich.**

Richard Stanton, the Fox director, has taken his star, **George Walsh,** to San Diego for some scenes in the five-reel picture now in the making. In the cast are **Hershall Mayall** and **Anna Luther.**

After spending ten weeks in New York, Vice-president and General Manager **Davis** of the Universal Film Manufacturing Company, returned to Los Angeles this week, and after a stay of just 96 hours, took the train for another transcontinental trip back to Gotham.

PACIFIC COAST NOTES

Rex Rosselli, superintendent of the animal zoo at Universal City, is again to appear before the camera. He will play the lead in "The Last Finish," written by **Harvey Gates,** directed by **George Cochrane. Marjorie Ellison** and a little child are the only two other players.

Joseph Le Brandt, who recently reached Universal City from New York, has commenced the picturization of his own photoplay, entitled "When the Light Came." This is a tale of New England fishermen with all of the surroundings and atmosphere of these men.

Rose Farrington, at one time a vaudeville singer on the Orpheum circuit, is playing a character role in **Kolb** and **Dill's** multireel comedy, "A Million for Mary."

"Sunshine Mary" Anderson celebrated her birthday June 28. For the first time in her life she was away from home on the anniversary.

Mabel Condon has completed her second photoplay, "Cupid Wins the Handicap," a comedy. Her first was "The Man Who Would Not Die," written for the **William Russell** American company.

Director Rollin Sturgeon has finished the taking of his **Cleveland Moffett** feature, "Through the Wall," and is now engaged in trimming it.

William Wolbert's next production will be a three-reel drama from the pen of **Warren H. Frost. Mary Anderson** will be featured, with **Webster Campbell** opposite.

The next **Rollin Sturgeon** feature, to follow "Through the Wall," has not yet been announced.

Jack Sherrill, who has been visiting the coast studios, has returned east, accompanied by his mother.

Raymond Wells has been engaged by the Universal company as director for **Lena Baskette,** the child dancer, who is to be featured in a series of Egyptian dancing pictures to be filmed in the desert country.

Henry Christeen Warnack recently sold a photoplay to the William Fox company for **William Farnum.**

Charlotte Burton gave a dinner recently at her home in honor of **Helene Rosson.**

When he finishes his next picture, "The Parson of Pannamint," **Dustin Farnum** will begin a transcontinental automobile trip from San Diego, Cal., to his summer home in Buckport, Me.

William L. James, manager of the Nevada Film Company, which recently removed to Los Angeles from Las Vegas, N. M., died in Los Angeles June 7.

Fifteen children from the Jewish orphan asylum, Huntington Park, Cal., were the guests of **Crane Wilbur** at the David Horsley studios recently, where a special program of animal acts was staged for their entertainment.

Another June marriage announced is that of **Ethel Diehl** and **Archibald Passon** of the Lasky company.

Vola Smith has returned from two weeks in the mountains, where she was featured in five one-reel Universal pictures under the direction of **Clifford Elfeld.**

Though the eight-reel Vtagraph picture, "God's Country and the Woman," featuring **Nell Shipman,** was made last winter at Little Bear Lake and Los Angeles, Cal., the latter city is to see it for the first time during the two weeks following its July 10th opening at Quinn's Superba theater. This picture had its New York presentation in May.

Director Rice and **Albert Russell** are co-directing on a new series of one and two-reel pictures at Universal City.

Al W. Filson of the Selig company is a composer of songs and many of his musical compositions have attained wide popularity.

During the illness of **Art Acord,** the "Buck Parvin" of the **Charlie Van Loan** series, **Ashton Dearholt** took his place as lead in several "Mustang" pictures made at the American studio.

Wallace MacDonald, Gertrude Le Brandt, Alfred Ferguson, Margaret Nichols and **Harry Von Meter** appear with **Mary Miles Minter** in her first American-Mutual feature, "Youth's Endearng Charm." **William D. Dowlan** directed the play, pending the arrival at the studios of **James Kirkwood,** formerly of Famous Players, who will hereafter direct Miss Minter.

Alan Forrest, Helene Rosson's new leading man, has a good role in "The Purple Road," recently completed at the American studios under the direction of **Murdock MacQuarrie.**

A visitor at the American studios, watching the taking of scenes for "The Secret of the Submarine," said of the director, **George L. Sargent,** "He looks like **Teddy Roosevelt** and he acts like **Billy Sunday."**

Director Joseph De Grasse is completing the five-reel social drama, "If My Country Should Call," which he is filming at Universal City. The leading roles are played by **Dorothy Phillips** and **Lon Chaney,** supported by **Adele Farrington, Helen Leslie, Gretchen Lederer, Frank Whitson, Jay Belasco, Albert McQuarrie** and **Carl Von Schiller.**

Gertrude Short, who has played child parts in many pictures, has joined the Rolin Film Company and will be seen in some Phunny Philms under the direction of **Hal Roach.**

Douglas Gerrard has been informed of the loss of four of his cousins in the war, two being killed in France and two in the Dardanelles.

Frank Borzage is the author, director and star of "The Good for Nothing Kid," a forthcoming two-act Mustang-Mutual feature the scenes and action of which are laid in southern Arizona.

Bessie Barriscale, Ince star, has just completed a picture under the direction of **Charles Miller** in which she plays a "slavey" role, something different from anything she has done before.

A replica of the lobby of one of the most famous hotels of southern California has been constructed for scenes in "Little Eve Edgerton," which **Robert Leonard** is directing at Universal City with **Ella Hall** and **Herbert Rawlinson** in the leading roles.

The Triangle-Fine Arts donation to the Actors' Fund of America has exceeded the twelve hundred dollar mark, according to the report of **De Wolf Hopper,** who has charge of the subscription list of this studio.

CHILD STAR RULES BY MIGHT OF CHARM.

SO GREAT is the admiration of girldom for Mary Miles Minter, the little Mutual star, that the stage hands have to string ropes around the "set" in the big glass studio at American's Santa Barbara plant.



Mary Miles Minter is so comfortable at American's Santa Barbara studios that the says she doesn't even miss New York.

Little Mary (and her mother) occupies a luxurious home and owns a large new automobile which she is learning to drive.

So far, in "Youth's Endearing Charm," she has appeared only in rags; but when she blossoms out in the fashionable gowns as the petted darling of a millionaire's home, it is expected the older leading ladies will sit up and take notice.

When Samuel S. Hutchinson, president of the American Film Company, Inc., induced Mary Minter to sign a contract to appear before the camera for the American Mutual, he promised her and her admirers that he would provide the very best in stories, direction and studio equipment. He is living up to his part of the agreement to the last letter—and in doing so, has secured the services of the eminent director, James Kirkwood, to pilot the child star under the "Flying A" banner.

Mr. Kirkwood has directed such favorites as Mary Pickford, Dorothy Gish, Henry Walthall and Blanche Sweet, and many others. His theory is that the motion picture is the fundamental form of art expression, with the future as definitely assured as the future of the drama, music, sculpture and painting.

With this invincible combination, it is easy to predict the result.

SOUTHWESTERN NEWS

By William Noble
(*Special Correspondent for* Motography)

Articles of incorporation have been filed by the Meter Theater Company, Sand Springs, Oklahoma, motion picture theaters, incorporators J. A. Shogren, R. B. McFarlane and A. B. McFarlane, all of Tulsa, Oklahoma. Capital stock, $1,000.

Moving picture shows on Sunday were held unlawful by Judge Crutchfield at Richmond, Virginia, June 19, and several arrests were made for violations of "blue laws" revived by the new Custer act. Cases also taken against Sunday newspapers, transfer companies and taxicabs are under advisement. Hundreds of persons were arrested last Sunday while at their usual tasks. Included in small towns were street sweepers, milk drivers, news dealers, railroad workers, ice cream dealers, taxicab drivers, lunch room proprietors and newspaper correspondents. Appeals in all cases will be taken to the higher courts.

Contract has been let for the remodeling of the old Club Theater at Joplin, Mo. Several thousand dollars will be spent in making over the house, which will be re-opened in August.

The Empress Theater at Kansas City, Missouri, has been leased to Donnelly and Linquist of Butte, Montana, for a period of five years.

The New Vale Theater at Muskogee, Okla., has closed for several weeks for remodelling.

Manager Baldridge of the Gem, has taken over the Strand Theater at Arkansas City, Kansas, and closed the Gem, which will be opened on Saturdays only.

Van Hyning has purchased the Star Theater at Independence, Kansas, and will remodel same, increasing seating capacity to 400 and changing the name.

The Joplin Managers' Protective Association was organized at Joplin, Missouri, June 12 with E. M. Chapman as president, L. F. Ballard, secretary. The theaters represented were the New Joplin, Club, Star, Royal, Empress, Electric and Princess. The new organization will work as a unit instead of independently as heretofore.

The Empress Theater at Joplin, Missouri, has been leased to J. W. Holmes, and after being remodeled will be run as a burlesque and vaudeville house.

W. M. Oliver has remodeled the Movies and Airdome Theaters at Falls City, Nebraska.

TEXAS FLICKERS

By S. G. Parker
(*Special Correspondent for* Motography)

The Hippodrome in Dallas, a beautiful 1,200-chair theater, will soon open under the Hughes-O'Rourke Construction Company management. These people are operating the Jefferson, with Ray Stinnett as house manager. The Hippodrome will use features and vaudeville.

One of the first productions to be played under the new management is "The Unwritten Law," the Beatriz Michelena production from the California Motion Picture Corporation studios.

The house has been closed for a number of weeks, and was sold under the hammer about two months ago, Hon. Will H. Atwell, former U. S. district attorney, buying it in at $12,500. He stated at the time that he was representing other parties, and did not make the purchase for himself.

The film baseball clubs in the City Major League of Dallas had a disastrous day, Sunday, June 18.

The Motion Picture Cubs, of which E. T. Peter is the owner, were drubbed by the Bears by a 10 to 2 score; and the Consolidated Cats, Ned E. Depinet, manager of the Consolidated exchange, owner, was trampled under by the 7 to 2 route by the Panthers.

The Queen Theater of Dallas played a week's engagement of the new Lois Weber production, "Where Are My Children?", featuring Tyrone Power, and it is now running in other Hulsey Theaters in Texas. During the entire week full houses were secured. The people of Dallas were strongly attracted by the production, and much talk of it could be heard on the streets and in the homes.

J. J. Hegman, Majestic Theater, Temple, Texas, made a record run in his new car, from Temple to Dallas, in seven hours last Sunday. "J. J." came to Dallas to see the boys around the exchanges and book some big attractions, and decided he would try out his recently purchased automobile.

With the arrival back to Dallas of C. R. Scott and F. M. Sanford, who have been in New York for the past several weeks, things began to hum in the "1900 Block" on Commerce street.

Scott and Sanford brought back with them a number of attractive contracts for film, among which are "The Yellow Menace," "Tweedledum and Tweedledee" comedies; "Diana, the Huntress," "The Marriage Bond," "Tom & Jerry" comedies, and Tom Terriss' late feature, "My Country First."

These gentlemen have a large office space at 1911½ Commerce street. It is probable that an exchange, under the Dallas office, will be opened in New Orleans for handling the Louisiana-Arkansas section of their territory.

Prior to July 15 the concern, which is now under the name of the Unity Film Exchange, will give a trade showing in Dallas and another in New Orleans. At these trade showings seven reels of the "Tweedledum and Tweedledee" comedies, nine episodes of "The Yellow Menace," "Diana," "The Marriage Bond," and some of the "Tom and Jerry" comedies, will be shown the exhibitors.

A. W. James has moved into his new Airdome at Broken Bow, Oklahoma, where he has a house seating 400. Stock, repertoire, musical comedy and pictures will be used. The house is called "The Strand," and is owned by King and James.

The O'loma Photoplay School gave a minstrel for the benefit of the Muskogee band at the Hinton Theater June 20 and 21. Muskogeeites were well pleased with the offering, which was a burlesque on "motion picture studio work." The O'loma Photoplay school has been in business in Muskogee, Oklahoma, for several months.

Eureka Springs, Arkansas, has three picture houses, but at the present time only one is running, the Empire, which is using features from the various feature programs.

Ensley Barbour has leased the Folly Theater at Oklahoma City, where he will play tabloids and pictures. Raleigh Dent has been selected as house manager.

The Star Theater at Smithville, Texas, managed by Alfred A. Bauscher, burned May 13, but is now being rebuilt on a more extensive scale. The new house will seat 600 and be equipped with all modern paraphernalia. A. D. Baker Amusement Company, of which A. D. Baker is general manager, will have charge of the house. This concern also manages theaters in San Marcos, Brenham, Luling, Shiner and Gonzales, Texas.

The Key Theater, Houston, Texas, operated by Miss E. Johnson, one of the few lady exhibitors in the Southwest, has been remodeled throughout and 350 new upholstered opera chairs installed.

The Lincoln Theater at Houston, Texas, has been completed and is now under the management of Miss E. Johnson, who also has the Key Theater. The Lincoln was built at an outlay of $20,000 for colored people only; it seats 600, and has a Style K Wurlitzer Unit orchestra.

The Pastime Theater at Canadian, Texas, has been remodeled throughout and new opera chairs installed. It is under the direction of T. V. Humphreys.

Paul Baracco has a new motion picture house on the north side of Main street in Houston, Texas, which seats about 500, and is getting good business.

Anthony J. Xydias, the veteran censorship scrapper at Houston, Texas, has found that it is more profitable to book film for a number of towns and has accordingly arranged with six or eight exhibitors to use all the film he uses. When he books a production now, he gets the lowest possible rate for the several towns, saving money for himself and the exhibitors aligned with him in this enterprise.

A CHILDREN'S FAVORITE

Mary Miles Minter is probably not excelled in popularity with the growing generation of picture fans; and her admirers are not backward about writing letters of loving approbation.

One little girl recently wrote as follows

My dear little Mary:

You don't know how I love you and your acting. This is Sunday and I went to church with my papa and mama, but I am afraid it didn't do much good for I just sat there and thought of you more than I did of the Lord.

Mary, tiny, dimpled, laughing, golden-haired, is now busy in her first picture for the American Film Company, Inc., under the personal supervision of Samuel S. Hutchinson.

The picture is called "Youth's Enduring Charms," a strikingly appropriate title for this tiny actress' photoplay effort.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-3	The Blue or the Gray	Biograph	1,000
D	7-3	Social Pirates, No. 15	Kalem	2,000
C	7-3	Otto, the Traffic Cop	Lubin	1,000
D	7-3	The Return	Selig	3,000
T	7-3	Selig-Tribune, No. 53	Selig	1,000
D	7-3	Billy's Mother: Scenic	Vitagraph	1,000

Tuesday.

D	7-4	His Trust and His Trust Fulfilled	Biograph	2,000
	7-4	Title Not Reported	Edison	
C	7-4	The Fable of "The Fearsome Feud Between the First Families"	Essanay	2,000
C	7-4	The Peach Pickers	Kalem	1,000

Wednesday.

	7-5	Title Not Reported	Edison	
C	7-5	Canimated News Pictorial, No. 12: Scenic	Essanay	1,000
D	7-5	Notch Number Nine	Kalem	1,000
C	7-5	Housekeeping	Vim	1,000

Thursday.

D	7-6	The Stolen Master	Lubin	3,000
T	7-6	Selig-Tribune, No. 54	Selig	1,000
C	7-6	A Day at School	Vim	1,000

Friday.

C	7-7	The Psychic Phenomenon	Kalem	1,000
D	7-7	The Crooked Road	Knickerbocker	3,000
C	7-7	Furnished Rooms	Vim	1,000
C	7-7	When It Rains It Pours	Vitagraph	1,000

Saturday.

D	7-8	Power	Essanay	3,000
D	7-8	Title Not Reported	Kalem	1,000
C	7-8	A Terrible Tragedy	Lubin	500
C	7-8	Rival Queens	Lubin	500
C	7-8	Some Duel	Selig	1,000
	7-8	Title Not Reported	Vitagraph	

Monday.

D	7-10	The Squaw's Love	Biograph	1,000
D	7-10	Social Pirates, No. 16	Kalem	2,000
C	7-10	Otto the Sleuth	Lubin	1,000
C	7-10	A Milk White Flag	Selig	3,000
T	7-10	Selig Tribune No. 55	Selig	1,000
C	7-10	Wrong Beds	Vitagrapi	1,000

Tuesday.

D	7-11	The Private Officer	Ennanay	2,000
C	7-11	Title Not Reported	Kalem	1,000
D	7-11	The Half-Wit	Lubin	2,000

Wednesday.

D	7-12	Men and Women	Biograph	3,000
C	7-12	The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition"	Essanay	1,000
C	7-12	The Quack Quakers	Kalem	1,000
C	7-12	A Spring Cleaning	Vim	1,000

Thursday.

D	7-13	Expiation	Lubin	3,000
T	7-13	Selig-Tribune No. 56	Selig	1,000
C	7-13	Spaghetti	Vim	1,000

Friday.

C	7-14	The Wishing Ring	Kalem	1,000
D	7-14	The Dupe	Knickerbocker	3,000
C	7-14	The Great Safe Tangle	Vim	1,000
C	7-14	The Man From Egypt	Vitagraph	1,000

Saturday.

D	7-15	Secret of the Night	Essanay	3,000
D	7-15	The Broken Rail	Kalem	2,000
C	7-15	Hang on Cowboy	Lubin	1,000
C	7-15	Legal Advice	Selig	1,000
D	7-15	Waters of Lethe	Vitagraph	3,000
CORRECTION				
D	7-8	To Save the Road	Kalem	2,000

V. L. S. E. Program

6-19	Kernel Nutt Flirts with Wifie	Vitagraph	1,000
6-20	Hearst-Vitagraph, No. 49	Vitagraph	1,000
6-23	Hearst-Vitagraph, No. 50	Vitagraph	1,000
6-26	Winifred, the Shop Girl	Vitagraph	5,000
6-26	The Valiants of Virginia	Selig	5,000
7-3	The Conflict	Vitagraph	5,000
7-10	According to the Code	Essanay	5,000
7-10	Fathers of Men	Vitagraph	6,000

Mutual Program

Monday.

D	7-3	Killed by Whom?	American	2,000
D	7-3	The Secret of the Submarine No. 9	American	2,000

Tuesday.

C	7-4	The Chaser Chased	Vogue	1,000

Wednesday.

T	7-5	Mutual Weekly No. 79	Mutual	1,000
C	7-5	Billy Van Deusen, Masquerader	Beauty	1,000
S	7-5	See America First, No. 43	Gaumont	700
C	7-5	Kartoon Komics, No. 43	Gaumont	300

Thursday.

D	7-6	The Hidden Face	Gaumont	3,000

Friday.

D	7-7	The Taming of Wild Bill	Mustang	2,000
C	7-7	A Merry Mix-Up	Cub	1,000

Saturday.

D	7-8	The Good-for-Nothing Brat	Centaur	2,000

Sunday.

C	7-9	The Gink Lands Again	Beauty	1,000
C	7-9	Hired and Fired	Vogue	1,000
T	7-9	Reel Life	Gaumont	1,000

Monday.

D	7-10	Love's Bitter Strength	American	2,000
D	7-10	The Secret of the Submarine, No. 10	American	2,000

Tuesday.

C	7-11	Stung By Gum	Vogue	1,000

Wednesday.

T	7-12	Mutual Weekly No. 80	Mutual	1,000
C	7-12	Two Slips and a Miss	Beauty	1,000
S	7-12	See America First, No. 44	Gaumont	700
C	7-12	Kartoon Komics, No. 44	Gaumont	300

Thursday.

D	7-13	Quicksands of Deceit	American	3,000

Friday.

D	7-14	Rugged Jim's Pardner	Mustang	2,000
C	7-14	The Hero of the E. Z. Ranch	Cub	1,000

Saturday.

D	7-15	The Fool's Game	Centaur	2,000

Sunday.

C	7-16	The Rummy Act of Omar K. M.	Beauty	1,000
C	7-16	A Deep Sea Liar	Vogue	1,000
T	7-16	Reel Life	Gaumont	1,000

Universal Program

Monday.

	7-3	No Release This Week	Nestor	
D	7-3	Peg o' the Ring, No. 10	Universal	2,000

Tuesday.

D	7-4	They Wouldn't Take Him Seriously	Gold Seal	2,000
D	7-4	The Head of the Family	Rex	1,000
C	7-4	The Clever Mrs. Carter	Imp	1,000

Wednesday.

D	7-5	Behind the Vail	Victor	2,000
C	7-5	A Gambler's Gambol	L-Ko	1,000
T	7-5	Animated Weekly, No. 27	Universal	1,000

Thursday.

D	7-6	The Man Across the Street	Imp	2,000
D	7-6	The Wishing Lamp	Big U	1,000
C	7-6	The Janitor	Powers	1,000

Friday.

C	7-7	The River Goddess	Imp	1,000
D	7-7	Any Youth	Victor	1,000
C	7-7	Double Crossing the Dean	Nestor	2,000

Saturday.

D	7-8	The Committee on Credentials	Bison	3,000
E	7-8	Sports of the Rajah in Mysterious India	Powers	1,000
C	7-8	An All Around Cure	Joker	1,000

Sunday.

D	7-9	A Dead Yesterday	Rex	2,000
	7-9	No Release This Week	Laemmle	
C	7-9	Getting the Goods on Gertie	L-Ko	1,000

Monday.

C	7-10	Henry's Little Kid	Nestor	1,000
D	7-10	Peg o' the Ring, No. 11	Laemmle	2,000

Tuesday.

D	7-11	Nature Incorporated	Gold Seal	2,000
D	7-11	War-Ridden Mexico	Rex	1,000
C	7-11	A Stranger in His Own Home	Imp	1,000

Wednesday.

D	7-12	A Conflicting Conscience	Victor	1,000
C	7-12	Ignatz's Icy Injury	L-Ko	2,000
T	7-12	Animated Weekly, No. 28	Universal	1,000

Thursday.

D	7-13	No. 16 Martin Street	Laemmle	2,000
C	7-13	The Three Brave Hunters	Big U	1,000
C	7-13	Sammy Johnsin Gets a Job	Powers	1,000

Friday.

D	7-14	The Little Grey Mouse	Imp	2,000
D	7-14	Little Boy Blue	Victor	1,000

Saturday.

D	7-15	The Human Pendulum	Bison	3,000
C	7-15	The Harem-Scarem Deacon	Joker	1,000

Sunday.

D	7-16	The Crimson Yoke	Rex	3,000
C	7-16	Baseball Bill No. 2	Laemmle	1,000
C	7-16	Two Seats at the Opera	Imp	1,000

Miscellaneous Features

Chip's Elopement	Juvenile Film		1,000
Chip's Backyard Barnstormer	Juvenile Film		2,000
Chip's Rivals	Juvenile Film		1,000
For Sale—a Daddy	Juvenile Film		1,000
How Britain Prepared	Patriot Film		5,000
The Zeppelin Raids on London and the Siege of Verdun	Kemble Film		
Civilization	Thomas H. Ince		8,000
The Fall of a Nation	National Drama		
Casey's Kids	Reserve Photoplays		1,000
The Jockey of Death	Signet Flms		5,000
Tom & Jerry—Bachelors	Emerald M. P. Co.		1,000
Tom & Jerry Quarantined	Emerald M. P. Co.		1,000
Casey's Wedding Day	Reserve Photoplays		1,000
The Lottery Man	Unity Sales Corp.		5,000
The Marriage Bond	Unity Sales Corp.		5,000
Tom and Jerry in the Movies	Emerald M. P. Co.		1,000
Love Wins	Raths-Seavolt		5,000
Casey's Servants	Reserve Photoplays		1,000

Bluebird Photo-Plays, Inc.

5-15	Elusive Isabel		5,000
5-22	A Son of the Immortals		5,000
5-29	Naked Hearts	Bluebird	5,000
6-5	The Eye of God	Bluebird	5,000
6-19	The Three Godfathers	Bluebird	5,000
6-26	Shoes	Bluebird	5,000
7-3	Broken Fetters	Bluebird	5,000
7-10	The Love Girl	Bluebird	5,000

Fox Film Corporation

Released Week of

4-17	A Modern Thelma		5,000
4-24	A Man of Sorrow		5,000
5-1	Blazing Love		5,000
5-8	The Eternal Sapho		5,000
5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-17	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
7-3	Ambition	Fox	5,000
7-10	The Man From Bitter Roots	Fox	5,000

International Film Service, Inc.

6-29	Hearst International News Pictorial, No. 52		1,000
7-3	The Mysteries of Myra, No. 11		2,000
7-4	Hearst International News Pictorial, No. 53		1,000
7-7	Hearst International News Pictorial, No. 54		1,000
7-10	Mysteries of Myra, No. 12		2,000
7-11	Hearst International News Pictorial, No. 55		1,000
7-14	Hearst International News Pictorial, No. 56		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

5-29	The Jones' Auto	Metro-Drew	1,000
5-29	The Scarlet Woman	Metro	5,000
6-5	Dorian's Divorce	Metro	5,000
6-12	The Masked Rider	Metro	1,000
6-26	The Flower of No Man's Land	Metro	5,000
6-19	The Purple Lady	Metro	5,000
7-3	A Virginia Romance	Metro	2,000
7-3	The Eternal Question	Metro	5,000

Mutual Master-Pictures.

Released week of

5-4	Lying Lips	American	5,000
5-8	The Overcost	American	5,000
5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000
6-5	Whispering Smith	Signal	5,000
6-8	Soul Mates	American	5,000
6-12	The Inner Struggle	American	5,000
6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	Dust	American	5,000

Paramount Features.

Released week of

6-19	The Clown	Lasky	5,000
6-19	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-22	Colonel Heeza Liar and the Bandits	Paramount-Bray	1,000
6-22	Susie Snowflake	Famous Players	5,000
6-26	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-26	The World's Great Snare	Famous Players	5,000
6-29	The American Beauty	Pallas	5,000
6-29	Bobby Bumps' Fly Swatter	Paramount-Bray	1,000
7-3	The Dupe	Lasky	5,000
7-3	Paramount-Pictographs Weekly Magazine	Paramount	1,000
7-6	Farmer Alfalfa's Watermelon Patch	Paramount-Bray	1,000
7-6	The Smugglers	Famous Players	5,000
7-10	Paramount-Pictographs Weekly Magazine	Paramount	1,000
7-10	The Selfish Woman	Lasky	5,000
7-10	Beautiful Bavaria	Paramount-Burton Holmes	1,000
7-13	Davy Crockett	Pallas	5,000

Pathe.

Released Week of

7-10	The Iron Claw, No. 20	Pathe	2,000
7-10	Who's Guilty. No. 10	Pathe	2,000
7-10	Luke Rides Roughshod	Pathe	1,000
7-10	The Bang Miu Gold Mines	Pathe	500
7-10	Some Sports in Catalonia	Pathe	500
7-10	Pathe News No. 56	Pathe	1,000
7-10	Pathe News No. 57	Pathe	1,000

Red Feather Productions.

Released Week of

5-29	The Iron Hand	Red Feather	5,000
6-5	The Madcap	Red Feather	5,000
6-12	What Love Can Do	Red Feather	5,000
6-19	The Man From Nowhere	Red Feather	5,000
6-26	It Happened in Honolulu	Red Feather	5,000
7-3	The Way of the World	Red Feather	5,000
7-10	The Heart of a Child	Red Feather	5,000

Triangle Film Corporation.

Released week of

6-18	An Innocent Magdalene	Fine Arts-Triangle	5,000
6-18	The Dividend	Kay-Bee-Triangle	5,000
6 25	A Wild Girl of the Sierras	Fine Arts-Triangle	5,000
6-25	The Apostle of Vengeance	Kay-Bee-Triangle	5,000
7-2	Casey at the Bat	Fine Arts-Triangle	5,000
7-2	The Phantom	Kay-Bee-Triangle	5,000
7-9	Flirting with Fate	Fine Arts-Triangle	5,000
7-9	The Deserter	Kay-Bee-Triangle	5,000
7-16	The Little School Ma'am	Fine Arts-Triangle	5,000
7-16	The Eye of the Night	Kay-Bee-Triangle	5,000
7-16	Hearts and Sparks	Keystone-Triangle	2,000

World Features.

Released week of

5-15	Sudden Riches	World	5,000
5-22	Tangled Fates	World	5,000
5-29	The Other Sister	World	5,000
5-29	Fate's Boomerang	World	5,000
6-5	The Woman of It	World	5,000
6-5	His Brother's Wife	World	5,000
6-12	The Crucial Test	World	5,000
6 12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Story of Susan	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Squaw's Love—BIOGRAPH RE-ISSUE—JULY 10.—Featuring Mabel Normand, Alfred Paget, Claire McDowell and Dark Cloud. Gray Fox, the friend of White Eagle, loves Wild Flower, the chief's daughter, but when he asks her father's sanction, he is exiled for his presumption and taken off into the wilds and deprived of his firearms. Starvation would have been his fate had not White Eagle, on a hunting trip, happened along. White Eagle promises to bring Wild Flower to Gray Fox and when Silver Fawn, his sweetheart, sees him stealthily leaving the camp with Wild Flower she thinks her lover false. She follows the fleeing pair and creeping up behind hurls Wild Flower into the stream, from which she is rescued by Gray Fox and after the meeting of the four an explanation is given and they make good their escape.

Otto the Sleuth—LUBIN—JULY 10.—Featuring Davy Don. The sleuth is notified that a pet canary has been stolen from a nearby residence and the owner asks him to investigate. He questions the servants, but their boldness makes him uncomfortable. Finally the mistress comes in and he asks her for the bird cake, which she is holding, to be taken home. The sleuth cannot find a clue and finally plans to get a bird like the one stolen, replace it and get the reward. This is done, but when he arrives at the house he hears laughter and peeking through the curtain he discovers that the real bird has been found. The folks spy him and seeing the cage behind his back they ask for it. The husky butler grabs the cage and seeing bird in it they all have a laugh and order him out of the house.

A Milk White Flag—(THREE REELS)—SELIG—JULY 10.—Featuring Otis Harlan. A review appears elsewhere in this issue.

The Private Officer—(TWO REELS)—ESSANAY—JULY 11.—Featuring Francis X. Bushman and Beverly Bayne. Harry Lampton discovers that Lieut. Frothingham, his rival for the hand of Muriel March, is a fortune hunter and denounces him to the girl. The lieutenant enters at this moment and Muriel declares she will marry him. Lampton to forget joins the army and is assigned to Frothingham's troop and the lieutenant lets no opportunity pass to humiliate him. Shortly after Frothingham leaves the post and he goes on a debauch. His failure to return for guard mounting means disgrace and Lampton taking advantage of his facial resemblance to the officer, poses in his place and saves him. The colonel discovers the affair and the girl learns the truth and Lampton is commended and wins the girl.

The Half Wit—LUBIN—JULY 11.—Featuring L. C. Shumway. Ned, a half-wit boy and who is a good mimic, is used as a tool by a gang of crooks led by Bud Adams, and he finds a sincere friend in Theresa, the daughter of Mancuso, a wine merchant. The Mafia are after Mancuso and he plans to escape their demand by selling out his business and leaving the city. Theresa confides this to Ned who is disconsolate because he loves her. In his despair he tells the story to the crooks and they plan to rob Mancuso. Ned, however, finds out their intentions and by mimicing Bud Adams' voice he lures the gang into the cellar of Theresa's home, where they are caught in a trap. Theresa rushes for the police and the gang are captured, but not until they have knocked Ned unconscious. Ned recovers from the operation performed on his brain and he is no longer a half-wit. A wealthy banker offers to send Ned to college but he is loyal to the only friend he had in the old days and gives up the promised career to marry lonely Theresa.

Men and Women—(THREE REELS)—BIOGRAPH—JULY 12.—Featuring Blanche Sweet, Lionel Barrymore, Marshall Neillan and Gertrude Robinson. Robert Stevens is sentenced to six years in prison for robbing the bank where he is employed through the efforts of Calvin Stedman, the prosecuting attorney. At the expiration of his sentence he settles in Arizona taking his little daughter Agnes with him and assumes the name of Stephen Rodman. He prospers and later is elected governor. Agnes, now in an eastern school, is in love with Will Prescott, the brother of her school chum, Dora, who is loved by Ned, Will's chum and assistant at the Jefferson National Bank, where Will is cashier, and Calvin Stedman, who is counsel of the bank. Ned and Will speculate through Arnold Kirke, and Ned wins and Calvin seeing Ned in Kirke's office and knowing that speculating is contrary to the rules of the bank, gets Ned into trouble. Will takes bonds belonging to the bank and loans them to Kirke, who is on the verge of ruin. Ned is accused of the theft and when Rodman, who has come east to visit his son-in-law to be, learns this he goes to Cohen, the president of the bank, and states that he is willing to supply the funds to save the bank if Ned is not prosecuted. Finally Will gives himself up and Governor Rodman makes good the amount of Will's defalcation and they leave the east for Arizona, where Will with Agnes starts life over again amid new surroundings.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Fable of the Small Town Favorite, Who Was Ruined by Too Much Competition—ESSANAY—JULY 12.—The daughter of a well fixed mortgage shark, residing at a way station, had all the component parts of a peach. She got her fashion hints, etiquette and behavior from the questions and answers department of an agricultural monthly. Gabby Bill, the gay young drummer from the city, met the peach at a lawn fete. Things progressed nicely. There, unfortunately for Willie, daughter induced father to send her to a finishing school. There she met the other kind and found her ideal. Gabby Bill came to town when she was home for the summer vacation. "Don't you know me?" he asked when they met. "Rully," she said, "it seems that I have seen you somewhere. Are you the man who tunes the piano?" As he moved away he kept his hand on his Solar Plexus. Moral: Anybody can win unless there happens to be a second entry.

Spring Cleaning—VIM—JULY 12.—Featuring Harry Meyers and Rosemary Theby. Hubby gets home from the road and prepares to enjoy a few days at home, when Wifey announces that she will begin her spring cleaning. Hubby immediately has business at the office, but the boss is heartless and sends him home. He meets Bill, a trusty friend, and arranges with him to send a telegram demanding Hubby's immediate presence in Jersey City on business. All day Hubby looks for the telegram to arrive. In the interim he gets in bad with Wifey over the spring cleaning. His meals are irregular and unsatisfying; he cannot sleep after 5 a. m. At last the telegram arrives and he tells Wifey he must be off. She advises him to open the wire. He does so and reads: "Stay home and help your wife. Bill." Then he sinks through the floor.

Expiation—(THREE REELS)—LUBIN—JULY 13.—Featuring Octavia Handworth and E. K. Lincoln, Jack Hammond on his return from college decides to spend his life assisting his mother in philanthropic schemes and his mother tells Jack the story of her life. Her father, an Englishman, found it necessary to live in Turkey where she, his only child, grew up into girlhood. At the outbreak of the Crimean War, their home is captured and the girl is assaulted by one of the Russian officers and the next day she finds an old fashioned seal ring which she shows her son. Jack vows to kill the man who ruined his mother's life, should they ever meet. Jack and his mother come to America and here meets Alfred Gerard and Elsie, his only child, and Jack falls in love with Elsie, while Gerard becomes interested in Mrs. Hammond. Sometime later Jack asks Alfred for Elsie in marriage and is told that Elsie is not Gerard's daughter, but a waif and tells Jack the story of his life, which is a repetition of his mother's story. Jack then shows Gerard the ring and he demands to know where he got it. Jack tells him that he is his son and that he has sworn to kill him, but Gerard takes the revolver from him and leaves the house. Elsie and Mrs. Hammond see Gerard about to kill himself and rush to him. Mrs. Hammond jogs Gerard's elbow with the result that he only receives a scalp wound. Mrs. Hammond takes his head in her arms and declares her love for him just as Jack comes upon the scene and he tells Gerard that this expiation must take the form of making his mother happy as she loves him.

Spaghetti—VIM—JULY 13.—Featuring Babe Hardy and Billy Ruge. Between attending to business calls and endeavoring to keep his assistants from making love to his pretty cashier, Runt has his hands full. To mend matters, his chef spoils the meal of a regular customer and he, being a typical son of Sunny Italy, shows his disapproval by trying to divert the circulation of the culinary artist's blood. In despair, Runt employs Plump as head chef. The latter's gifts are more in the line of lovemaking than in preparing the menu and Runt discovers to his horror that he has only added another nuisance to his establishment. Things go from bad to worse. The Italian gentleman calls for another meal and Plump's cooking sends him into a couple of fits, in the course of which he makes good his threat and cleans up the whole place. Spaghetti flies through the air. Plump runs away with the cashier and poor Runt, trying to quell the dis-



Newly blossomed Essanays: "Repentance" (on the left), "The Grouch" and "The Secret of the Night."

turbance, is finally buried under volley after volley of the stringy mixture.

The Dupe—(Three Reels)—Knickerbocker—July 14.—Featuring Frank Mayo. Working his way through college, Frank Jackson becomes chauffeur for Rogers, a wealthy clubman, who neglects his wife. Mrs. Rogers falls in love with Frank. Rogers catches Frank examining his pocketbook and accuses him of theft. He then demands that Frank furnish him with divorce evidence. Frank accepts, then warns Mrs. Rogers. She begs him to stay and protect her. Rogers forces attentions on his wealthy ward, Florence Milburn. She meets Frank and they fall in love. Mrs. Rogers declares her passion for Frank, and he goes away. Detectives hired by Rogers find her about to kill herself. Frank finds Rogers trying to kiss Florence and beats him off. The lovers are happy while Rogers and his wife are miserable.

The Great Safe Tangle—Vim—July 14.—Featuring Robert Burns and Walter Stull. Lark, the lawyer, who has ordered the new safe has accepted from his friend Shark some valuable papers, which Robin, a clerk in Shark's office, but in reality the spy of a foreign government, is anxious to obtain. After an arduous journey Pokes and Jabbs arrive at the office building where despite the protests of Lark that it was he and not Shark that had ordered the new safe, the terrible truckmen deliver the safe in Shark's office. Then they forcibly take from Lark's office his own safe in which Robin disguished as a girl had concealed himself. On their way back to the store with Lark's safe, Pokes and Jabbs get stuck fast on the railroad tracks in front of an oncoming express. With a crash and thud the train hurls them high in the air but with the good luck that always accompanies the pair they fall through the roof of the office building and back into Lark's office, safe, Robin and all.

The Secret of the Night—(Turee Reels)—Essanay—July 15.—Featuring Lillian Drew and Sydney Ainsworth. Against her father's wishes Evelyn Glenn marries John Martin, a detective. For a year they are happy together and then Martin suddenly disappears. He has been struck by lightning and becomes a victim of asphasia. With memory of his identity completely obliterated, he, strangely enough, takes up his same line of work. As Thomas Harding he becomes a famous detective. His wife lives on in darkness concerning the mystery of her husband's disappearance. Grace, her daughter, grows to womanhood and is to marry Carrol Johnson. Francois Maudont, a French adventurer posing under the name of Cuthbert, fascinates her and possesses a hypnotic power over the girl which puzzles her mother. She appeals to a detective agency and Thomas Harding is assigned to the case. The shock of meeting with the familiar surroundings of the past brings back his memory and John Martin and his wife begin life where they left off years before.

Hang on Cowboy—Lubin—July 15.—Black, a human vulture who preys on innocence, selects the day to lure little Bess to the city that Jack, a cowboy, decided to go to town for a ring and marriage license for his sweetheart Nan. Jack comes through the danger zone with his life, leaving the trail of excitement behind him—a soda emporium that needed repair, a bootblack stand with Italians ranged in front frozen with fear, a police station astonished and its clerks terror-stricken, a fire department that to a man didn't know whether to laugh or be angry, a wrecked joint in the tenderloin, the four men who had trapped Bess jailed in jig time, and the thoroughly repentant and frightened Bess clasped in her mother's arms. Jack rode to the ranch with the ring, a somewhat mussed marriage license, a broad and battered grin, and the declaration that he had had "a bully day."

Legal Advice—Selig—July 15.—Featuring Tom Mix and Victoria Forde. Ruth Sands, an eastern girl, arrives at Coyote Flats, to practice her profession as an attorney at law. Tom Walton, the ranch foreman, falls in love with the beautiful woman-lawyer, and decides to get into trouble. He steals the sheriff's horse, and riding into town, shoots up the main street. He is arrested and thrown into jail. The day of Tom's trial arrives, and all the cowboys are on hand to hear Ruth defend him. While Ruth is pleading the case, she looks toward the door and there stands a well-dressed eastern fellow, who proves to be her husband. They rush into each other's arms and when the cowboys learn who the newcomer is, the court case is immediately suspended.

Selig Tribune No. 52—June 29.—Class Day at Harvard ends in riot of confetti as the thousands of spectators pelt the students in the stadium, Cambridge, Mass.; the "Fighting 69th" create immense enthusiasm in their march down Fifth Avenue to entrain for camp, New York, N. Y.; President Wilson and Secretary of War Barker witness the departure of the District of Columbia troops for Fort Meyer, Washington, D. C.; the women in Surrey, England, undaunted by the scarcity of men are taking entire charge of the work on the farms; in spite of the lack of machine guns in the army the government places two at the disposal of Agricultural and Mechanical College here, College Station, Texas.



Mutual funnybone ticklers. From the top, "Two Slips and a Miss." "Stung, By Gum!" and "The Rummy Act of Omar K. M."

Selig-Tribune No. 53—July 3.—Company A, 2d infantry, New York National Guard dressed up like hobby horses perform a few fancy stunts before leaving for Camp Whitman, Troy, N. Y.; the National Guardsmen of Camp Johnson, Cal., demonstrate that they are well equipped and well trained; in a grueling race over the historic course here Harvard defeats Yale in the eight-oared varsity classic, New London, Conn.; the boys of the 69th find a number of unusual tasks for city bred chaps in the business of camp life, Camp Whitman, N. Y.; General Bell redisposes his men to bring the entire town of Juarez, across the river, under the guns of the U. S. troops, El Paso, Texas; Cy De Vry, curator of Lincoln Park Zoo, practices a little dentistry on Abigail, the dainty python who suffers with toothache, Chicago, Ill.

Mutual Pictures

Love's Bitter Strength—(Two Reels)—American—July 10.—Featuring Ed Coxen, Lizette Thorn and George Field. A review appears elsewhere in this issue.

Stung, By Gum—Vogue—July 11.—Featuring Rube Miller. Rube, the chief of police, in love with Madge, who favors art, is very fond of raw eggs and is in the habit of taking them from the hen house of Madge's father. He complains to Rube and Rube sets a trap and so arranges it that the farmer is made to believe that Art is the guilty party. He is given the choice of marrying Alice, Madge's sister, or going to jail and he chooses to marry Alice. On the day of the wedding Madge and Alice change clothes and Alice is married to Rube and Madge to the man of her choice and when Rube sees the face of his bride he faints away.

Two Slips and a Miss—Beauty—July 12.—Featuring John Sheehan, Carol Halloway and John Steppling. Noah Goode, a clubman when his wife isn't around, spends most of his time and money on Midgi, an actress. Mrs. Goode wonders where hubby spends his evenings and resolves to find out. She goes to hubby's office and is told that he just went out to lunch. She follows him and finally discovers him at the beach with Midgi, but he cleverly evades her and gets rid of Midgi. And of course Mrs. Goode is easily satisfied when Noah calls Midgi a worthless thing and embraces her hubby who promises "Never Again."

Quicksands of Deceit—(Three Reels)—American—July 13.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

The Hero of E. Z. Ranch—Cub—July 14.—Featuring George Ovey. Louise, in order to make an investigation at her ranch, arrives at the place disguised as a maid, while her maid is disguised as the ranch owner. As a result the maid, Elsie, is made much over and Louise is neglected. After many troubles about the ranch, most of which are indirectly caused by Jerry, Louise reveals herself, discharges all the employees and takes Jerry in as her partner.

Nuggett Jim's Partner—(Two Reels)—Mustang—July 14.—Featuring Frank Borzage, Anna Little and Dick LeReno. Hal, the son of a wealthy business man, is driven from home by his father, and sometime later he finds himself somewhere in Arizona. Nuggett Jim, a miner, discovers Hal in his cabin and attacks him and then forces him to come to his mine and work for the food he has eaten. That night Hal tells Jim that he intends to stay with him and work his mine for him. Madge, Jim's daughter, who is an entertainer in a dance hall, begs her father to allow her to return home, but Jim refuses. Hal takes matters into his hands, however, and Madge returns home. Time passes and Hal has come to see the folly of his ways and determines to make a man of himself. Hal receives a letter from his father begging him to return home and Hal concludes that he must go but at the depot he changes his mind and goes back to the two people whose lives he has changed so much and who have incidentally made him a worth while man.

The Fool's Game—(Two Reels)—Centaur—July 15.—Featuring Crane Wilbur. Peyton Carothers and Margaret Grayton fancy themselves in love, and they plan to attain their ends by making a fool of Van Allen, a millionaire. The latter is desperately in love with Margaret, and she promises to marry him for the sum of one million dollars. Sometime after the marriage Van Allen discovers his bitter mistake. One day, after finding his wife in the arms of Carothers, Van Allen decides to administer a severe lesson to the two who have used him to meet their own ends. This he does by handcuffing them together and locking them in a deserted cabin. His plan ends very satisfactorily, for "familiarity breeds contempt." Margaret at last recognizes that her husband is more than worthy of her love.

The Rummy Act of Omar K. M.—Beauty—July 16.—Featuring Orral Humphrey. Omar K. M. disappears from his home and of course Mrs. K. M. needed her helpful husband and when she

noticed the chap was gone she decided to do a little investigating. She goes to the winery and forces the clerk to tell her that her spouse had bought wine for a "chicken," and enraged she goes out to look for him. She comes across the chariot driver, and after a short conversation she gets the information she wanted and hires him to take her to the cottage in the woods, where Omar is telling the sweet "Thou" how much he loves her company. She forces her way into the cottage and the wine jug with fugitive articulation was hurled at his head and when he came to he was in his own back yard, where a blow from the broomstick set him back ages.

A Deep Sea Liar—VOGUE—JULY 16.—Featuring Paddy McQuire. Admiral Shimsky comes to St. Clair Hotel to confer with Murray Sinclair, the Moth Ball Magnate, regarding the latter's invention. Moon, a government agent, is in love with Rena, the inventor's daughter and has unsuccessfully tried to buy the invention and in an endeavor to secure it he hires two men, Bloggie and Bill, to answer an advertisement which reads that the hotel needs the services of two ex-sailors to attend to the wants of the Admiral. Employed in this capacity the bungling men finally obtain the wanted papers and also the wallet of Shimsky, which finally turns out to be filled with stage money by Shimsky. He flees and the bungling men are not long following him.

Universal Program

The Leap—(TWO REELS)—EPISODE 9 OF PEG O' THE RING.—Featuring Grace Cunard and Francis Ford. In this episode the circus plays in a town near the Mexican border where there is a threatened uprising. Mrs. Lund and Marcus bribe some Mexicans to get Peg out of the way again, and this is successfully done after a hard fight between the Mexican forces and a band of cowboys to whom Peg has applied by wire to come and help the border town.

Henry's Little Kid—NESTOR—JULY 10.—Featuring Jack Dillon and Billie Rhodes. This story deals with the familiar difficulty that arises when a father, who has promised his son a liberal sum of money in consideration of the latter's child, arrives on the scene in person to inspect the happy home. As Billie and Henry are not yet married it behooves them to put up a good deception. The latter fails, however, and it is only Billie's womanly persuasion which appeases the father's anger.

Nature Incorporated—(TWO REELS)—GOLD SEAL—JULY 11.—Featuring Herbert Rawlinson and Agnes Vernon. This story, written by Sinclair Lewis, was published in the Saturday Evening Post during the past year. It deals with what transpires after Billy, far-famed as a lover of good things to eat, to win the girl of his heart, takes up his life in a health colony where nuts are the main articles of food.

A Stranger in His Own Home—IMP—JULY 11.—With Matt Moore and Jane Gail. When William hears that his mother-in-law is coming to visit him, he leaves home intending to drown his sorrows, for he has already seen more of his wife's relatives than he can stand. Mother-in-law arrives at William's house only to find it inhabited by a drunk who has entered via the coal bin. Her mistaking the latter for William leads to curious situations which terminate with mother-in-law's expulsion from the house.

The Laugh of Scorn—REX—JULY 11.—Written by William A. Lathrop and produced by Ben Wilson. Featuring Ben Wilson and Edna Hunter. John Harding, a novelist in need of rest and change of scene, takes up school teaching in Eastern Tennessee. One of his promising pupils is Dixie Davis, daughter of an illiterate mountaineer. His kindness to her enrages Steve, who disputes Dixie's right to smile on anyone but himself. The difference between the men finally leads to Steve's death and the story closes with the happiness of Dixie and Harding.

Ignatz's Icy Injury—L-KO—JULY 12.—Featuring Billy Armstrong and Lucile Hudson. Ignatz, the Ex-Minister of Hosiery to the Siberian Monarch, has a habit of hanging around the mansions of the Four Hundred. How he is extinguished socially and how his rival gets old Rustlebuck's daughter, makes for much intense and laughable action. Some thrilling stunts atop a skyscraper are a remarkable feature of this offering.

A Conflicting Conscience—VICTOR—JULY 12.—With Bertram Grassby and Maud Emory. Marie Allen's neglect to inform her husband that before meeting him she had been a moded for Van Dusen, an artist, gives the latter a working point in attempting to force his unwelcome attentions upon her. In revenge for Marie's repulses, Van Dusen surprises Frank Allen by showing him a nude picture of Marie which he had formerly painted. But reason finally prevails over sudden anger and the wife's secrecy is finally forgiven.



Coming American Mutual dramas. From the top, "Love's Bitter Strength," "Quicksands of Deceit," and "Nugget Jim's Pardner."

The Three Brave Hunters—BIG U—JULY 13.—In this juvenile comedy, three hunters stop at the inn and take Helene's attentions away from Dave, her lover. The latter decides to discredit the hunters, and this he does with his friends by means of animal disguises. The hunters' cowardice is easily shown and they are run out of town.

No. 16 Martin Place—(TWO REELS)—LAEMMLE—JULY 13.—With Dorothy Davenport and Emory Johnson. This story tells how a noted criminologist with the help of Cleo, a singer at the Follies Cabaret, ferrets out the murderer of Mrs. Browne. The culprit proves to be no other person than Mr. Browne, her husband, who is a victim of the drug habit and of the wiles of Audrey, another drug user. After the completion of their success, Fournier, the criminologist, and Cleo become partners.

Sammy Johnsin Gets a Job—POWERS—JULY 13.—Pat Sullivan depicts his character of Sammy Johnsin in this cartoon comedy as having a curious dream in which he visits a land where cannibals abound. As is usual with dreams, Sammy wakes at the crucial point and is brought rudely to earth. On the same reel is:

Mexican Natural History.—Pictures taken under the direction of Raymond Ditmars, curator of the New York Zoological Park.

The Little Gray Mouse—(TWO REELS)—IMP—JULY 14.—Featuring Harry Benham and Edith Roberts. This story has to do with the manner in which Felice, the heroine, saves an old man from being betrayed by a woman whom he has learned to trust, and from becoming the victim of a "badger game." Felice is released from the convent to which she has been confined, by the return of her father, formerly reported dead, and thus she is able to marry the man with whom she has shared her experience.

Little Boy Blue—VICTOR—JULY 14.—Adapted from the poem by Eugene Fields and produced by Rupert Julian, who plays the part of the poet. The latter is estranged from his wife. He is harsh with his wife because he thinks she neglects their little son. After the boy's death the poet receives an inspiration from the toys which were his son's constant companions and the verse he writes reunites the remorseful husband and wife.

The Human Pendulum—(THREE REELS)—BISON—JULY 15.—Story and production by Henry McRae. This is a railroad melodrama dealing with an honest engineer's troubles in completing the construction job because of a dishonest assistant. The picture presents a thrilling rescue of a girl who is thrown over a cliff by a runaway horse. The engineer marries the girl, who is the daughter of the road president, after rescuing her three times.

The Harem Scarem Deacon—JOKER—JULY 15.—Produced by Allen Curtis, this comedy tells of a clergyman who is selected by a reform society to investigate conditions in Chinatown. His first acquaintance is a dancer named Celeste. He follows her until he arrives in an opium den. Assured that to smoke opium is a harmless diversion he makes the attempt. In his dreams he is the Pasha and the head of a great harem. He awakes to find his former associates in the reform party busy in bringing him back to consciousness. He is reproached by them but he cares little about that, for Celeste takes his part. Gale Henry, Wm. Franey and Lillian Peacock are in the cast.

Two Seats at the Opera—IMP—JULY 16.—A comedy involving an Irish plumber, a maid of all work and her employers. The head of the house is given tickets to the opera by the physician who advises some relaxation. These tickets cause a series of complications and out of the rapid action, some of it of the slapstick variety, comes happiness for the plumber and the cook.

Flirting With Marriage—No. 2 OF BASEBALL BILL SERIES—LAEMMLE—JULY 16.—Featuring Billy Mason. Bill and Penpoints, out of work, notice a sign outside of a Swedish restaurant reading "Dining Room Girl and Chambermaid Wanted." Penpoints appropriates some clothes from a line, dresses Bill as a maid and induces him to apply for the job. Bill gets it and becomes the proprietor's favorite. The latter takes Bill to a ball game and when he (the proprietor) is forced to absent himself from the game, Bill steps in, pitches perfect ball and wins the game. Later on the proprietor makes Bill a proposal of marriage and gives him fifty dollars to purchase a new dress. The fifty is used to pay a fine which Penpoints has incurred, and the story ends with both pals again out of cash.

The Crimson Yoke—(TWO REELS)—REX—JULY 16.—Produced by Cleo Madison and W. V. Mong. Miss Madison plays the part of a freeborn Octoroon girl who is in love with the son of her mistress, a woman of fine family connections. The young Casimir gambles heavily and signs a note against his mother's possessions. The note is held by a slave dealer and to save the man she loves from utter disgrace Nina offers herself to the slave dealer to be sold into slavery. The dealer is in love with Nina and he accepts her offer. He forces his affections upon the girl but she spurns him. His attempt to entirely break her spirit is frustrated by the Octoroon youth who later marries her.

Feature Programs

Blue Bird

The Love Girl—(Five Reels)—Bluebird—July 10.—Featuring Ella Hall in this drama portraying the powerful influence of a child's love. Adele Farrington, Betty Schade, Harry Depp, Kingsley Benedict, Grace Marvin and Wadsworth Harris. Robert Leonard directed the production.

Fox

The Man From Bitter Roots—(Five Reels)—William Fox.—July 10.—Featuring William Farnum. The picture tells the story of the efforts of Bruce Burt to get justice for himself, and for the sister of his mining partner, "Slim" Naudain. Bruce has been forced to kill Naudain in self-defense because of "Slim's" avarice for their joint pile of gold dust. Before Bruce can set out for the girl to give her half of his own gold, Victor Sprudell, of Indiana, who is on a hunting trip, is driven into the miner's cabin by a snowstorm. Sprudell hears Bruce's story and receives the gold in trust while the miner goes out into the storm to help a Chinese cook, who is ill. Bruce fails to return, so Sprudell himself prepares to start the Bitter Roots Mining Co. in Indiana. In an interview with him, Helen Dunbar, a reporter, finds that Naudain was her half-brother, but Sprudell gives her $500, telling her that was all "Slim" left. Bruce comes to Indiana penniless but eventually obtains control of his mine, which Sprudell has been running and finds happiness with Helen Dunbar. Betty Schade and H. A. Barrows support Mr. Farnum.

International Film

Hearst-International News Pictorial No. 51.—Harvard's eight crew defeats the Yale Varsity rowers and sets a new record for the London course, New London, Conn.; twenty tons of powder are used in one blast in a quarry near San Francisco, Cal.; Charles E. Hughes, Republican nominee for president, attends the commencement at Brown University and marches with his classmates, Providence, R. I.; Mrs. John Jacob Astor weds Banker William Karl Dick of New York, Bar Harbor, Maine; mines that guard the Pacific Coast Harbor are planted from shipboard and exploded by electricity, Fort Rosecrans, Cal.; latest fashions; hundreds of Mexican refugees flee their native land and enter the United States over the International Bridge at El Paso, Tex.

Hearst-International News Pictorial No. 52—June 30.—General Galieni, who saved Paris from the Germans, is given a royal military funeral and all Paris turns to pay tribute to their hero; United States Oil Tanker Cuyama, is christened by Miss Margaret Offley and is launched into the Pacific, Mare Island, Cal.; latest fashions; annual police field day is held at Sheepshead Bay, N. Y.; the Sultan of Turkey is attended by a guard of heavily armed men when he rides in state to the Mosque, Constantinople; five persons perish when the steamer Bear is tossed upon the beach by the storm-swept Pacific ocean, Eureka, Cal.; General Bell commanding the American troops at Fort Bliss orders every department of his command into action to prepare for the defense of El Paso against a possible invasion by Mexicans who are concentrated at Juarez, El Paso, Tex.; National Guard troops of the First regiment, Illinois, entrain for the mobilization camp.

Metro

The Eternal Question—(Five Reels)—Popular Plays and Players—July 3.—This story was written by Aaron Hoffman, scenarioized by Wallace O. Clifton and directed by Burton L. King. It deals with a wager made by one clubman with another that he can take a poor, ill-bred woman from the streets and make a lady out of her within three months' time. A woman for the experiment is accordingly picked, but she finally turns out to be the daughter of a king, escaped to America to evade marrying against her inclination. The story closes after a stirring struggle between the winner of the wager and the Grand Duke of Serdian, the woman's indefatigable persecutor, who makes an attempt to take her back to Europe by force.

Mutual Masterpictures

The Decoy—(Five Reels)—Mutual—June 29. —melodrama laid in New York. Frances Nelson is featured. Reviewed elsewhere in this issue.

Dust—(Five Reels)—American—July 10.—Featuring Franklyn Ritchie and Winnifred Greenwood. A review appears elsewhere in this issue.

Paramount

The Dupe—(Five Reels)—Lasky—July 3.—The story of a young girl who becomes the pawn of a designing society woman which features Blanche Sweet. The story is by Hector Turnbull and the scenario by Margaret Turnbull. Reviewed elsewhere in this issue.

Pictographs—Paramount—July 9.—The Modern Salesman, an article furnished by the System magazine, has first place in this issue. Methods of gaining an audience are described in the pictures. The Better Babies department urges mothers to teach their children table manners at an early age. Both mothers and children may here learn the proper manner of eating fruit and soup as well as how to use and how not to use a fork. Do You Take Ten-Minute Vacations and a number of pictures of bird life complete the reel.

Farmer Alfalfa's Watermelon Patch—(Split Reel)—Paramount-Bray Cartoon—July 9.—This animated sketch by Paul Terry tells of the farmer's difficulty to rid his watermelon patch of a colored gentleman with an amazingly hard head and a remarkable appetite for fresh picked melons. On the same reel with:

What the Sphinx Laughed At.—A novel plastique which is animated. Its most remarkable feature comes with anticipation of the amount of labor expended to animate the clay figures, though at times the half reel is amusing.

Munich the Magnificent—Burton Holmes—Paramount—July 9.—Views of all the notable points in this German city make this travelogue one of particular interest and appeal.

Pathe

Pathe News No. 52—June 28.—Charles E. Hughes, Republican presidential nominee, arrives with Mrs. Hughes for a short vacation at his summer home, Bridgehampton, L. I.; members of Camp Fire Club stage their famous Indian play, "The Fire Test," in their tepee village at Yama Farms, Napanock, N. Y.; New Pork police, who have recently undergone a complete course of military instruction, demonstrate their prowess, Sheepshead Bay, N. Y.; Dr. A. C. Albertson, inventor of a wheel bomb thrower gives a demonstration of the apparatus to army officers, Governor's Island, N. Y.; thousands honor the memory of General Gallieni, late Minister of War, who saved Paris from Von Kluck in September, 1914, Paris, France; twenty-seven lives lost when S. S. Bear founders off Sugar Loaf Point, Eureka, Cal.

Pathe News No. 53—July 1.—Mayor Mitchel opens the sluice gate of the huge cofferdam in the heart of the city, which now makes possible the construction of 1000 foot piers, New York, N. Y.; General Lubail reviews the members of the classes 1917, 18 and 19, who are already organized and trained to answer the call of their country, Vincennes, France; King George makes a tour of inspection through Britain's largest military camp, Aldershot, England; President and Mrs. Wilson attend Memorial Service at Continental Hall in honor of the late president of China, Yuan-Shih-Kai, Washington, D. C.; thousands of horses are being gathered at the Army Remount Depot in Fort Sam Houston to meet any emergency demands for the American troops, San Antonio, Tex.; western athletes compete in a real marathon race up and down the steep and rocky sides of Mt. Tamalpias, San Francisco, Cal.; monster fourteen-inch gun is loaded at the Mermerton Navy Yard for shipment to the Phillipine coast forts, Seattle, Wash.

Red Feather

The Heart of a Child—(Five Reels)—Red Feather—July 10.—Sally Snape, a child of the slums, is thrown on her own resources after her mother is killed by her drunken father. Sally makes the acquaintance of Mary, and she secures a position for Sally at a jam factory and here Sally meets Mr. Peastone, who meeting Sally on the street one day offers to drive her home in his newly acquired trap. The trap is overturned by a carelessly driven automobile and Lord Kidderminster, one of the occupants has Sally cared for until she is better. Later through the efforts of Joe Aaron, under whose guidance Sally has been living since her accident, she gets into a musical comedy company and quickly becomes a favorite. On the night of Sally's triumph Gilbert takes Sally to the door of the flat he has furnished for her and later enters with a second latchkey to take his reward, but the pure child-heart conquers and he leaves. The next morning he asks Sally to be his wife and the girl's greatest ordeal has to be faced for Gilbert's parents are stately representatives of the old school. Sally, who is given the option of going to Mary's wedding, as promised, or giving up Gilbert, defies him and chooses the former. Unobserved, Gilbert's father witnesses what happens and upbraids his son for letting Sally go. They go to Mary's home, where after drinking to the health of Mary, Lord Fortive proposes another toast "To the future Lady Kidderminster." Edna Flugrath featured.

Triangle Program

Hearts and Sparks—(Two Reels)—Keystone. —Cast with Hank Mann, Gloria Swanson and Bobbie Vernon. Reviewed elsewhere in this issue.

The Little School Ma'am—(Five Reels)—Fine Arts—July 16.—Dorothy Gish is supported by the Fine Arts children in this comedy-drama produced by C. M. and S. A. Franklin. Reviewed elsewhere in this issue.

The Eye of the Night—(Five Reels)—Ince—July 16.—William H. Thompson and Margery Wilson in a drama of strong human interest. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Conflict—(Five Reels)—V. L. S. E.—July 3.—This Blue Ribbon feature was produced by Ralph W. Ince and stars Lucille Lee Stewart. Reviewed elsewhere in this issue.

Fathers of Men—(Five Reels)—Vitagraph—July 10.—Featuring Robert Edeson in a dual role. John Howland's life is embittered when Blake, a trader, runs away with his wife while he is at a nearby hospital having his son treated for a spinal ailment. He vows vengeance, but it is not until twenty years later that he next meets his enemy. This time, it is under conditions favorable to his revenge, for he finds him by the body of a murdered man, and, though he knows that Blake did not commit the murder, he succeeds in having him convicted. Robert, Howland's son, implores his father to halt this terrible thing but Howland remains firm. When, in trying to escape, Blake is shot and killed, his three sons avenge their father's death by killing Howland. Robert sets out after them to settle his score, but after many thrilling adventures, in which the Blakes prove themselves his friends, the feud is peacefully ended.

Miscellaneous

The Woman Who Dared—(Five Reels)—California.—Featuring Beatriz Michelena. A review appears elsewhere in this issue.

Love Wins—(Five Reels)—Raths-Seavolt—July 15.—Featuring William Rainsford and Mabel Olson Leads. Burke Sheppard, a wealthy clubman, determines to marry Hope Randolph, a young society girl, and he believes that by getting her father at his mercy financially, Hope will marry him to save her father. Sheppard's attempt in this is blocked by Richard Haddon, a young lawyer, who knows something of former shady transactions of Sheppard's. Sheppard proposes to Hope, who tells him that she will only marry the winner of the motor boat regatta. Her interest in Richard Haddon grows rapidly. His feelings for her are unmistakable. Haddon also asks Hope to marry him, and she tells him that she will do so if he wins the great cup race. Sheppard, who now bitterly hates his more favored rival, overhears Haddon's proposal to Hope, and determines that Haddon must lose the race no matter how nor at what cost. Sheppard kidnaps Haddon the night before the race. The great race is called. Haddon cannot be found. Hope volunteers to run Haddon's boat in the race. Haddon is discovered bound and gagged in a deserted building, by a tramp looking for a place to rest, is released and arrives on the scene just as Hope returns victorious from the race.

The Niagara Falls Motion Picture Company, a newly incorporated concern with a capitalization of $100,000, has established a studio at Niagara Falls. The officers of the concern are: President, R. F. Douglass; vice-president, A. L. Larson; secretary, Frank M. Joslyn; general manager, W. Y. Kinleyside; treasurer and director, Joseph Rosseel-Mayer, M. A., Harvard; property manager, Frank E. Ellise; head cameraman, Wallace Williamson. The company is to produce religious, educational, historical, travel subjects and high-class comedies. The studio of the company is nearly ready, and work on the first production will start soon.

PACIFIC COAST NEWS

Janet Sully, Cub Comedy Company character woman, is a golf enthusiast.

"Kate's Affinities," a comedy, has been completed by **Allen Curtis,** director of the Joker Comedy Company at Universal City, with **Gale Henry** and **William Franey** in the leading roles, supported by **Lillian Peacock, Milburn Moranti** and **C. Conklin.**

Gail Hawkesworth, who has appeared in a number of classical and Egyptian dances in screen productions, and has led the dances of other girls in some big features, has been engaged to appear in the current Smalley production, entitled "Saving the Family Name,"

The first pictures of the Los Angeles Preparedness Parade to be shown in the theaters were those that were made by the Universal Animated Weekly camera men.

Grace Helen Bailey has just joined the scenario force at the Pacific Coast studios of the Universal company. Miss Bailey has traveled extensively, spending much time in the Orient and Philippines. She has been a prolific contributor to the magazines and the Sunday supplements of varous newspapers and has been eminently successful as a scenario writer.

Thomas N. Heffron, Selig director, at one time appeared on the stage in the Hoyt comedies.

Guy Oliver, of Selig, has played nine hundred different roles since beginning screen work.

Harry Lonsdale is a golf enthusiast.

Cleo Madison of Universal is to play the leading role in a five-reel picturization of the opera, "La Tosca." Miss Madison has given up directing and will gve her whole attention to acting, hereafter.

Nell Shipman recently sold a five-reel society drama to the American Film Company as a starring vehicle for **William Russell.**

Edward A. Kaufman, author of "Soul Mates" and other photoplays, has decided to make his permanent home on the west coast.

P. G. Lynch, manager of the American Film Company, has returned to work after a short vacation.

Upon the completion of his next picture, "Through the Flames," under the drection of **Oscar Apfel, William Farnum** will go to the eastern Fox company.

Marie Walcamp of the Universal company was the "Columbia" of the big "Preparedness Parade" in Los Angeles.

"The Deacon's Demise," a five-reel Bluebird comedy-drama, directed by **Lynn Reynolds,** has just been finished. It is a story of the South, but contains no reference to the Civil War.

The Merit Film Corporation of New York has acquired the New York state rights to "Diana" from the Unity Sales Corporation. The feature has been booked in the Strand and several other large houses.

THE SUBMARINE HEROINE.

JUANITA HANSEN, the beautiful blonde heroine who is making such a hit in the American serial, "The Secret of a Submarine," just "came along," as it were. She went to a studio one day with a friend and the director, nothing in the way of screen possibilities escaping him, noted her photographic qualities and asked her to become a part of his "atmosphere."



Juanita Hansen, featured personage in American-Mutual's "The Secret of the Submarine," on her stage with George L. Sargent, the man who pilots her and Thomas Chatterton through the mazes of scenes, close-ups and retakes.

She did, and after that the "atmosphere" faded and she took small parts, then better ones and finally, and in an incredibly short time, she played leads. The step to stardom was made when S. S. Hutchinson engaged her to take her present part.

Juanita Hansen was with the Favorite Players and the Fine Arts concerns before going to the Keystone company, where she made quite a hit. A serious illness interferred and then came the offer from the American.

She is a striking beauty, a blonde with expressive blue eyes. She has talent and pluck aplenty, and is very ambitious.

In private life she is an affectionate daughter and an altogether charming personality. She is a general favorite and her many friends love her for her geniality and thoughtfulness.

ANNA LITTLE GIVES ADVICE

Anna Little, well known horsewoman-actress, who plays leads in "Mustang" photoplays for the American Film Company, Inc., is an industrious and busy young woman. She does not grant herself the relaxation which could easily be hers when not before the camera.

She writes for publication, and her advice to women, young and old, through the printed page, is well worth the careful study of all who would stay youthful and healthy.

One of the best features about it is, she practices the theories she preaches. She is young, graceful, good-looking and enjoys perfect health.

Anna's logic is that one of the greatest health tonics is forgetfulness of self through busy hands and mind, with proper regard for fresh air, good food and enough refreshing sleep. Above all things, Anna says, "Don't worry."

Miss Little has just completed a hazardous role in "The Pilgrim," a two-part "Mustang" drama, and she came through weeks of strenuous work, feeling fit and fine.

MUSTANG COWBOY STAR HURT

Thrown while driving his mount down a steep slope alive with boulders and underbrush, during the filming of the important exterior scenes for "Sandy, Reformer," a Mustang-Mutual Western drama, Arthur Acord, famous cowboy-actor was so seriously injured that for a time is was thought he might have been fatally hurt. The Mustang-Mutual Company, of which Acord is the principal player, was working in one of the wildest regions of the Santa Ynez range at the time of the accident. Art's part called for him to ride down the slope at a semi-gallop. His mount, one of the most sure footed creatures attached to the studios, and one that Acord has ridden in various pictures and rodeos, had gone but a few feet when it suddenly lost its footing. Feeling the horse "going," Acord tried to spring off, but one of his spurs caught in a worn cinch and he was dragged for a number of feet and then thrown.

Then the animal stumbled again and fell and in rolling over hit the rider, inflicting severe internal injuries.

Margaret Gibson, the charming and vivacious little star of the David Horsley productions, will be seen in a new line of work with the presentation of the two-reel Centaur feature, "The Good-for-Nothin' Brat," with William Clifford as co-star, among the Horsley-Mutual releases for the week of July 8.

SOME NEW THEATERS

Ohio

The DeLuxe Theater Company, Lima, $10,000; A. Ritzler.

A. B. Himes and J. W. Bartmess have disposed of the Favorite theater to M. C. Johnston, who will continue the business under the policy of the former management and endeavor to give the people of Covington first class entertainment.

Philadelphia

Edward Balson has purchased the interest of his partner, Benjamin Burke, in the Knickerbocker theater in Braddock.

The Star theater in New Kensington has been opened after extensive remodeling. The house is managed by George Kyros, who recently purchased it.

A handsome new front will be installed in the Colonial theater in Farrell. J. C. Leslie, manager, will close the theater while the alterations are being made, which will be about a month.

Henry Polk recently opened the Shiloh theater, Mt. Washington district, Pittsburgh. This new house replaces the old Shiloh theater, which was closed a few months ago.

Frederick J. Herrington is having plans prepared for a handsome 1,200 seat theater to be erected soon on the site of his Coliseum theater, in Mount Oliver, a suburb of Pittsburgh.

E. J. Lumley has leased the Allen moving picture house at Second and Hamilton streets, Allentown, to William F. Wolle, who has taken charge.

Tennessee

W. E. Drummond, of Knoxville, has taken a ten-year lease on a piece of property in Maryville and will erect a combined theater and store building to cost about $18,000. The theater will be equipped for pictures. The front will be of white brick, trimmed in marble. The building is to be completed inside of three months.

Wisconsin

The Alhambra theater at Milwaukee was destroyed by fire.

The new Star theater at Genoa Junction has been opened.

W. M. Beadell of Chicago will have charge of the Bijou and Marinette theatres in Marinette.

The municipal motion picture shows in the public schools in West Allis closed June 15 for the summer. The shows have been given weekly with an average attendance of 350 men, women and children. The pictures exhibited came from Wisconsin university extension department and proved very popular.

Architect Edward Juul is preparing plans for a new theater at Manitowoc. The building will be 40x75 feet with a brown facing brick front, stucco finish. It will be located on the south side of the city.

The entrance of the Crystal theater at Kilbourn is being improved by Manager Koberstein.

CLASSIFIED ADVERTISEMENTS

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.

FOR SALE—Fine motion picture and vaudeville house drawing from 150,000 population. Average attendance 5,000. Yearly receipts about $120,000. Other rentals from property will average $10,800. This year will show clear over $75,000. Located in live town in Missouri. 35,000 people pass location every day. At present showing six shows per day, seven show days a week. Present attendance five and ten cents—five cents matinees and ten cents after 6 p. m. Price of entire property $250,000. A. E. Cowan, Cunningham National Bank, Joplin, Missouri.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

PHOTOGRAPHING A BEE

Walter Pritchard, cameraman for Gaumont's "Reel Life," the Mutual Film Magazine, recently went to Brunswick, New Jersey, to get pictures of agricultural students at work. One series of pictures shows the fertilization of plants by hand to develop a new type. Pritchard decided that he would also show how bees carry pollen.

As the college had no trained bees, the cameraman departed for a neighboring field and searched for some. After an hour's pursuit, he managed to trap one of the winged reptiles, and his scientific ardor was dampened by having the ungrateful beast attack him with his heavy artillery. After the bee sat down for an instant, Pritchard felt like he had been short circuited by a stroke of lightning.

However, he carefully deposited the exhausted bee upon a flower, and cranked his camera with his left hand. His reward was a picture showing plainly just how a bee is a first aid to nature in the fertilization of flowers.



The youngest leading lady and the youngest leading man. Mary Miles Minter, American, entertains Jack Sherrill, Frohman, at her home in Santa Barbara, during the latter's recent visit in California.

BILLIE BURKE KNOCKS MAN OVER

Whoever it was that first said a woman couldn't throw straight, certainly didn't know Billie Burke, star of the "Gloria's Romance" production—the big motion picture novel in twenty chapters, being released through the George Kleine exchanges.

The Titian-haired Billie was out on the location with her director one day last week, on the shores of the Hudson. A scene was being taken aboard a barge and Dr. Royce (Henry Kolker), the hero of the story, was supposed to be struck by a barge hand and knocked into the water. He was supposed to be rescued when Billie, as Gloria Stafford, hurled him a life preserver from the shore. Kolker poised carefuly on the barge ready to be knocked overboard by the deckhand. The bargeman prepared to strike Kolker with an axe as the scenario demanded. Billie held the big life preserver ready to throw to Kolker the moment he should hit the water. Through some misunderstanding Billie heaved the life preserver a moment too soon. It went straight as a die for the head of the bargeman, struck the latter on the forehead, caused him to drop his axe and as the latter fell from his hand, it was noted the life preserver had cut a deep gash in his forehead.

What's that? It proves nothing? Miss Burke was supposed to be throwing at the water and she hit the man? Nonsense. Billie herself says she threw at the man because she thought Mr. Kolker was really going to be hurt. Nuff sed!

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, JULY 22, 1916 No. 4



FRANCIS X. BUSHMAN WITH METRO

Paid Circulation of this Edition Exceeds 10,000 Copies



The out-of-door settings and country equipment of American-Mutual's "The Dyspeptic" add to the interest of the story.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, JULY 22, 1916 No. 4

Convention on at Full Tilt

HUNDREDS POUR INTO EXPOSITION CITY—DETAILS OF FIRST DAYS

THE Sixth National Convention is on at full tilt. The Motion Picture Exhibitors' League of America has organized and carried through a convention and exposition second to none in the history of the industry.

The lion's share of real success of the big meeting and show belongs to the League itself; the rest belongs to Chicago. For the hundreds of exhibitors, manufacturers, and exchange men; the noted stars and all the others interested in the Fifth Estate—all those who poured into the western metropolis proved beyond the shadow of a doubt that Chicago is *the* convention city.

By noon of the first day, Monday, July 10, nearly 300 had registered at the headquarters in the Sherman Hotel. Singly and in delegations and special trains the promoters of the art-business of the screen continued to gravitate to the convention city until the very last day of the exposition, on Tuesday, July 18. There was not a man with whom MOTOGRAPHY talked but that felt that he could return home feeling more than repaid for the huge get-together of the big show with its big questions and its important bearing on the future progress of the entire industry.

Big Questions Tackled

The convention tackled some big questions. Perhaps the most important of these to exhibitors was the consideration of the state rights and "pay what it's worth" method of renting films. Another was the question of ratifying the proposed charter and by-laws of the National Association of the Motion Picture Industry, newly organized by a committee of twelve in New York to supplant the more or less obsolete Board of Trade. The plan of the new association was presented to the Chicago convention by a committee especially appointed for the purpose by the New York body which formulated the organization. In connection with the new association the proposed expansion of the League to include all branches of the industry was also considered.

A third important question was the determination upon a location for the permanent headquarters of the League. The tide of sentiment in this regard swung decidedly in favor of Chicago, in view of the vital consideration of its central location and the fact that it is fast becoming the film-distributing center of the United States, just as it has become the distributing center of many other lines of trade. A fourth big question mark to be eliminated from the program was that of officers to pilot the destinies of the League for the coming year. The three candidates for president are Frank J. Rembusch, of Shelbyville, Indiana; Lee A. Ochs, of New York City, and Frederick J. Herrington, of Pittsburgh. The characteristics, claims and backing of these candidates were thoroughly presented in the last issue of MOTOGRAPHY.

At numerous meetings of the convention the above questions were discussed but at the time of going to press no definite actions had been taken. The final crystalizing of the official decisions will take place in the closing days of the show and will be given in full next week.

Governor Dunne of Illinois was the star performer of the opening session of the convention on Monday. President Fred J. Herrington called the meeting to order and made a short address. Samuel H. Trigger expressed greetings to the convention and the governor on behalf of the New York delegation. Governor Dunne was then introduced amid rousing cheers and spoke in part as follows:

In behalf of the state of Illinois and of Chicago, which is the center of the nervous system of the continent, I welcome you. Yours is a great industry. The newspapers reach every man and woman in the United States. You men reach every man, woman and child, because parents take their children to the picture shows. (Applause.)

Your industry is new and vastly powerful; powerful for good or for evil. In the hands of wise, clean and prudent men who have the welfare of the country at heart, yours is a truly wonderful medium for the propagation of good. In one hour I can witness pictures that will give me more knowledge about a foreign country, for instance, than I could get from newspapers and magazines in one week. The important thing is that this great educational factor be kept in the hands of clean-minded men.

That is what is going to decide whether or not your great industry is to be censored. There has been little complaint from conditions in Illinois. All you men want is what is right and fair for all concerned. Upon *you* depends whether or not your industry shall be censored. The fewer restrictions upon a clean, sound and legitimately conducted business the better. That's why I vetoed the state censorship bill when it came up in Illinois. (Applause.)

Judge A. P. Tugwell, of Los Angeles, second vice-president of the League, made a few remarks and the first meeting of the convention was adjourned. In the afternoon registration continued at a rapid rate and the Illinois delegation held a meeting at which various matters in connection with the convention and exposition arrangements were discussed.

The big Chicago Coliseum, recently the scene of the Republican National convention, is filled to the brim with exhibits. Every manufacturer of any importance is represented, stars are receiving at booths, dancing is going on, picture shows are being given, films are being

taken, developed and projected before the eyes of the public and every phase of the fifth estate is on display at the big show.

President Herrington opened the convention on Tuesday with a brief appeal to the exhibitors to understand themselves and their own beliefs and thus be better able to understand others. He said he desired the slogan of all the meetings to be peace and harmony and he exhorted exhibitors to keep in mind the fact that it was the good of the industry as a whole for which they were working.

The following credentials committee was appointed: Thomas Furniss of Minnesota, chairman; W. J. Slimm, Cleveland, Ohio; A. J. Moeller, Michigan; A. S. Jones, Tulsa, Oklahoma, and George Henry, Chicago. The committee immediately went into session and it was later announced that all delegates must show their credentials to the committee during the course of the day or before the session tomorrow to be admitted to the hall. This led to a heated discussion participated in by many of the delegates as to who should be allowed in the meetings. Some believed that all visitors should be welcome, including the public and all reformers interested in motion picture work. The controversy ended in a statement by the president that besides the regular delegates all exhibitors would be welcome, whether members of the League or not, and all manufacturers, and the representatives of the various trade papers.

An invitation was given to all trade papers to be represented on the convention floor. W. Stephen Bush was called for the *Moving Picture World;* W. A. Johnston of the *Motion Picture News,* and Ed J. Mock of Motography. Mr. Mock was not present. Mr. Johnston simply thanked the members for their courtesy and their co-operation with the trade papers.

Mr. Bush gave a very interesting talk on the power of the exhibitor. "As the exhibitor has come to the fore in the past and obtained power," he said, "that power is going to increase and grow even greater in the future and the more it grows the better it will be for the whole industry."

President Herrington then invited Sam Spedon of the Vitagraph Company of America to take the floor. Mr. Spedon expressed his appreciation of the privilege of being allowed to speak in behalf of one part of the motion picture industry—the producer. "In speaking of the relationship of the manufacturer and the exhibitor, the producer has to leave the exhibitor to do many things which he would like to do for himself. The producer makes the picture that the exhibitor might have it to show to the public, but it is up to the exhibitor to carry out that end of the industry. The trinity of unity in the film business is the producer, the exhibitor, the public. These are the three people most vitally concerned, and one of them cannot get along without the other two. There are many subjects to be discussed and settled at this convention which the manufacturer cannot settle for himself. Therefore we would appeal to the exhibitor to use the power which Mr. Bush mentioned, not as a power but as a trust which has been given into your hands and to think wisely and well on these subjects before making a final decision. The producer has gone more than half way to meet the exhibitor and is willing to share the burden with him. Do not use this power so that it will create feeling against yourself but ponder each question thoughtfully and deliberately. Remember that if the exhibitors accept this trust it must be with equal advantages to the whole industry or else there will be some other way planned to accomplish the end which you have a chance to accomplish now. Handle the question wisely and in the future this convention of exhibitors will be able to meet all questions in co-operation with the producers."

At the conclusion of Mr. Spedon's talk President Herrington called for Joe Brandt of Universal. In the latter's absence P. A. Powers of that company took the floor. "I have been in the film business long enough to own an automobile, a yacht, a summer home and a home on Riverside drive but I am still looking for all these luxuries," he said. "The public has a wrong impression as to the great amount of money the film people are making. I am interested in this power which the exhibitors have acquired and am anxious to know what they are going to do with it. I hope they are going to exert it to regulate the business of motion pictures. That business is very different today from what it was a few years ago. You hear of the fabulous sums paid to noted stars to get them to pose for the screen, and many believe that these are just publicity stories, simply advertising, but such is not the case. Those salaries are paid to some few players. Perhaps it is not right but nevertheless it is done. They command that price and the producer is forced to pay it. This increase in the salaries of the players, the increase in the cost of production, means that the exhibitor has to pay for them by an increase in the cost of the films. We all went into this business because we thought it was the best business we could go into. We went into it for the money we could make out of it, but the person who thinks it is easy money is very much mistaken, for it is not. And it constantly takes more and more money. If you have put a million into it you are soon forced to put in another million to save the first. The producer may make a film with the understanding that it will be sold at one dollar a seat but it is not, and he has to exhibit it for ten cents, which means that although he has made a production the cost of which would warrant the dollar price he is only getting ten cents and is, therefore, getting not even ten cents on a dollar for his investment. The fault of this is not entirely on the producers' end—the exhibitor can help if he so desires by creating the interest and demand of the public. The exhibitor and producer can help each other and what is needed is closer co-operation between these two ends of the industry."

Harry L. Reichenbach of the World Film Corporation next took the floor.

"There are a great many difficulties which beset both the exhibitor and the producer, and they must of necessity both help to shoulder the burden. Any extra expense which the producer undergoes is felt by the exhibitor because it is added to the cost of the negative. The renting of exhibiting space at the convention, the sending of the stars to the exposition, a special feature, a state rights concession, all these unusual things are a part of the overhead expense and are charged against the negative, they create a false overhead which the exhibitor must bear in the added cost of the film.

"Not long ago I decided I must have an automobile. Everyone around the office was riding up in a car each day, and I had just received an increase in salary, so I decided I must have an automobile. I knew what I wanted so went after it but the company said it would be six months before they could deliver it to me. That was no good, I must have a machine right away, so I went to look at the next best machine and they could get one for me in about eight weeks. Then I went to another concern who could sell me one right away and bought a machine which was not worth much and I



The sixth National Convention of the M. P. E. L. of America in session at the Hotel Sherman, Chicago.

had to sell soon after. I could not get what I wanted so I had to take what I could get. And just this condition now exists in regard to the exhibitor—he cannot get what he wants so he has to take what he can get whether it is up to quality or not. One cause of this is that there is no concerted action on the part of the fellow who buys and until this is remedied the exhibitor will have to continue to take not what he wants but what he can get."

Bennie Ziedman appeared to represent David Wark Griffith of the Fine Arts Film Company. He said Mr. Griffith had commissioned him to state his opposition to all forms of censorship and to exhort the manufacturers to avoid putting into their plays any scenes which could call for censoring, and to ask the co-operation of the exhibitors in abolishing all forms of censorship.

Paul Cromelin of the Cosmofotofilm said he had no intention of making a speech but he believed that the industry is confronted with a very serious question—a question which should be settled by the industry from the interior, not the exterior, and settled by a combination of the exhibitor and manufacturer. The industry should present a solid front to anything which effects the moving picture world and it makes no difference whether the exhibitor or the producer leads.

President Adolph Zukor of the Famous Players Company was called but he had not yet arrived, so a short intermission was taken. The motion was made and seconded during this time that each of the candidates be allowed five minutes to set their platform before the exhibitors, and an amendment was offered that they be allowed fifteen minutes apiece. This brought forth a heated argument between those who desired to hear the candidates, and those who thought it was not the time nor place to give them this opportunity. The arrival of Mr. Zukor at last put an end to the controversy.

Mr. Zukor said: "The interests of the exhibitor and manufacturer are identical and in my opinion they are both in the same boat. If the exhibitor does not support the manufacturer the manufacturer cannot do his best. And in return the producer should be willing to give nothing but his best to the exhibitor for the exhibitor appreciates good productions, good stories and good actors. There should be a two-sided co-operation. The Famous Players was formed with the idea of making productions not only for money but productions which would elevate the industry. It was the first to conceive the idea of taking legitimate plays and putting them into the films and now every manufacturer has followed its lead. The reason for the combination of the Famous Players and the Jesse L. Lasky Company was to further elevate the film business and improve the productions. The Famous Players-Lasky Company feels that it has no right to take the money of the exhibitors unless it gives worthy subjects in return. The distribution of the new company will be made through Paramount.

"The big subject before the convention is the getting together of the exhibitor and the manufacturer and when you consider this question I hope you will approach it calmly and judiciously, from the standpoint that the ideals and burdens of the manufacturer and exhibitor are identical. The manufacturer wants to co-operate with the exhibitor and welcomes suggestions and criticisms from the exhibitor. The producer will do anything in his power to satisfy the exhibitor and is willing to show in every way his spirit of co-operation."

"To show how much interest the manufacturers have in this exposition, they are taking their highest priced players, who are all working hard because of the summer weather and the opportunity for getting exteriors, away from their studios to appear at this exposition and the Famous Players will send Mary Pickford and Pauline Fredericks here on Saturday to greet all their friends."

Mr. Zukor closed with wishes of success to the exhibitors as individuals and to the exhibitors as a League.

The motion was then made to adjourn and the meeting closed, to be opened at ten o'clock Wednesday morning.

Four hundred delegates, wives and sweethearts, alternates and one reporter spent a part of Tuesday

afternoon at the Essanay plant on Argyle street. The pangs of hunger somewhat hurried their departure from the plant.

Six jammed elevated carloads left for the studios after considerable delay. Marching over to the plant, two by two, a-la-ark, the visitors swung into the plant's grounds. An exterior set was being shot, and with breathless awe and admiration it saw a loving sweetheart deprived of her fond lover by an irate papa. Some were so busy hunting eats that their pathos outdid that of the players—Ethel Price, Harry Dunkinson, Royal Douglas and others, directed by Mr. Ashely. "Lady Bountiful," Nell Craig, took a crowd for a spin and refreshments.

After everyone had acquired a vacation tan and a wilted collar in the sun as the different studio celebrities were introduced to the multitude, they were carefully hand picked and assorted and shot through the picture factory with efficient speed and alacrity. However well they enjoyed it, they missed a finished piece of picture art in the arrival of Marguerite Clayton and Dick Travers.

The principal business before the convention on Wednesday morning was the appointment of the various committees, as follows:

Committee on Resolutions—Sam Bullock, Ohio; A. P. Tugwell, Cal.; Dr. J. M. Rhodes, Ind.; Louis J. Blumenthal, N. J.; Alfred Hamburger, Ill.

Committee on Constitution and By-Laws—Charles H. Phillips, Wis.; Lee Ochs, N. Y.; Fred J. Rembusch, Ind.; Charles McGowan, O.; J. Choyinski, Ill.

Committee on Ways and Means—Charles McGowan, O.; Sam Trigger, N. Y.; A. H. Frank, Ill.; Louis J. Blumenthal, N. J.; A. J. Bartelle, Penn.

Press Committee—George Laing, Ill.; Sam Bullock, Ohio; George Fisher, Wis.; E. J. O'Donnell, N. Y.; Ben H. Zerr, Penna.

The preliminary report of the Committee on Credentials accorded the states representation as follows: Illinois, 17 delegates; Indiana, 8; Ohio, 8; Pennsylvania, 9; Wisconsin, 8; Michigan, 8; California, 7; New York, 25; Mississippi, 1; Florida, 2; Oklahoma, 7; Missouri, 7; Massachusetts, 8.

Massachusetts, whose state organization was not in accord with the national League, had applied for a national charter and was allowed eight delegates, provided that these were exhibitors only and not in any way connected with any other phase of the industry. Florida presented another question since its charter was five years old and had not been renewed or dues paid for the past two years, but its exhibitors were allowed to come in as individual members paying a membership fee.

The report was referred back to the committee and further representation allowed as follows: Kansas, 1; Missouri, 1; Iowa, 8. The committee will remain in session throughout the convention to decide further questions of delegation which may arise.

After the appointing of the committees President Herrington extended to the members an invitation for an open discussion of any matters of interest to the exhibitors.

Mr. Horstmann, of Massachusetts, spoke of the efforts of Granville S. MacFarland of Boston in behalf of the moving picture industry in getting a hearing with the federal government on the question of censorship and moved that a rising vote of thanks be extended to Mr. MacFarland by the convention.

W. Stephen Bush of the *Moving Picture World*, and Attorney Seabury of New York, also spoke in commendation of the work of Mr. MacFarland. The motion was seconded and the rising vote was given.

It was also moved and seconded that a rising vote of thanks be extended by the convention to Governor Dunne of Illinois and Governor Whitman of New York for their championship of the motion picture industry displayed in the vetoing of the censorship bills in their respective states.

It was also moved and seconded that two sessions a day and a night session if necessary be held until the business before the convention was completed.

A motion was made and seconded that the entertainment committee be notified that at future conventions all entertainment and visiting of the delegates should be postponed until after convention hours.

A motion was made and seconded that all speeches from the convention floor be limited to five minutes and was passed by unanimous consent.

The meeting was then adjourned to meet again at 2 p. m.

Exposition Committees

The executive committee of the exposition and convention is as follows:

Wm. J. Sweeney, national vice-president and chairman convention committee; Louis H. Frank, manager exposition; Fred W. Hartmann, secretary convention committee; exposition and finance committee, Louis H. Frank (chairman), M. A. Choynski (secretary), John H. Frundt, August Zilligen, Jr., Fred Schaefer; press, entertainment and reception committee, Geo. M. Laing (chairman), C. C. Whelan (secretary), Harry Hyman, Julius A. Alcock, Robt. R. Levy; printing and badge committee, H. Lieberthal (chairman), Sidney Smith (secretary), M. S. Johnson, Geo. Henry, president Chicago branch.

SPECIAL RECEPTION COMMITTEE

Pathe, H. B. Hoddup, C. W. Bunn; V. L. S. E., Sidney Abels, Frank Redfield; General Film Company, Fred Aiken, Walter Scates, H. C. McDaniels, Ralph White, Fred Young; World, E. C. Jensen, E. Mordeau; Metro, Ralph Proctor, J. S. Skirboll, R. L. Hewitt; Mutual, B. N. Judell, Al Normal, A. L. Gessler, E. H. Duffy, Louis Noto, T. E. Delaney; Universal, M. Fleckels, Sol Lesserman, Morris Hellman, Louis Lemmle, W. Roderick, C. J. Plough, A. L. Kahn; Blue Bird, I. Van Ronkel, F. Flaherty; Paramount, F. M. Brockell, J. A. Stevenson, F. Leist; Celebrated, J. L. Friedman, M. Kusell, Ben Lewis; Rothacker, W. R. Rothacker; International, John F. Bowman; American, R. Nehls, S. Hutchinson; Essanay, G. K. Spoor, H. A. Boushey, V. R. Day, W. F. Lynch; Central, H. A. Spanuth; Geo. Kleine, H. R. Smith, Wm. Jenner; Monarch, W. K. Wait, Colin Reid; American Standard, M. C. Watkins; General Feature Film Company, A. Balaban, B. Balaban, J. Hirschberg, A. T. Spencer; Sam Schiller; Selig, W. M. Selig, H. A. Hoagland, J. Selig, Gus Selig; Vitagraph, John Rock; Central Film Corporation, Harry Weiss.

RECEPTION COMMITTEE.

Alfred Hamburger, Aaron Jones, P. J. Schafer, Adolph Linnick, Nate Ascher, Max Ascher, Harry E. Ascher, Joe Trinz, Harry Lubliner, Geo. Moore, Sam Levine, Chas. Abrams, Joe Abrams, Julius A. Alcock, Tony J. Arado, Applebaum & Kohn, J. A. Bell, Balaban Bros., Louis Brown, I. E. Berkson, Chas. Benesch, John Bobeng, Henry Biehl, Wm. Burkhardt, J. T. Burhorn, D. R. Brothers, M. A. Choynski, Nathan Wolf, Max Cooper, Wm. H. Cadoret, Jacob Cooper, Jos. E. Coston, Ed Deussen, Fred C. Dunlap, John Freeman, John H. Frundt, Fecher & Nortman, Foster & Teter, Chas. Faulhaber, F. H. Franke, T. W. Franke, Louis H. Frank, C. H. Foster, W. J. Devine, Mr. Partridge, Harry Moir, Col. Vernon Sievers, Mr. Bodkin, Mr. Keene, John A. Rogers, August J. Bunge, Jr., F. B. Malcolm, L. W. Hoyt, Adolph Eisner, Harry Lindner, H. L. Gumbiner, I. Gelder, H. A. Gundling, W. H. Griggs, Chicago Cinematograph Company, Max Schwartz, Geo. Henry, Fred Hartmann, Max Hyman, Harry Hyman, A. J. Hill, John J. Hodgson, Jr., Geo. D. Hopkinson, H. L. Immenhausen, Jesselson & Israel, Amusement Company, M. S. Johnson, Sam Katz, M. Katz,

A. Karzos, Aug. J. Krug, Ed Konowsky, Louis Kaplan, A. C. Krebs, Kedzie Amusement Annex, Sidney Smith, L. Kahn, Robt R. Levy, P. Lopino, H. Lieberthal, M. S. Ludick, S. Levine, V. T. Lynch Henry Lutz, Geo. M. Laing, Lewin & Phillips, D. W. Martin, Marshfield Amusement Company, E. H. Miller, M. J. Mintz, H. L. Mueller, H. E. McMannis, James McDonnell, Lewis D. Nichols, Chas. O'Connor, Abe Ostroosky, Oppenheimer Bros., Adolph Powell, Wm. Pearl, Thos. R. Porter, Jos. Pilgrim, Ralph Proctor, Chas. C. Pyle, H. A. Rubens, Harry Rose, E. A. Rysdon, Fred Rowald, S. H. Selig, Wm. J. Sweeney, D. L. Schwartz, Chas. B. Stuart, Chas. Schaefer, Fred Schaefer, Frank Schaefer, L. Schindler, Abe L. Schiff, Stoll & Smith, Paul Sittner, Louis Tupler, David Toplin, Geo. V. Booth, Nuccil Bros., Aug. Vogel, C. C. Whelan, Henry J. Weinold, F. E. Whitmer, W. W. Watts, Gus Weiner, C. W. Weippier, L. E. Wesolow, West End Amusement Company, H. H. Young, Wm. G. Yost, A. Zillicen, Jr.

AUXILIARY COMMITTEE.

Mrs. Bert S. Feltes, Miss Anna M. Kesner, Mrs. B. L. Thurn, Mrs. Alfred Hamburger, Mrs. Aaron Jones, Mrs. Adolph Linick, Mrs. P. J. Schafer, Mrs. Adolph Eisner, Mrs. Harry Lubliner, Mrs. George Moore, Mrs. Sam Levine, Mrs. Max Schwartz, Mrs. Nate Ascher, Mrs. I. E. Berkson, Mrs. M. A. Choynski, Mrs. Max Cooper, Mrs. J. H. Frundt, Mrs. F. H. Franke, Mrs. Louis H. Frank, Mrs. H. L. Gumbiner, Mrs. I. Gelder, Mrs. H. A. Gundling, Mrs. Geo. Henry, Mrs. Fred W. Hartmann, Mrs. M. Katz, Mrs. Robert R. Levy, Mrs. H. Lieberthal, Mrs. C. C. Whelan, Mrs. Ralph Proctor, Mrs. S. H. Selig, Mrs. Chas. Schaefer, Mrs. Fred Schaefer, Mrs. Frank Schaefer, Mrs. L. Schindler, Mrs. Paul Sittner, Mrs. W. J. Devine, Mrs. J. A. Bell, Mrs. John Bobeng, Mrs. V. J. Lynch, Mrs. E. H. Miller, Mrs. W. W. Watts, Mrs. B. S. Jordan, Mrs. Harry Lindner, Mrs. Max Ascher, Mrs. Harry Moir, Mrs. Tony Arado, Mrs. Julius A. Alcock, Mrs. Wm. Burkhardt, Mrs. Wm. J. Sweeney, Mrs. Harry Rose, Mrs. Charles C. Pyle, Mrs. Adolph Powell, Mrs. M. McFadden, Mrs. D. W. Martin, Mrs. S. Levine, Mrs. M. S. Ludick, Mrs. M. S. Johnson, Mrs. Chas. Abrams, Miss Benesch, Mrs. Joe Abrams, Mrs. Henry Biehl, Mrs. Nathan Wolf, Mrs. W. H. Cadoret, Mrs. Jacob Cooper, Mrs. Chas. Faulhauber, Mrs. A. J. Hill, Mrs. A. Karzos, Mrs. Aug. J. Krug, Mrs. Louis Kaplan, Mrs. M. L. Hunt, Mrs. D. L. Schwartz, Mrs. Louis Tupler, Mrs. David Toplin, Mrs. Aug. Vogel, Mrs. W. W. Watts, Miss Izetta Whitfield, Miss M. Flannigan, Miss Sara Waxman.

Afternoon of Third Day

The afternoon session on Wednesday was opened with a roll call of all the delegates.

The Committee on Resolutions then made a partial report, submitting two resolutions to the convention for consideration. These resolutions were adopted by the league.

First, That we consider it injurious to our business as exhibitors to permit the general public to visit the studios of the motion picture production companies; that we deem it injurious to demonstrate on the screen the methods of construction of pictures; that we condemn the practice of trade papers in providing their readers with detailed information regarding any matter which results in dispelling the illusion of theater patrons, thus spoiling the effect intended by the producer. We recommend that this condition be changed to co-operation between the trade journals, the lay newspapers and the producing companies.

Second, That the exchanges and manufacturers shall not be permitted to rent films to churches, schools and other places aside from the legitimate picture theaters without first consulting the managers of the picture theaters in the neighborhood.

This second resolution brought out a great deal of comment from the floor. It was contended that such action might interfere with the friendship between the exhibitor and the church. Many called attention to the fact that the exhibitor paid a license to run his theater for commercial purposes while the schools and churches pay no license and only have to pay for the films, and even these are sometimes donated. The exhibitor is in the business and paying for the privilege of showing pictures while others are allowed to show them at no expense whatever. They do not even pay taxes because churches and schools are exempt from taxation. Incidents were mentioned of several churches which ran regular shows on certain nights in the week and charged ten cents admission. One specific example was given of a church which gave picture shows regularly on Wednesday and Saturday nights at which a silver offering was taken at the door, which meant that the lowest price paid was ten cents, and a member of the church stated that they took in from fifty to seventy-five dollars on these nights. This church put out of business two theaters in the neighborhood who were paying for a United States license, a city license, paying taxes, paying for their films and all the other legitimate expenses, and adhering to all the city ordinances. Other incidents were cited of hotels which ran motion pictures in their cafes and paid no attention to any city ordinances pertaining to the running of such pictures. The point was brought out that if these pictures were being shown for a charitable purpose the exhibitors had no objection whatever, but they did object to the screen entertainments being given in opposition to their own business when they were simply to raise funds for the church or the school.

A motion was then made from the floor that W. Stephen Bush be made an honorary member of the Motion Picture Exhibitors' League of America. This motion was seconded and carried.

E. J. Mock of MOTOGRAPHY was called upon for a speech but said he did not believe this was the time for the publisher to talk to the exhibitors as they had too much business before them to act upon.

The Committee on Constitution and By-Laws and the Press Committee reported that they would be unable to present a finished report until Thursday morning.

It was moved and seconded that the Committee on Constitution and By-Laws have enough copies of their report made so that each state could have a copy.

As there was no further business to come before the convention it adjourned until Thursday morning at ten o'clock.

Contributors to Exposition Fund

Among the Chicago concerns and individuals that contributed to the exposition exchequer and kept things moving toward success are the following:

Essanay Film Company, George K. Spoor, president; Selig Polyscope Company, William N. Selig, president; Sherman Hotel, Brevoort Hotel, Congress Hotel, Metropole Hotel; Lexington Hotel, Auditorium Hotel, Blackstone Hotel, Lakota Hotel, Eastman Kodak Company, Jones, Linick & Schaefer, Alfred Hamburger, Lubliner & Trinz, M. A. Choynski, Louis H. Frank, Fred Schaefer, Hyman & Katz, Robert Levy, Ascher Bros., Balaban Bros., J. Alcock, A. Zilligen, F. W. Hartmann, H. Lieberthal, Geo. Henry, Geo. M. Laing.

Convention Flash Backs

A telegram was read before the convention from William A. Brady saying he would be with the members on Saturday.

Mary Pickford sent a letter to the convention thanking them for their invitation to attend the exposition and stating that she would be pleased to accept.

Someone slipped over a good one when the telegrams were being read by President Herrington before

the convention, and before he knew it he had read off a nice little press notice of the crowded houses which the film "America Preparing" was drawing in New York. More than one way of getting films before the notice of the exhibitors.

The former treasurer of the Motion Picture Exhibitors' League certainly was an honest man—should be spelled in all caps—for he traveled all the way from Covington, Kentucky, to Detroit, Michigan, to turn over to the newly-elected treasurer the contents of the league's strong box. It contained one cent.

It was all right for Lee Ochs to exploit himself by passing around pins showing his smiling countenance, but rather unkind of him to put one of these in each chair where the delegates were to be seated—but it was not so bad as it sounds, for they were clasp pins.

Exposition Opens Doors

CHICAGO'S VAST COLISEUM THRONGED—MANY STARS SCINTILLATE

WHILE the crowd at the convention was working a smaller but more energetic crew was whipping the Coliseum into shape and when the doors opened at seven on "Essanay Night"—Wednesday, the place presented an attractive sight.

As one came in the main doors the Bluebird booth on the right and the Universal on the left attracted one's attention first, both of which were presided over by Joe Brandt. The blue decorations and flowers on the trellis and pergola marked the one while the same stone benches on the other side provided a resting place in brighter hues. As one walked to the rear the General Film Company in rose and gold splendor and rich oriental rugs with easy chairs and profusion of flowers in vases came next on the right, in charge of Walter Scates. C. J. Meegan of New York was also receiving visitors.

Across the aisle toward the rear Mutual Film Corporation held down all the space to the next aisle supervised by the efficient B. N. Judell. He expects Richard Bennett, Charles Chaplin, Mary Miles Minter and others here in person before the end of the convention. Among the stunts planned is a Chaplin contest for youngsters with ten five-dollar prizes. . The souvenirs were vanitabs and photos of the Mutual stars, Charlie Chaplin cutouts and the *Reel-Life* magazine. Among those expected before the end of the week are John S. Freuler, president; J. C. Graham, his assistant; S. S. Hutchinson, ,from the coast, and T. H. Cochrane, of Portage, one of the directors.

The last big space to the right was that of the International Film, where William W. Johnston of New York and John F. Bowman of Chicago pointed with pride to the large map in the rear which they affirmed was the world's largest. showing the United States had 26,700,000 readers of Hearst publications. The booth was arranged mostly in the nature of a rest room for exhibitors. Large full-sized pictures of the firm's stars distinguished the booth and very often they were in danger of being tipped over in the rush for the souvenir buttons and mystery boards.

On the left, next aisle over from the Universal, was the Vitagraph booth, in charge of Sam Spedon and John B. Rock, attractively decorated and with the name in large letters over the booth. Next to the north was the Essanay booth with its cool-looking wickerwork furniture, in which V. R. Day and Ben W. Beadell gave away carnations and introduced the entire galaxy of Essanay stars, which captured the entire exhibition for the evening.

The Pathé booth with its finely molded, mahogany Adam style furniture, contrasted strangely with the rugged plaster casts showing the world in the grip of a giant horny hand. Small pictures of the Pathé stars on easels with pink roses about them were pointed to with just pride by M. Adolphe Werkmeister, who had charge of the arrangements. Five young ladies assisted Mr. Werkmeister. Pearl White is expected by Friday with Mr. Berst, the vice-president of the firm.

The big space of Paramount Pictures was taken up by an Italian garden to the north and east of the center aisle. Here one saw tiny gold fish swimming about in pools, which with the natural live boxwood hedge about it with its stone seats and benches gave a true outdoor effect. Heroic sized portraits of Pallas, Morosco, Lasky and other Paramount stars framed the wall. Fans, book markers and 48,000 pictures, booklets and magazines formed the souvenirs. Smiling John A. Stevenson superintended the booth. All the officers, including Messrs. Steele, Abrams, Sherry, Zukor, Lasky, Goldfish and others are present for the big Mary Pickford dinner on Saturday night.

The north central aisle was marked by the large Fotoplayer finished in oak, played by N. B. Jacobus, who played several splendid new scenario scores. Mr. Eddington, the president of the firm, was in charge. Motography's booth is directly across the aisle.

The next booth on the north central aisle on the east side was the Clara Kimball Young booth in charge of the Central Film Corporation. It was simply furnished and embellished by a large oil painting.

The American Theatrical Hospital had a booth in shape of a large brown hospital tent in charge of Mrs. Dr. Thork and nurses.

At the north end of the east aisle an oriental scene of green sod and bamboo trellises and a miniature Japanese garden with four almond-eyed Japanese tea room girls upheld the name of Metro and sustained Metro's friends with tea. Lovely fresh oriental potted flowers lent fragrance to the scene, while a Hawaiian orchestra strummed on their ukeleles and hula dancers glided to and fro. Mr. Skirboll, the general manager, and Mr. Proctor, the Chicago manager, certainly provided a large scoop on the rest of the crowd, and two parrots who said nothing but "Metro—Metro—Metro" capped it all. Friday night is Metro night, and Mr. Clark will take his first trip west since the formation of the company to be present. Messrs. Rowland, James and Engel are also expected. Viola Dana, Mme. Olga Petrova, and the famed Taliaferro will be present Friday.

Opposite the Metro booths were those of the Precision Machinery Company and the booth of the Chicago *American*.

At the north end of the Coliseum were Menger, Ring and Hamburger exhibiting lobby frames, J. P. Seeburg showing playhouse pianos, the Mid-West Theater Supply Company, the Welch Grape Juice Company, Cahill-Igoe Company, printers, and the *Morning Telegraph*.

Other exhibitors on the north end were the Chicago *Herald* and Luella O. Parsons, two trade papers, Patriot Films, in charge of Mr. Greet, Al Lichtman, and other booths which had not been finished.

The east division of the south end of the hall was divided up by World films in charge of E. C. Jensen and five young ladies distributing flowers, and Westinghouse. Alice Brady and Mr. Brady will be present later at the World booth.

In the section headed by Mutual on one end and Motiograph projection machines at the other, was the National Cash Register automatic ticket vender, with N. L. Whitney in charge, and the League's headquarters.

In the section headed by the General Film Company was the Automatic Ticket Selling Company, the National Carbon Company on the east side, and George Kleine, Alfred Hamburger, the only exhibitor present in charge of Mr. Hamburger and E. A. Hopson, and "Diana" Film, with the Bartola in charge of Dan Barton, bringing up the other end. Here souvenirs in the form of Bartola fox-trot scores were given away.

George Kleine is promising excitement, or, rather, W. H. Jenner and Walter Green are so doing. They state their star, Harry Watson, and his entire "Musty Suffer" comedy company, will be here on July 17 and 18, when he will deliver his letter from Mayor Mitchel of New York to Mayor Thompson of Chicago and incidentally film the mayor; then stage a three-round prize fight, give a five-piece German band a workout every hour and generally make things hum. Historical exhibits of projection apparatus from 1896 to date was the booth feature, while the pictures of Billie Burke lined the wall.

In the west section of the south end of the convention quarters was the Bluebird film already mentioned, the Amusement Supply Company, the E. E. Fulton Company, showing General Electric apparatus and Nicholas Power. The others were Sosman-Landis Company, showing ten miniature stage settings fully lighted. These were in charge of B. L. Landis, M. S. Mayer and

George Feinberg. The Decorators' Supply Company and a few other booths not yet finished brought up the total.

A fuller and more extensive report of the exposition and late arrivals will be given in our next issue.

Program for Remaining Days

THURSDAY, JULY 13, 1916.

EXPOSITION AT COLISEUM.

"Clara Kimball Young Day." Special features and entertainment. Doors were open at 11 A. M. Closed at 11 P. M.

FRIDAY, JULY 14, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Metro Day.

Metro Film Corporation presented the following stars:

Francis X. Bushman — **Mabel Taliaferro**
Beverly Bayne — **Grace Valentine**
Viola Dana

SATURDAY, JULY 15, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Paramount Day.

Mary Pickford — **Pauline Frederick** — **Hazel Dawn**

SUNDAY, JULY 16, 1916.

Vitagraph Day.

Mary Maurice — **Anita Stewart**
William Shea — **Wally Van**
Earl Williams — **Edith Storey**
Harry Morey — **Dorothy Kelly**
Alice Joyce — **Hughey Mack**
Roger Lytton — **Tefft Johnson**
Rose Tapley

MONDAY, JULY 17, 1916.

EXPOSITION AT COLISEUM, 11 A. M. TO 11 P. M.

Alice Brady—World Film Corporation.

From 2 to 4 P. M. during the entire week Miss Alice Brady will talk to all who aspire to gain fame and fortune in moving pictures, telling them all of the details of studio work.

TUESDAY, JULY 18, 1916.

Universal Day.

King Baggott — **Mary Fuller** — **Violet Mersereau**

Other prominent Universal stars will be present.

Dancing Free Every Evening from 8 P. M. to 11 P. M.

Exposition Will Close with a Grand Ball.

Gives Dance After Every Show

By A. R. M. Sutton.

P. T. Renninger, manager of Port Gamble Hall, Port Gamble, Washington, has found a method of making his house pay, in spite of the fact that it is in a sparsely settled district.

Port Gamble is one of the lumber manufacturing settlements on Puget Sound, and the natives, few in number, are all connected in some way with the great mills there. Mr. Renninger opens his house one night every two weeks. The admission is twenty-five cents, and after the show there is a dance.

The manager says that eighteen or twenty couples always stay for the dance, a charge for which amounts to seventy-five cents. Those wearing calked boots are not allowed on the floor, so the loggers come equipped with an extra pair of shoes which they change after the show in order to dance.

John B. Glavey, who has for sometime been associated with the scenario department of the Keystone studio, has been appointed secretary and general assistant to Hampton Del Ruth, managing editor, and assistant manager of production at the big Sennett fun factory.

Twelve New Picture Concerns

Thirteen newly formed theatrical and motion picture concerns filed articles of incorporation in New York state last week. These concerns have a total capital of $420,000 and in all cases but one the motion picture industry in one or more of its branches is involved. The incorporations are as follows:

The Nanuet Holding Corporation, New York City. To manufacture and deal in motion picture films and engage in the realty and construction business. Capital, $250,000. Directors, Harry Davis, Clifford G. Ludvigh and Ralph A. Kohn, 31 Nassau street, New York City.

Jane O'Day From Broadway Company, New York City. To produce and exploit plays, operas and other stage productions. Capital, $5,000. Directors, Helen White, Meyer Klein and Alexander Werner, 817 West End avenue, New York City.

The Viking Program, Inc., New York City. To conduct a general motion picture business. Capital, $1,000. Directors, W. L. Wicklander, D. L. Russell and William J. Jones, 340 West Forty-fifth street, New York City.

Pathephone Distributors Company of New York City. To construct and operate theaters and other places of amusement. Capital, $50,000. Directors, Luigi Ricca, Eitienne I. Ricca and Hugo F. Ricca, 938 St. Nicholas avenue, New York City.

The Q. Corporation, New York City. To erect and deal in motion picture theaters; also produce films of all kinds. Capital, $500. Directors, Charles A. Birchfield, Oliver Hoffman and Thomas P. Degraffenried, 110 West Fortieth street, New York City.

Associated Art Films, Inc., New York City. Motion picture films. Capital, $100,000. Directors, Louis J. Beck, Mort M. Berger and Lucille Le Stewart, Flatiron building, New York City.

The Cleveland Amusement Company, Brooklyn, N. Y. Theatrical and motion pictures. Capital, $500. Directors, B. M. Wisch, Samuel Rinzler and Max Schmitber, 645 Georgia avenue, Brooklyn, N. Y.

The S. & R. Movies, Inc., New York City. Motion picture business in all its branches. Capital, $3,000. Directors, Albert Sadacca, Henchel E. Levy and Anna K. Ott, 1745 Madison avenue, New York City.

Town & Country Films, Inc., New York City. Theatrical and motion pictures. Capital, $500. Directors, Jack S. Eaton, Eltinge F. Werner and Arthur W. Sutton, 51 East Forty-second street, New York City.

Pittston Amusement Company, New York City. Motion pictures and theatricals. Capital, $2,000. Directors, George Botsford, M. E. Hauver and John L. Gorman, 1564 Broadway, New York City.

Thor Amusement Company, New York City. Proprietors and managers of theaters and to produce and present stage productions of all kinds. Capital, $500. Directors, Murray Fiel, Herbert Terry and Thor Michelson, 1493 Broadway, New York City.

Olcott Amusement Company, Olcott, N. Y. To conduct theaters, parks and amusement resorts. Capital, $2,000. Directors, Frank W. Teal and William F. Kruger, Olcott, N. Y.

Sports Film Corporation, New York City. To manufacture motion picture films, operate theaters and maintain a booking agency. Capital, $5,000. Directors, John P. McDonnell, Frank Davis and G. Kuck, 248 Sherman avenue, New York City.

Light Doesn't "Get Tired"

Many expert operators and even some manufacturers will argue that a more powerful light is needed to "throw" a picture from a properly designed and adjusted lantern 40 feet away than is needed for the same size picture with a proper lantern 20 feet away—as though the light become "tired" along the way.

In both cases the same flux of light is passed by the slide, directed toward the screen and spread over the same area.

Unless the room is full of smoke, which is never true in a picture house, absorption of light in these distances is negligible. A demonstration with two pictures side by side or photometric readings on the two pictures should (but does not always) end the argument.

These Fellows Are in Chicago

REGISTRATIONS AT CONVENTION HEADQUARTERS UP TO WEDNESDAY NOON

William Fritz, Perrysville Theater, 2117 Perrysville avenue, Pittsburgh, Pa.
C. O. Baird, Pastime Theater, 733 Main street Portage, Pa.
Otto Preusser, Palace Theater, 361 Reed street, Milwaukee, Wis.
Samuel Trenz, Majestic Theater, Grand avenue, Milwaukee, Wis.
H. C. Kliehin, Lawrence Theater, 3407 Butler street, Pittsburgh, Pa.
John J. Huss, Colonial Royal Theater, 122-134 West Fifth street, Cincinnati, O.
A. A. Plough, Joy Theater, Crawfordsville, Ind.
Will C. Smith, assistant general manager Nicholas Power Co., 90 Gold street, New York City.
John J. Huss, Royal, Colonial, Sun, Gem, Star Theaters, Cincinnati, Ohio.
H. Clark Mooney, Triangle Theater, Flatbush avenue and Fulton street, Brooklyn, N. Y.
Hector M. E. Pasmezoglu, president Congress and Mozart Amusement Companies, 302-4 Chestnut street, St. Louis, Mo.
R. D. Craver, Broadway Theater, Charlotte, N. C.
W. M. Seabury, committee on organization, 32 Nassau street, New York City.
Herbert Griffin, Nicholas Power Company, 90 Gold street, New York City.
W. Meyer, Photorium, 612 Kansas avenue, Kansas City, Kan.
Fred Meyer, Photorium, 612 Kansas avenue, Kansas City, Kan.
A. H. Blank, Garden Theater, Des Moines, Ia.
S. E. Greenbaum, Garden and Casino Theaters, Davenport, Ia.
John Breman, Cozy Theater, 314 Michigan avenue, Detroit, Mich.
Philip O. Gross, Jr., Strand Theater, West Grand avenue, Milwaukee, Wis.
F. J. Herrington, The Coliseum, 219 Southern avenue, Mt. Oliver, Pa.
Peter J. Jeup, Lima Theater, 161 St. Aubin avenue, Detroit, Mich.
Fred R. Ramler, Warren and Arcadia Theaters, 1180 Warren avenue west, Detroit, Mich.
Emilie Ramler, Warren and Arcadia Theaters, 1180 Warren avenue west, Detroit, Mich.
Ben Cohen, Coliseum Theater, Greenwood and Canfield avenue, Detroit, Mich.
A. J. Richardson, Metro Film Service, Detroit, Mich.
William J. Mueller, Famous Theater, 3644 West Chicago avenue, Chicago, Ill.
C. R. Blubaugh, Pictureland and Vaudette Theaters, 108 South Main street, Fort Scott, Kans.
William Lamb, Sylvia Theater, 5740 W. Grand avenue, Chicago.
Joseph J. Schwartz, Kosciusyka Theater, 648 Lincoln avenue, Milwaukee, Wis.
A. P. Raja, Lyric Theater, Duluth, Minn.
J. F. Cubberley, Lyceum Theater, Duluth, Minn.
Ludwig Schindler, Schindler's Theater, 1005 Huron street, Chicago, Ill.
Harry Chapprel, Fuller Opera House, Madison, Wis.
Paul Laugheinrich, Burleigh Theater, 917 Burleigh street, Milwaukee, Wis.
James Dawson, Victoria Theater, Gallitzin, Pa.
F. J. Francis, Theater Equipment Company, 406 Film Exchange Building, Minneapolis, Minn.
W. F. Kelley, Temple Theater, Ironwood, Mich.
H. Kahn, Bell Theater, 518 Mallers Bldg., Chicago.
Julius Goodman, Marshfield Amusement Co., 1611 West Twelfth street, Chicago.
Louis L. Mark, Marshfield Amusement Co., 1611 West Twelfth street, Chicago.
Louis H. Harrison, Marshfield Amusement Co., 1611 W. Twelfth street, Chicago.
Sig. Faller, Bijou Dream, 114 South State street, Chicago.
Harry M. Savlinen, Vitagraph Co., Brooklyn, N. Y.
P. A. Powers, Princess Theater, Leroy and Main streets, Buffalo, N. Y.
Max Goldstine, Shakespeare Theater, 1414 Lytton Building, Chicago.
Frank Keith Spencer, Lyric Theater, Remington, Ind.
C. C. Mendenhall, Des Moines Film and Supply Co., 218 Utica Building, Des Moines, Ia.
W. T. Coleman, Des Moines Film and Supply Co., 218 Utica Building, Des Moines, Ia.
H. H. Hornbeck, Majestic and New Strand Theaters, Monticello, Ind.
Lamos Kalm, Star Theater, 8421 Burley avenue, South Chicago, Ill.
Ernest Langemack, Colonial Theater, 1512 Vleet street, Milwaukee, Wis.
Henry J. Burkhardt, Kettler Enterprises, West Palm Beach, Fla.
Cane Kettler, Jr., Bijou Theater, West Palm Beach, Fla.
E. J. Salusbury, Memorial Theater, Valparaiso, Ind.
M. S. Marks, Marshfield Amusement Co., 1611 West Twelfth street, Chicago.
Leroy Templeton, Revelry Theater, 342 East Forty-seventh street, Chicago.
Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.
Henry Lipsie, Palace Theater, 1145 Blue Island avenue, Chicago.
Max A. Gohr, Annetta Theater, 2335 South Fifty-second avenue, Cicero, Ill.
George R. Weinberg, Bijou Theater, 304 South Halsted street, Chicago.
A. M. Gollos, Plaisance Theater, 466 North Parkside avenue, Chicago.
A. Lowey, Lowey's Theater, 740 Milwaukee avenue, Chicago.
F. L. Dettmar, Model Theater, 4151 West Madison street, Chicago.
Gus H. Wilke, Elkado Opera House, Elkado, Ia.
George Colford, West Chicago Theater, West Chicago, Ill.
John Milton, Montrose Theater, 4408 Milwaukee avenue, Chicago.
Max Smulekoff, Franklin Theater, 328 East Thirty-first street, Chicago.
A. Tagney, Franklin Theater, 328 East Thirty-first street, Chicago.
P. H. Shea, Princess Theater, Blue Island, Ill.
W. D. Ingledue, Strand Theater, 112 East Main street, Marshalltown, Ia.
Chester W. Kitzman, Garrick Theater, Hurley, Wis.
Samuel Berlin, Wabash Theater, 1838 South Wabash avenue, Chicago.
George N. Gollos, Strand Theater, Lake street and Fifth avenue, Maywood, Ill.
Lester D. Cohn, Arcade Theater, 1931 Broadway, New York City.
Louis F. Blumenthal, Palace Theater, 176th street and St. Nicholas avenue, New York City.
Adele McClellan, Monarch Film Producing Co., 4833 Monticello avenue, Chicago.
Ed Trinz, Avenue Theater, 107 Howell avenue, Milwaukee, Wis.
Chris P. Wolf, Keystone Theater, 3912 Sheridan Road, Chicago.
George Henry, Tris Theater, 5747 Chicago avenue, Chicago.
H. P. Greene, New Lake Theater, 15 North Lake street, Minneapolis, Minn.
Bennie Zeidman, Fine Arts Studio, Los Angeles, Calif.
Henry E. Friedman, Pathe Exchange, Inc., Minneapolis, Minn.
William Fait, Jr., Avon Theater, Utica, N. Y.
S. A. Louis, Rialto Theater Supply Co., Minneapolis, Minn.
Chas. J. Law, New Palace Theater, Pana, Ill.
L. C. Barnes, Elite Theater, 112 East Main street, Kalamazoo, Mich.
R. J. Branch, Enterprise Theater Equipment Co., 409 Peter Smith Building, Detroit, Mich.
Charles Brechner, Premier Theater, Grayville, Ill.
S. Auerbach, New Strand Theater, 2111 West Division street, Chicago.
H. Pailines, 706 First avenue north, Minneapolis, Minn.
Harry Reichenbach, World Film, 130 North Forty-sixth street, New York City.
H. A. Fleckles, Majestic Theater, Lockport, Ill.
Roy Cummings, Cummings Circuit, Oshkosh, Wis.

(Continued on page 203.)

Successor to Board of Trade Projected

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY INCLUDES ALL BRANCHES

THE "National Association of the Motion Picture Industry" has been announced.

This organization, representing every branch of the field and exhibitors in particular, is designed to take the place of the former, less comprehensive body known as the Motion Picture Board of Trade.

The charter and by-laws of the new film organization will be brought before the national convention now assembled at Chicago and the ratification by that assemblage may place the new organization upon its feet as a real, working body to act for the mutual benefit of every phase of the business.

At a meeting of the heads of every branch of the film business, held at the Hotel Astor, New York, on July 6, the report of a sub-committee of twelve appointed at a luncheon held at Delmonico's on June 6 last to propose a plan of organization for an association comprised of the interests of the motion picture industry was unanimously approved.

At the same time the charter and by-laws of the new organization were adopted. Walter W. Irwin, general manager of the Vitagraph-Lubin-Selig-Essanay, Inc., and chairman of the Commmittee-at-Large on organization and of the sub-committee, was authorized to appoint a subsidiary committee to present these by-laws and charter to the Sixth National Convention of the Motion Picture Exhibitors' League of America, convening in Chicago. One of the purposes of the new organization is to present a united front in the fight which the industry is waging against the agitation for legalized censorship of the screen. It will also take up all questions having to do with the relations of one branch of the industry with the others.

At the meeting on July 6 subscriptions were invited toward a $40,000 fund for the preliminary budget of the new organization, these subscriptions not to become due until the entire $40,000 has been pledged.

The alacrity with which moving picture manufacturers, supply men and others in the industry pledged their support, to the extent of sums running into four figures, presages an organization built along lines that make for strength and permanency.

The exhibitors would become members of the organization by reason of their affiliation with the Motion Picture Exhibitors' League of America.

The National Association of the Motion Picture Industry would supplant the Motion Picture Board of Trade, which was formed last September and which was recently disbanded to give way to the newer association which, it is believed, has been projected along lines that will insure the fullest harmony in the entire industry.

Believing that a thorough understanding of the work of the organization committee will mean greater sympathy with the new body we give here in part the report of the committee of twelve, of which Walter W. Irwin is chairman:

The committee does not claim to present for ratification a perfect organization. That would be impossible. But it believes that it has for your consideration a plan or instrument which meets the fundamental requirements, and which is broad enough to take care of most situations, provided the intentions of its provisions are interpreted by the Board of Directors at all times in a spirit of absolute fairness, and devoid of jealousy or politics.

In the first place, the committee considered that in order to give this organization its greatest effectiveness, that it must be confined in its actual operations to questions affecting the industry as a whole, and that incidentally to these purposes, the association ought to be a means by which each branch of the industry shall have, through the association, full opportunity to know each of the other branches of the industry, and the personnel of each, and to know the viewpoints of the other side to any question that may arise within the industry, it being believed that the majority of disputes and misunderstandings within the industry are due to a lack of acquaintance, and therefore to a lack of fair consideration of the viewpoints and equities of both sides of a question on which there is a difference of opinion.

Membership is confined to five classes.

First, manufacturers or importers of motion pictures.

Second, the Motion Picture Exhibitors' League of America. Membership in good standing in the Exhibitors' League shall carry with it membership in the association, but no exhibitor may join the association unless he be a member of the Motion Picture Exhibitors' League of America, it being the opinion of this committee that the Motion Picture Exhibitors' League of America should be properly encouraged to develop, so that, through it, the industry may gain the tremendous influence of the great body of exhibitors, and that when this National Association of the whole industry develops its strength, each exhibitor, big and little, will feel that he desires to become a member of it, but he shall only become a member through first joining his own association, and through it, exerting his power for the benefit of all.

To the third class, any person or firm, engaged in manufacturing or dealing in, or importing supplies, equipment and materials, in any branch of the motion picture industry, shall be eligible. This class includes not only motion picture equipment, such as projection machines, screens, etc., as we generally understand it, but likewise builders, electricians, contractors, decorators, ventilating equipment and all branches of business which are a part of this industry, because they make money out of it, and by reason of it. In other words, we want these firms and individuals who are making money because of this industry, in the building of theaters, studios, and in the furnishing of equipment to recognize that their own personal welfare is at stake with this industry, and that we look to them to recognize that they are a part of us.

Class four is confined to distributors of motion pictures.

Class five is composed of all persons or firms engaged in any other work, relating to any branch of the industry, including trade papers, actors, directors, agencies, and every employee in any branch of the motion picture industry, or in any industry allied with the motion picture industry.

But in order to prevent the producers, exhibitors or exchangemen from joining this class as individuals and controlling it, for their own benefit, in other words, to prevent any class from controlling the election of the directors of this class and thus getting a representation on the Board larger than that to which they are entitled, it is provided that no person or firm who is a member of any other class, or who is entitled to membership in any other class, or whose firm or corporation is entitled to membership in any other class, shall join this miscellaneous class, class five, unless he has joined one of the other classes to which he is entitled, and that, if having joined as a producer or distributor or as an exhibitor, classes one, two or four, and he thereafter joins class five, he may not be elected as a director to the Board of Directors in class five, and where a corporation joins this association under any of the classes, it must designate a representative to represent its membership.

The by-laws also provide that each branch of the industry shall at the annual meeting elect a Branch Committee of such size as it deems proper. If there are fifty producing companies which are members, they may make their Branch Committee consist of 10 or 50, as they see fit. The same with enchangemen; with the equipment manufacturers and with the miscellaneous class. But the Branch Committee of class two shall consist solely of those designated by the Motion Picture Exhibitors' League of America, and shall be the sole means of electing a Branch Committee of the exhibitors. This Branch Committee may consist of twenty, forty, one hundred or one thousand, in the discretion of the Motion Picture Exhibitors' League of America. Each Branch Committee then elects directors to the Board of the National Association of the Motion Picture Industry, the producers having five directors, the manufacturers of equipment and

materials having five, the exchangemen having five, the miscellaneous class having five and the Motion Picture Exhibitors' League of America having ten.

It was considered equitable that the Exhibitors' League should have ten in order to make their representation on the Board equal the total representation of the manufacturers and distributors, for in all cases the manufacturers are either controlled by the distributors or the distributors by the manufacturers, and that at any meeting of the association, not a directors' meeting—a meeting, for instance, to amend the by-laws—it is provided that the vote of class five, the miscellaneous class, shall only be cast by members who are not members of some other class, and likewise that class two shall always have a total vote equal to the total vote of the classes of the producers and distributors, classes one and four, such vote to be cast by some one designated by the Branch Committee of exhibitors, and that if there be a division in the Branch Committee of exhibitors, the vote shall be cast in the relation that the majority and minority of the Branch Committee of exhibitors bears to the total number of votes cast by the producers and distributors.

Now, gentlemen, with the Motion Picture Exhibitors' League as a member and with the exhibitors as a principal purchasing power in the industry, we feel that this organization can become such an influence that we will be able to get within our ranks every one directly interested in the industry and every one doing business with the industry. There will be no restrictions so that a member will be at liberty to do business with whomever he chooses. But we feel that each member, all things being equal, would naturally prefer to do business with a fellow member of this association. We feel that the people who are furnishing us with supplies, constructing our theaters and studios, ought to recognize that they are a part of this industry, and that our welfare means their welfare. And, while there will be no obligation, on the contrary, everyone will be left with the utmost freedom to choose with whom he will have his dealings; nevertheless, it would seem to be consistent with human nature that everyone doing business would prefer, all things being equal, to select the one who has the welfare of the industry at heart sufficiently to become a member of this organization.

There is one point, gentlemen, and that is the method of raising the dues. The provision is on page 4. The board of directors shall determine the annual dues to be paid by the members of this association, but in fixing such dues, the board shall apply the same method or unit to all who are similarly situated.

At least thirty days prior to the determination provided for in the preceding paragraph, the board of directors shall in writing request each branch committee hereinafter provided for to submit to the board suggestions and recommendations as to the amount of the dues to be paid by the members of that class, the method of fixing and collecting the same, and the time or times at which such dues are to be paid.

You will notice the entrance fee and the proposed list of members. We have made that as large as possible, and have fixed the entrance fee at what we believed that particular branch of the industry could afford to pay. Undoubtedly we have overlooked many industries that are connected with the motion picture industry, and which ought to be included in this list. We have calculated from records the number that there are engaged in these businesses, and we believe that with a substantial membership, we will have from the membership fees alone a budget sufficient to carry on the affairs of the association until such time as the board of directors can intelligently work out the proper method of taxation upon an equitable basis to each branch of the industry.

The tentative charter and by-laws of the new National Association of the Motion Picture Industry will be found on another page in this issue of MOTOGRAPHY.

New York Strand's Bill

During the week of July 9 the Strand Theater, New York, ran Wallace Reid and Cleo Ridgley in Lasky's "The Selfish Woman." As an added feature the Strand ran Charlie Chaplin in "The Vagabond." The musical program will consist of an overture by the Strand Concert Orchestra, incidental music and three soloists.

Frank Daniels, Vitagraph's famous comedian, is now working on a one-part comedy by Cyrus Townsend Brady.

BUSINESS O. K. NEAR BORDER

Exhibitors in Southwestern States Report Business Still Good in Spite of Mobilization—Soldiers Attend in Numbers

From a number of sources comes the information that the "war" on the Mexican border, rather than injuring business as was the first report, has brought increased patronage to most of the picture houses affected by the mobilization of troops, the entrance of American refugees from Mexico and the general excitement attendant upon the preparation for possible war.

One Texas exhibitor near the Rio Grande states that the "soldier boys" fill his house to overflowing practically every night. They demand, of course, films of war, and become very boisterous at times when real fighting is shown on the screen. The southern exchanges have revived all the war news films and war features of the past in order to supply the current demand for subjects of that sort.

Adolph Schutz, manager of the Elks Theater, pictures and vaudeville, and the Princess, of Silver City, New Mexico, writes MOTOGRAPHY that, contrary to the report first made, business is good and that no houses in that section—one hundred miles from the border—have closed their doors. Silver City and Santa Rica, which is near by, are good examples of the enterprising little cities growing up the southwest and developing good business for pictures. Mr. Schutz's two houses seat 600 and 336.

Even Columbus, the town situated three miles from the Rio Grande and the scene of the now noted raid by Villa and his Mexican bandits some time ago, has two film houses running seven days a week to good business.

Evidently, and fortunately, what Sherman said about war does not yet apply to exhibiting in the southwest.

President Laemmle Feted at Chicago

When Carl Laemmle, president of the Universal Film Company, arrived in Chicago to attend the convention he was met at the station by the entire New York state delegation and the Universal brass band and escorted to the Sherman House at the head of a parade of automobiles.

Mr. Laemmle later gathered a party of his friends for an evening of celebration. They started with a dinner at the Bismarck Restaurant, from there proceeded by automobiles to the Wayside Inn and ended up the evening at the Bismarck Garden. Among the guests were Morris Fleckles, manager of the Chicago branch of the Laemmle exchange; I. Van Ronkel, Chicago manager of the Bluebird exchange, and wife; Joe Laemmle, Louis Laemmle and wife; F. J. Flaherty and wife; I. L. Leeshim, general solicitor of the Chicago Laemmle exchange, and wife; H. H. Van Loan, Morris Hallman, M. J. Watkins, secretary of the Reel Fellows Club; Alfred Hamburger and wife; Miss S. Webber of the Mutual Company; Mr. L. Ohnstin and Miss Ida Ohnstin; C. L. Plaugh, manager of the Chicago Universal exchange; Joe Brandt, manager of the New York Universal office, and H. H. Van Loan of New York.

William Wolbert, Vitagraph, recently had his principals working at Catalina Island for a week.

Feeling the Convention's Pulse

RED-BLOODED NEWS FROM THE HEART OF THE BIG NATIONAL SHOW

THE "Bluegrass Boys" from Louisville are representing the good old state of Kentucky in good shape. Henry Peltier, H. B. Strube, Fred Dolle, L. J. Dittmar and several others form the convention delegation from just below the Mason-Dixon line.

The official delegation of the Mutual Film Corporation to the exposition includes President Freuler, John C. Graham, assistant to the president, and a large number of western exchange managers, representing practically every one of the states west of the Father of Waters.

The committee appointed by the Illinois state branch of the M. P. E. L. of America to name the official delegates to the Chicago convention was composed of William J. Sweeney, national vice-president, M. P. E. L.; Charles J. Law, New Palace Theater, Pana, Illinois; Harry Hyman, Chicago; Louis Frank, Halsted Theater, Chicago, and E. Kunz, Princess Theater, Springfield. The delegates appointed are named elsewhere in this issue.

They're boosting the convention in England, too. The London *Bioscope* has carried several stories about the big Chicago show and prominent exhibitors and film men were urged to take the trip over. Boy, page the Britains.

If you want to take a "specially conducted tour" of Vitagraph's studios in Brooklyn all you have to do is to visit the company's attractive booth at the exposition. The incubators where the sunshine dramas are hatched are all mapped out and all the processes are explained and illustrated.

Paramount is having a convention all by itself. Paramount officials, publicity and advertising men from New York are holding a three-day session at their headquarters at the Blackstone hotel with the publicity men from 22 Paramount exchanges located in all parts of the country. A big publicity campaign is the *piece de resistance* of the discussion. Highup Paramount officials were at the Paramount booth on Friday and Saturday, including President Abrams, Vice-President Sherry, Jesse L. Lasky and Samuel Goldfish.

There is a first class cigar stand down below, according to Sam H. Trigger, of New York. Sam is passing out daintily monogramed cigarettes bearing the following pointed inscription (pointed downward): "If anybody at the Chicago convention does not like this brand he can go to hell and buy his own."

Producer Thomas H. Ince, who was in Chicago the week preceding the Fourth of July, overseeing the presentation of "Civilization" at Cohen's Grand Opera House, has returned from New York to the Windy City for the exposition.

"Bluebird" Flaherty believes in preparedness. He is distributing hundreds of tiny toy guns that crack when you squeeze 'em. Of course they bear an inscription—"See Bluebird plays and be happy."

Joliet, Illinois, was put on the convention map by M. M. Rubens, who is the only representative from the prison city. Mr. Rubens is booker for the Rubens houses, of which there are ten—the Princess, Lincoln, Crystal and Colonial in Joliet, the American in Davenport, Iowa, and five screen houses in Aurora, Illinois.

Harry L. Reichenbach of New York, publicity director of the World-Brady Corporation, and his wife, are not only present at the convention but they are taking in Chicago's fine boulevard system via motor. Reichenbach had the machine shipped over for the occasion.

Lee A. Ochs, Sam Spedon, Ben Title, E. J. O'Donnell, and the rest of the live crowd from New York and Brooklyn, are making their headquarters at room 102 at the Sherman House, convention headquarters. The Brooklyn exhibitors are particularly interested just at present in their activities to secure the abolition of the maximum electric light charge in all Brooklyn theatres. This will mean that the houses pay only for the current that is actually consumed, a saving of hundreds of dollars for each house each season.

A dozen early birds blew into the convention from Pittsburgh on the first morning. Among these were Fred J. Herrington, national president, M. P. E. L. of America; James Delves, national secretary and treasurer of the Perrysville Amusement Company of Perryville, Pa.; J. E. Smith of Smith Theater, and his sister, Gertrude, and J. W. Shearer of the Wilburt Theater. Twenty-five Pittsburghers are expected to be present before the exposition closes its doors.

Exhibitors, exchange men and manufacturers to the number of over 300 were registered at the convention headquarters in the Sherman House before noon of July 10, the opening day.

The first arrivals from the Swedish city were James Bryson, president of the Northwestern Motion Picture Equipment Company, and James Gilosky, a prominent exhibitor, and his wife. Twenty-five exhibitors and film men from Minneapolis have signified their intention of taking in the big show before it's all over.

Mr. Phillips of Wisconsin got right up in meeting and stated he wanted to register a kick at the way in which the Badger State delegation was abused. He said Wisconsin was always noted for its large attendance at all meetings and he found that only one row of chairs in the convention hall had been assigned to them, whereas they would easily fill two. President Herrington assured him that at the next session, he would find two rows alloted to his state.

The mechanics of the business are well represented in the persons of William Smith, assistant general manager; Herbert Griffin, R. W. Horn and M. W. Lewis, representatives of the Nicholas Power Company, the w. k. manufacturers of projectors.

Cancelled pay checks that show that Charlie Chap-

lin has been paid $250,000 of his $670,000 salary for this year are on exhibition at the Mutual booth. Benjamin Judell, Mutual's western representative, has the valuable souvenirs in charge.

The "Universal Movie Ball" was held Thursday night, July 13, in the Louis XVI room of the Hotel Sherman. Although the weather was warm a big crowd trotted and tripped over the wax. The dance lasted "from ten p. m. till the morning after," following out the announcements of the event. Several Universal stars were present.

EXHIBITOR NOW PRODUCER

William H. Kemble, Prominent Exhibitor and Film Man of Brooklyn, Distributes "Zeppelin Raid" and "America Preparing."

William H. Kemble, a prominent exhibitor in the east, has emerged as a producer and a distributor of film with the "Zeppelin Raid on London and the Siege of Verdun," in five parts, and "America Preparing," a ten-part spectacle. Mr. Kemble acquired the "Zeppelin Raid on London" after a successful run at the Park Theater in New York.

Mr. Kemble enters the producing field after many successful years as an exhibitor and exchange man in and about New York. His most successful ventures are the Triangle Theater, Brooklyn, Big "T" Film Corporation, and later the Kemble Film Corporation.

Kemble controls twenty-five per cent of the motion picture service in Brooklyn. At the time of acquiring the Triangle, Kemble took over the old Crescent Theater, Brooklyn. In fourteen days he transformed it into one of the handsomest houses in the country. Mr. Kemble's Triangle Theater seats close to two thousand, has a symphony orchestra of forty, is devoted entirely to photoplays and music, and is one of the few theaters in the United States where admissions ranging from twenty-five cents to two dollars is successful.

Associated with Mr. Kemble are J. O. Miller, as treasurer, and H. Clark Mooney, as secretary and director of advertising, and the policies of all Kemble interests.

Mr. Kemble says that his concern, in entering actively in the producing and distributing of film, would limit its effort to such films as would prove of vital interest in public life at the time.

"The 'Zeppelin Raids on London' and 'America Preparing' are each what I consider a film should be, in order to prove sufficient interest to a real showman," says Mr. Kemble. "The 'Zeppelin Raids on London and Siege of Verdun' deals with the air raids on London. It shows the giant Zeppelin leaving its base at Kiel and a night attack somewhere in England. It shows vividly the destruction of life and property. The world's war's greatest battle is shown in all its horror at Verdun."

"America Preparing," a ten-reel production, is timed to the present crisis in this country's affairs and is bound to arouse the old Star Spangled Banner enthusiasm in an audience. The production in itself is a revelation of the peerless quality of the U. S. Army and Navy, carrying to the heart of every true American the realization of his duty to strive with all his might toward the increase of our means for defense. "America Preparing" opened Monday evening, July 10, at the Lyric Theater, 42nd street, New York, to a distinguished audience of American Army and Navy officials and military officials of several foreign governments. The opening address was delivered by the Hon. John Purroy Mitchel, mayor of New York City.

Arrangements are under way to show "America Preparing" in several of the larger cities.

The "Zeppelin Raids on London and the Siege of Verdun" is being state righted and offers for "America Preparing" will be entertained. Address all communications to Kemble Film Corporation, Brooklyn, N. Y.

Bert Williams Bookings Hum

Biograph's special representative has completed a tour of the General Film exchanges and is en route to New York. Everywhere he reports exhibitors have been very glad to make pre-release bookings on Bert Williams, his Ziegfeld Follies reputation making him a big box office possibility.

Special advertising has made it possible to have every representative newspaper in the country with their hundreds of correspondents print announcements of Bert Williams' entrance to the films which has resulted in the July 24 release, "A Natural Born Gambler" in two reels being booked solid. Announcement of the second Bert Williams comedy and the advertising in connection therewith will be made as rapidly as it can be prepared. Exhibitors are looking forward to these comedies to bolster up their summer business.

Pictures Fight Impure Milk

The State of New York will conduct a crusade against impure milk by the use of motion pictures and Thomas A. Edison, Inc., is now making a one-reel film entitled "The Trump Card" for the use of the New York State Board of Health in the proposed campaign. While the picture will show the process of pasteurization by which germ life in the lacteal fluid is completely destroyed and any danger of infection eliminated, it will not emphasize the technical process. It is designed to call attention to the danger of unpasteurized milk and to show the method by which milk can be purified, but it does this through the medium of a little human interest story of much intrinsic value.

Actors in Army

When the Southern California regiments left for Sacramento preparatory to service against Mexico, six Universal City actors were among the men carrying arms. They are Lester Phillips, Battery A; George Lackie, Charles De Francis, Abe Mundon, A. Cessena and Hans Whippern and Marshal J. Hageman. In addition, Victor Goss, B. L. Fiegley and E. W. Fiegley, also of the film capital, have volunteered in the naval militia.

It is very probable that a good many more from the Pacific Coast studios will enlist in either the army or navy branch of the service.

The Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, had its New York opening at the Globe Theater some time ago.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, JULY 22, 1916 Number 4

Stronger Organization Means Surer Profits

YESTERDAY morning we heard a coal operator remark gloomily that there was no money in coal mining. He would not, he said, take as a gift one of those rich Illinois mining properties with hundreds of thousands of dollars invested in it. He represented one industry of hundreds about which the same thing is being said every day. The commonest thing you hear about any line of business is that there is no money in it.

These apparent pessimists are right, of course. Somebody in every business is losing money in spite of all the brains and ability that can be exercised. The motion picture business is fast getting into the same class. If you canvass all the film manufacturers and all the exhibitors, only a comparatively small percentage will claim to be making money.

A philosopher will regard that as a good sign—a healthy indication. It shows that the motion picture business has settled down to a practical basis, where men must work hard for what they get and exercise all the business brains they have, and where the weakest must go to the wall. That condition is true of all the old lines, and is bound to be true of the new ones as they mature through evolution. They used to pick gold out of the earth with their fingers for a while, but gold mining, like everything else, soon got down to a hard-working, fighting and sweating branch of labor.

It is easy enough to sit at a desk and tell film producers and theater managers and other workers why they are losing money while somebody else is making it. It is even easy to tell them how to change their luck by certain well known efficiency methods, and so forth. We could write it all down here with little effort, and enjoy the pleasant idea that we had turned the tide of fortune for somebody.

But our readers would have little patience with us if we persisted in telling them that following our directions would insure success. Out in the field, up against severe competition and a more and more exacting public, they know that all the ingenuity and efficiency in the world will not make a profit when there is not enough money to go around.

In one of our recent issues a well known exhibitor declares there is only a certain limited number of dimes and nickels that will ever go into a picture show box office. If his theory is correct it is impossible to conduct successfully more than a certain definite number of picture theaters in the world. We would be mathematically more correct if we said it is impossible to fill more than a certain definite number of seats at so much per seat. When enterprising but ignorant new exhibitors build theaters beyond the limit specified by a law of nature, there will be some empty chairs. And common sense tells us that this theory must be correct.

Efficiency methods, ingenuity in picture presentation, care in program selection, courtesy, all the things that make a theater attractive are of no avail if there are more efficient, ingenious, careful, courteous exhibitors than there are patrons to occupy their seats. And the fellow who has none of those attributes will try to make up for it by giving the people more than their money's worth. Then he loses money; his competitors lose money; commercial

warfare starts and the cut-throat condition ends only when the weakest have gone down and the strongest are staggering.

Viewed from an editorial desk, this kind of destruction looks as foolish and unnecessary as the big war looks from Henry Ford's factory windows. And it is foolish; but putting a stop to it is as big a problem as stopping the European conflict, if not bigger. Blind, cut-throat competitive methods have been the order ever since business started, and probably always will be. Only the wiser industries that combine into strong associations have any hope of even modifying the condition.

There is no way that one exhibitor can prevent another from opening a new house, if he insists on doing so against advice. But there are ways that the manufacturers and distributors of film can prevent it, and ways that the exhibitors can persuade the manufacturers and distributors to prevent it. Those ways lie through the fellow membership of everybody in a single organization. That, and that only, offers any hope of maintaining the motion picture business on a sane, reasonable and profitable basis.

Put the League First

BY the time you read this, the convention probably will have disposed of its subject. At the time we write it, nothing has been said about it. Therefore the report of the Board of Trade sub-committee of twelve submitted July 6 to the committee-at-large on organization, with proposed charter and by-laws of a National Association of the Motion Picture Industry, is a document we discuss from an awkward position.

There is one point about it we wish to mention, however, even if our comment serves no purpose. Whether the new organization be completed in its present form, or be merged into a continuation of the Motion Picture Exhibitors' League of America, the exhibitors should form Class 1 of the association.

The League will necessarily and naturally be the nucleus and foundation and heart of any general trade organization that is formed, whatever its name and however broad its scope.

The League is a going concern; the National Association of the Motion Picture Industry as yet is not. The exhibitors constitute the purchasing power and represent the ultimate consumer; for business as well as ethical reasons they should head the list of classes of members.

We are confident the manufacturers will have no objection to paying this compliment to the paramount importance of the exhibitor. Put the League first.

The Convention Marches On

IT is encouraging to observe that the visiting delegates are very much in earnest about the conduct of the convention and of the League. Whatever may be said about those who did not come, there is apparent among those present none of that indifference and ennui characteristic of so many trade conventions.

More than the representatives of any other industry, the motion picture men are in responsible charge of the thing that is of greatest interest to the world. They control the recreation habits of millions; and it is that responsibility that quickens them to a sense of the importance of what they do.

That the public is interested in more than the picture on the screen, in more than the offerings of its favorite theaters, is demonstrated by the evident popularity of the exposition at the Coliseum. The mysteries of the business side of picture making are quite as fascinating as the eternal promise of the program.

It is no task at all for the picture people to keep close to the public; the public will not let them get away. Everything they do and say is invested with a magic significance. They are the kings of the empire of entertainment.

And so the motion picture men take their sessions seriously, as befits their position, and move deliberately to studied ends. We know that the balance of this convention will see the accomplishment of many great things.

The 1916 Motion Picture Convention

F. J. REMBUSCH'S PLAN FOR ORGANIZATION OF EXHIBITORS AND MANUFACTURERS

IT is an old saying that it is easier to write history than prophesy. No one knows what a convention of motion picture exhibitors will resolve into. Going back into history we must all admit that the motion picture conventions and meetings of the manufacturer and exhibitor have up to the present time failed to do many of the big things which a representative organization should do.

When the League was organized in Cleveland years ago it lived and thrived upon the idea of battle with the General Film Company. What a change when we consider the General Film Company today.

As a matter of fact, the organization of the General Film Company and the distribution of film at that time was in many respects superior to the present conditions. General, on account of its large organized distributing plant, was able to give us better service at a lower price. The company had offices all over the United States and by having a great number of prints of each subject, together with their wide distribution, the cost in producing and rental overhead was much less and the profits larger to the film company while the prices to the exhibitor were at least one-half less.



Frank J. Rembusch, president F. J. Rembusch Enterprises and Rembusch Amusement Company, Shelbyville, Indiana, and candidate for the presidency, M. P. E. L. of America.

It seems strange that in those states where the League was the strongest we now have censorship. It would seem that in Illinois, Ohio, Pennsylvania, New York, where the League had always been active, there should now be no censorship while these states are notorious for their legalized censorship conditions.

Expositions

The great bone of contention of the manufacturer and exhibitor has been the running of expositions of motion picture art. At first we had conventions and expositions about every month. Manufacturers were dragged from city to city; spent their good money for space and program and there were no exhibitors to buy. I remember one convention that was advertised very extensively had seven manufacturers and three out of town exhibitors present. An agreement between the exhibitor and manufacturer as to a set time for exposition would be a great help.

Many big exhibitors have never identified themselves with the League because there has always been too much politics. Exhibitors who came to conventions and expositions for the purpose of learning something were disgusted with the political wars, forever the paramount issue. Exhibitors have not shown themselves ready or willing to organize in the right spirit. Whether it is from environment or his advocation I do not know, but Mr. Exhibitor is ever a law unto himself.

The Big Idea

Conventions should be an expression of the progress of a business. There should be a series of conferences, round table talks, lectures by the best men in the business. We might well follow the Chautauqua idea and arrange a set program in which we would talk shop and not politics.

Reviewing the past, I want to say what I said before the Board of Trade and before the motion picture exhibitors' meeting of the executive committee in January: No organization of motion picture interests will do the trade in general any good until that organization is made up of the two principal parts of the industry—the producer and the exhibitor. Furthermore, no organization will be effective that does not have for a basis certain specific agreements between the exhibitor and the manufacturer and I desire to present a plan of organization that would cure most of the evils of silly business policies, senseless competition, censorship, and other evils from which we are suffering. I do not believe that there has been any plan of organization offered by anyone and I do not claim this to be infallible but it would work no hardship to either manufacturer or exhibitor that I can see and therefore I offer it for consideration:

ORGANIZATION

The exhibitor and manufacturer to organize as an association, corporation, or chamber of commerce with a name appropriately expressing its object. The exhibitors and manufacturers shall have equal power and voice. All things being equal its members shall give preference to those belonging to the organization. The association shall collect information for the benefit of the trade and perform all of those acts which naturally come to an organization representing the whole industry.

It shall standardize prices, terms and agreements in the trade; establish credit lists and adjust differences between the manufacturer and exhibitor.

It shall take up questions such as legalized censorship, etc., and secure united effort on the part of the manufac-

turer and exhibitor to combat all outside evils against the industry.

MEMBERSHIP

Each and every theater, film exchange, film company, or anyone in the allied trade shall take out membership. Dues and admission fees shall be on a basis proportionate to the amount of interest involved and value of the organization to them.

CONTROL

An executive committee of three members shall direct the affairs, adjust differences, etc. It shall be composed of a managing director, executive secretary and credit secretary, elected at the national convention. Each shall serve for three years and shall be elected each year for various periods so that there is always someone in who understands the previous work.

The control of the organization shall be in the hands of twelve directors composed of six exhibitors and six manufacturers, which board shall meet monthly to transact business.

There shall be twelve alternates elected who will take the place of directors when anyone of them is forced to be absent, in order to insure a full meeting at all times. These shall also be elected so as to retire from office at different times.

The executive committee shall decide all questions if possible within one week after being presented. Anyone dissatisfied with the decision of the executive committee may appeal to the board of directors, whose decision will be final.

It shall be the object of the Association to standardize and commercialize everything pertaining to the business and create terms, prices and agreements, which shall be made a matter of contract between the exhibitors and manufacturers.

FILM SERVICE

Prices of film service shall be regulated as follows:

Current week in which a film is exhibited shall be known as *service week*. Service week shall extend from Sunday midnight to the following Sunday midnight.

Physical condition of the film and other considerations make the film more valuable when first released, therefore film service shall be regulated in price on the basis of certain definite periods which shall be called first run, second run, third run, etc. Each run shall be for a period of two weeks except the first run shall be for a period of two weeks plus the days in the week that it is released.

Film manufacturers shall make a definite price on first run, another price on second run, etc. On this plan exhibitors will be able to buy film better suited to their needs, requirements and ability to pay.

Great productions, such as the "Battle Cry of Peace," etc., *not released in regular order*, generally played on a percentage basis, unless otherwise stipulated exhibitors shall receive 40 per cent and the manufacturer 60 per cent of the box office receipts.

TERMS

All film bills are due and payable one week in advance of service week, and the billing date shall be the Monday before the service week. Money or check must be in the film exchange office on Saturday preceding service week, otherwise film service will be shipped C. O. D. until payment is made.

Exhibitors who pay their film service one full week in advance of service week shall receive a discount of 2 per cent for cash but this money must be in the office of the film company before the closing hour on Saturday preceding the Monday of date of billing.

When the exhibitor fails to pay bills or uses dishonest methods the exchange shall file a complaint with the executive committee and if it finds the exhibitor guilty he shall be listed as poor pay and no exchange shall furnish service except at an advance of 10 per cent over regular prices and all film shall be sent C. O. D.

There will be no advance deposits except when an exhibitor contracts for a serial picture he shall pay one-half of the first day's service in advance, payable at the time of the signing of the contract. This money shall be applied to the first episode. If the exhibitor cancels service before the serial starts he shall forfeit this advance deposit as liquidated damages or penalty.

The association shall compile a credit book of all exhibitors and manufacturers, which will be sold to exchanges and dealers. This book shall contain the rating and paying habits of the exhibitor and a weekly report shall be made by all exchanges of bad customers.

PROTECTION

The exhibitor and manufacturer shall in every way protect each other against senseless competition and over-production, having at all times in view the object of holding the favor of the people.

Fifty dollars per thousand inhabitants per week, or $2,500.00 per one thousand inhabitants per year, shall be recognized as a basis of the general earnings of a motion picture theater, in gross box office receipts.

Every effort shall be made to regulate the business so that where the business is well taken care of the erection of further motion picture theaters be discouraged. Every effort shall be made to conserve the business for those who are in it that they may be allowed to progress in a constructive manner on sound commercial principles instead of the wild theories practiced in the past.

It shall be recognized that 25 per cent of the gross box office receipts is a fair amount for the exhibitor to pay for film service and 40 per cent is exorbitant.

Manufacturer and exhibitor shall not be allowed to cancel film service except that one month's notice be given in advance and which shall apply immediately on present contracts whether the exhibitor is in the association or not.

All film service, express charges, paper, etc., shall as far as possible be agreed on in writing to prevent errors and dispute.

How Would It All Work Out?

The manufacturer would know of what his possible market consists.

We could fill our program much easier and eliminate the dickering and bickering of the present time.

We could select programs more suitable and better balanced; there would be more business for the exhibitor and manufacturer.

We would have a basis of credit that would encourage the paying of bills and eliminate the deadbeat.

It would put the business of buying film on a competitive market and act as a sliding scale whereby a good film would command a good price and a bad film would go to its proper level in price.

It would prevent over-buying by the exhibitor and would at the same time enable the manufacturer to keep his bookings filled.

Codes, price lists, etc., could be so arranged that an exhibitor would be able at a glance to wire or write for a program.

The conference work between the exhibitor and the manufacturer would soon place the business on a stable basis.

The business would take a new lease of life; values would increase; time, labor, worry and money be saved.

We would be decent and commercialized.

Versatile World Stars

Linda A. Griffith, now starring in the feature photoplays of the Frank Powell Productions, Inc., and for many years with the Biograph Company, is writing a series of reminiscences relative to the intimate secrets of the first days of the picture industry. These articles begin in the July issue of *Film Fun*, published by the Leslie Judge Company of New York, and are entertaining both to exhibitor and fan.

Sir Herbert Back

Sir Herbert Tree, the famous English actor producer, arrived at the Fine Arts studio from New York July 4 ready to plunge into the work of another Fine Arts production. The famous Englishman returned to New York immediately after completing "Macbeth," directed by John Emerson.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Trials and Triumphs of a Successful Exhibitor

BY A. R. M. SUTTON.

MANAGER H. T. MOORE, of the Colonial Theater, Tacoma, Washington, has the reputation among theater men of the Northwest of being one of the keenest business men in this part of the country. Having heard of him so often I decided that the story of how this man made good would be of interest to MOTOGRAPHY's readers.

"Where and when did you first start in the business?" Mr. Moore was asked.

"I first broke into the moving picture business in the state of Kansas years ago," he replied, "and I was forced to mortgage my home to do so. I was living in a town named Pittsburg when I conceived the idea of embarking in the new industry—and motion pictures were almighty new in the year 1905."

"How large a place was Pittsburg, Kansas?" I wanted to know.

"It was a city of about 18,000 people and boasted of one nickelodeon. Together with G. C. Henning, a telegraph operator who lived next door, I became convinced that there was real money in reels. I was in the coal business (rather a fitting occupation in a place named Pittsburg) but anxious to branch out in some more congenial line.

"So the telegrapher and the coal dealer put their heads and bank books together. Many exchanges of enthusiasm were made over our back yard fences, and deep, dark plans were laid to entrap the nickels of the unwary."

"Did you have much capital to begin with?" I interrupted Mr. Moore.

"No, neither Henning nor I had much capital. Our cash in hand sufficed only to buy equipment, and I placed the mortgage on my home to furnish bonds for the pictures. At that time the film industry was a little different from what it is nowadays. For every reel of pictures shown an exhibitor had to deposit a bond of $100. It cost a man as much for bonds as for all the rest of his stuff put together.



In beauty, dignity, taste and attractiveness the architecture of the Colonial Theater in Tacoma, Washington, is one of the finest in the United States. It is this sort of house which is to bring the photoplay business up to the place it should rightfully hold.



This is the way to work with your fellow business men. Read the "Trials and Triumphs" story and see how Manager Moore of Tacoma's Colonial got his display in the window of a leading department store.

"Proving ourselves of unusually keen judgment at the start, we passed up our home town, the best location in that part of the country, with only one show, and that a poor one, even according to the flexible standards of 1905.

"My telegrapher partner and I landed in Wellington, Kansas, after scouting around a bit, and decided it would be an ideal place to make our first million. A vacant store building seemed to be the only structure obtainable, so we sought out the owner, an old gentleman named Savage. We told him what we wanted with his building.

"'You'll be wanting it about a week?' asked the old gentleman, with a cautious tug at his beard.

"'Oh, no; we want a long lease on it,' we assured him.

"'Not much you don't,' was his optimistic response. 'A week'll be all you want of it. 'You might remain in business *that* long.'

"From this stand he refused to budge. We could rent the place for a week or leave it. Our finances were running low, and we couldn't afford to wait; so we took the store for a week.

"Seven or eight days later the first motion picture 'palace' Wellington had ever seen threw open its doors, and I can truthfully state that the police were *not* called upon to handle the crowds. We called our little house 'The Nickel.' We thought the title an inspiring one, but it failed to inspire very many of its namesakes the first few days.

"I have no doubt our entry into Wellington created a holy horror in some righteous bosoms. In

that town in 1905 motion pictures were classed with dice-shaking, dancing, fishing on Sunday, and other wild and wicked things. The first week or so ladies would walk by, hesitate, then come back and ask if women were ever permitted to go in. Upon being assured that it was a *very* respectable place of entertainment, some of them would timidly tender a nickel; and with fast beating hearts venture into the unknown terrors of the interior.

"Within two or three weeks, however, people began to like us, and the attendance came up leaps and bounds. We renewed our lease with the gloomy Mr. Savage, and things looked rosy. Then the rent began to climb. As fast as our crowds increased, the rent did likewise. It soon resolved into a merry race between the crowds and the rent. At the end of a month the rent was leading by a hundred laps or so, and we were regretfuly forced to call a halt. We didn't mind being held up, but we preferred to have it done by a regular fellow with a mask and a gun. So we departed from Wellington, and, as Horace Greeley advised, 'went West.'

"Since that time I have operated moving picture theaters in a number of Western cities and towns, bettering my business with each move. I came to Tacoma two or three years ago, and opened The Colonial. I think I will stick to Tacoma, too, for I like the climate, the people, and the general surroundings.

"I shall never forget one experience I had in a small Colorado town, which I think is the most unique of my career in the business. Unable to secure a building, I purchased a large tent, and started up my show. All went well for a few days. Then, one night, came a young and festive cyclone. I had to put a notice in the 'Lost' column of the 'Want Ad' section to find my canvas theater."

"What do you consider most instrumental in gaining your success?" Mr. Moore was asked.

"My policy of giving patrons the best I can secure," he replied. "'Clean pictures and good music' has been my slogan since entering the business. When selecting a program, I carefully consider this question: 'Is it the kind of entertainment I would wish my daughter to see?'

"More than once I have seen the other fellow pack his house with some picture that bordered on indelicacy, and sometimes the sight of his business has sorely tempted me. But I have managed to weather the storm and keep my conscience clear. In a few cases I have seen a competitor go out of business on this account. So I think if an exhibitor follows the idea that there is some good in the worst of us, and that everyone enjoys a wholesome picture with a good moral and a pleasant ending, he will find it wins out in the long run over all the morbid, sensational, and suggestive pictures with which the market is flooded.

"This is the policy I have adopted, and, after all, I think it pays best. To be sure, I have not yet accumulated that first milion. But I have paid off the mortgage some time ago which started me in the moving picture business."

Mr. Moore does a great deal more than just giving his patrons good pictures, however. He tells his patrons and those who are not his patrons about those good pictures and he impresses the goodness of them on the mind of everybody who comes within "eye-shot" of Tacoma. A sample of his original advertising is shown in the picture of the store window. It is a photograph of the show window of Rhodes Brothers, Incorporated, the largest department store in Tacoma. It was fixed up while "The Call of the Cumberlands" was running at the Colonial, and the firm ran a special advertisement on the book and had a photo and a three-column cut made at its own expense, which was run in the papers. The result was a big sale on the book, and the Colonial, which showed two slides calling attention to the window, did a big business on the picture.

Mr. Moore said that he also found a criticism contest very profitable, in which he offered a small cash prize and two ninety-day passes to the theater. The picture was "He Fell in Love with His Wife." About two hundred criticisms were received and a great deal of interest aroused. In the face of the strongest competition a splendid business resulted.

A Patron's Criticism

Following is the patron's criticism which was awarded first prize in the contest:

While the defects in this picture are greatly in the minority, still, there are a few which cannot be overlooked. In the first part of the play, it would seem that the shot Ostrom fired at his wife's brother was quite unnecessary, but having taken place it would be interesting to know *what* was the result, it is left to one's imagination to decide whether it was fatal or otherwise, and what punishment was meted to Ostrom.

2. Also when Alida enters the dairy room she pats the dog that has been running the churn and then immediately plunges her hands into the churn and brings out particles of the butter, without first washing her hands. Then again, at the end of a perfect day, Alida enters the house with her arm full of daisies and Jane rushes to the cupboard and brings a glass vase in which Alida arranges the flowers, without a drop of water, which is, of course, a very unnatural thing to do.

So much for the defects, indeed they are but few, whereas the good points are almost innumerable.

3. The first might be where Alida so unselfishly abandons all the comforts she had previously deemed as her right and leaves Ostrom to care for his legal wife and child. Next: Her neat attire so early in the morning as she prepares the first breakfast, and in fact, throughout the entire play her appearance and dress should teach some of our careless sisters that even on a farm a woman may be dainty and attractive. Also it might be a good moral to some to note that with just a little love and attention, even the plainest home may be glorified.

4. The fight between Ostrom and Holcroft was good, more realistic than most of the screen productions.

The scream of the play is Jane at the moment when Holcroft asks her if any young woman would be likely to care for a plain man like him, her acting is splendid, such facial expression is rare.

Taken as a whole the play is a wonderful success, one of the best I have had the pleasure of witnessing.

Respectfully yours, Mrs. R. J. Christian.

A Big Canvas Ad

E. C. Smith, manager ot the American Theater at Dayton, Washington, to advertise his recent showing of "The Great Divide," made a banner forty feet long and nine feet wide. This was the largest street banner ever hung in Dayton. The material cost $12, the banner being made of heavy canvas. Mr. Smith calls attention to the fact that the banner can be repainted ten or twelve times.

A mighty fine example of what a newspaper can do in the way of co-operation with exhibitors is seen in the Salt Lake *Telegram*. This enterprising sheet carries every day a page of "With the Photoplays" news and features profusely illustrated. On the same page, under the heading "New Picture Programs Announced," are given the current bills of the Paramount, Empress, Liberty, American, Broadway Salt Lake, Rex, Orpheum and Mehesy Theaters.

What the Children Want in Pictures

BY B. F. BARRETT

IN this much agitated subject of special pictures for children the manufacturers have given their views, the mothers have been consulted, the exhibitors have "said their say," the club women have voiced their sentiments—but has anyone given the children a chance to express their opinions?

The young Americans of this age and generation, personifications of the American independence, are perfectly capable of telling what they want, and generally have a very logical reason as to why they want it. As the children are the center of this discussion, why not allow them to enter into it? As the idea is to please the kiddies, why not get at the root of the matter and grant them the privilege of telling what will gratify them?

Through the courtesy of the Board of Education, MOTOGRAPHY extended to the Chicago school children in the lower grades an invitation to tell just what they liked best to see on the screen, and the four hundred replies show that as a board of censors the kiddies were certainly a success.

To the cynical adult who claims that the children themselves are not fit judges in this matter and they have no sense about what they choose, the tabulation of their desires given below will be a revelation. I challenge any person priding himself on his sagacity and judgment, be he parent, manufacturer or exhibitor, to make out a list of subjects for children's programs and choose a more sensible and at the same time more interesting array than the little folks themselves have done.

The subjects receiving the most votes certainly show that the kiddies not only appreciate good pictures but naturally ask for the better ones. They do not care for silly pictures, do not want simply to be entertained but enjoy most of all the educative travelogues.

The mothers contend that the exhibitor does not choose the proper pictures for the children, the theaterman claims the parents want to give the children only educational films and no entertainment and the manufacturer says the children do not want too childish pictures but enjoy the more dignified ones better. And the children calmly settle the matter by furnishing a list which is properly balanced between pleasure and education, between childish and more mature material—a list containing a great variety of subjects from which a program could be made up which would not only appeal to the younger members of the audience but to the older also.

The Children's Choice.

Travelogues	35
Serials	32
Adventure and thrills	31
Beautiful scenery	28
Charlie Chaplin	27
Comedies	26
Mary Pickford	17
Adaptations of books and stories they have read	17
News Pictorials	15
War and Soldiers	14
Billie Burke	14
Animal pictures—domestic and wild	13
Fighting	11
Western dramas with horses and cowboys	10
Detective	9
Marguerite Clark	9
Pictures that carry a moral	8
Stories of Colonial times	7
Dustin Farnum	7
Railroad stories	6
Fairy stories	6
Indians	6
Historical	6
Animated cartoons	6
Films with child actors	4
Fire scenes	3
Sad pictures	3
Boarding school stories	2
Out of door sports	2
Theaters which have good music	2
Dolls as actors	2

Pictures They Do Not Like to See

Charlie Chaplin	12
Love stories	6
Murders or suicides	3
Serials	1
Sickness and death	1
Men who drink	3

The reasons most of the children gave for their preference for the travelogues was that they liked to see how the people in the other countries live, what they wear, also they show beautiful scenery, and the appeal of nature seems to be a very strong one.

The popularity of the serial might cause a doubt as to whether the fact that they furnish an excuse for going one night a week at least to the moving picture theater has not something to do with their being in such favor. The reason which a great many gave for their choice was that they were exciting and full of adventures and I believe it is the love for thrills and the natural adventuresome tendency of the child rather than the idea of the continued story which prompted their so general sanctioning.

The high estimate of Charlie Chaplin is rather offset by the twelve who state they do not like him—generally for the reason that he is too silly or too rough.

It is also interesting to note that while only six children in the four hundred stated emphatically that they did not like love stories none voted in favor of them.

The exhibitor who thinks it is not worth while to bother with special programs for children may experience a rapid change of mind when he realizes that out of the four hundred letters received almost every child goes to the moving picture theater in their neighborhood two or three times a week, and many of them go every night, which makes the question of a special matinee twice or even three times a week a profitable matter for consideration.

That the children are competent to tell what they like, and why, is shown in their letters.

The natural doll-love in all small girls manifests itself in Winifred Ferry's request for more dolls in the films.

There are so many different kinds of movies that it is hard to tell which I like best. I like to see pictures where dolls take the part of actors, or maybe children take the part of dolls. I think plays like that are very interesting and I think the moving picture theaters would collect large crowds if more were put on. Fairy tales taken from books I also like to see. I saw Hansel and Gretel and think it was worth the time and money spent on it. Most people like to see plays in which children take parts because it interests them and they like to see what children can do. Some of the pic-

tures taken for children from books are nice, they always interest me and I think they interest other children. Then I like to see pictures from foreign lands and foreign plays such as in Japan.

Morris Price, our little six-year-old correspondent, knows very definitely what he does and does not like to see in the pictures.

I am a little boy six years old. I like to see Musty Suffers in the mooivies because he is so funny. I like pictchers of railroad trains and war pictchers. I do not like pictchers of men who drink.

David Ritchie is one boy who does not care for love stories.

I like western dramas with horses, animals and beautiful scenery. Also a few comedies please me. I dislike foolish love stories that have nothing exciting or interesting. I do not like pictures with sickness and deaths for I think we already have too many here to worry over we go to a movie for a good time and not to be sad.

An eight-year-old, Keith Rogers, objects to the "eternal triangle."

I like war pictures best of all. The Chocolate Soldier was fine. I like comedys like "Fatty's Plucky Pup." I do not like kissing pictures or where two fellows both want the same girl.

It isn't only the boys who like Indians and fighting, as Betty Ritchie proves.

I like to see moving pictures of little country children that live in log cabins. I like to see Indians surround the cabin. I also like to see the cowboys, Indians and soldiers fight. I don't care for "love stories." I always like to see pictures with dogs and horses and wild animals. I don't care for moving pictures when I can be out in the sunshine. I like to be out doors when it's nice but I like moving pictures other times.

Edward Seitz puts in a plea for the adaptation of familiar stories.

The kind of pictures I like best are the long ones that have three or more parts because the short ones are usually too funny. The picture I like best is Rip Van Winkle. I like the picture very much because I have read the story many times.

Mabel Prentice, a fifth grade girl, likes cartoons.

There are some kinds of movies that don't appeal to me. Those love dramas are so foolish. I like an intelligent play with a little bit of laughter in it. I also like cartoons. They are the only real funny ones I like.

Even the children desire thrills, as John Goertzkte demonstrates.

The kind of pictures I like best are the exciting, venturesome and mysterious, warlike pictures. The reason I like these pictures best is because I love excitement and mystery with sudden strange happenings. I think those kind of pictures are the best because they make you either lively or standing still with mouth wide open waiting results of different happenings.

Norman Yeretsky says Charlie is all right if he doesn't get too silly.

I like to go to movies when there are children's pictures like Rip Van Winkle. I like these pictures because they are good and I can understand them. I do not like silly pictures like Charley Chapman. I like him sometimes when he is not so silly. I like pictures like Little Lord Fountleroy.

Dwight Holcomb likes pictures with a moral.

The movies are becoming more popular as an educator. One fault though is that the common movies have so many things which a child imitates. Now if the things a child imitates are the things that makes a man or things that carry them through life, how much better would it be instead of murders, suicides and other fool stunts such as Charlie Chaplin pictures. My favorite pictures are: pictures that show a good moral, pictures that show customs and views of many countries, and pictures that show natural scenery and beauty. The plot does not interest me as much as the moral story and scenery.

Thelma Allimono, another fifth grade girl, wants thrills.

My favorite kind of pictures are detective pictures because they are so thrilling and I like pictures with little children in them. I like to see pictures taken in the mountains because the scenery is so pretty. And I like to see pictures taken in foreign countries because I can see the customs of the people. The reason I like to see detective plays is that the detective tries so many plans to get the prisoner. And the reason I like to see little children is that they are so pretty and cute.

Dorothea Davis shows how the costume plays appeal to the little girls with their innate fondness for "dressing up."

The movies I like to see are about the old time people. The hoop skirts are so pretty. The other movies I like are about real rich people that live in mansions. I do not care for the funny plays at all. They are too silly and have no interest to me. Most all children like Charles Chaplin. I like him too in some plays. Mary Pickford is my favorite actress. Whenever I know she is at a show I try to get to see her.

Irwin Fischer likes fire scenes.

I do not care much for funny pictures except Charley Chaplin comedies. I also like George Ade's Fables. I like weeklies showing beautiful scenery and fires. I like to see fire scenes. I do not however like to see plays where men murder each other. One play called Hell's Hinges, had many murders but somehow I liked it. It was kind of sad in some parts, cruel in others and some places it was funny. A man was bad at first and good in the end. I have seen several Burton Holmes Travelogues which I liked very much. I like to see cartoon comedies, that is, drawings made on films.

Robert Condon feels the appeal of the out of doors.

I like best to see a western drama, in which I can get a good view of the landscape, surface and true western life. I mention a western or out-of-door picture because in most city pictures the people are shut up in houses all the time. While in an out-of-doors picture it is more life like and the people in it act better because they are in the open.

Exhibitors Should Know This

The physiology of vision has an important bearing in connection with pictures. This is frequently overlooked.

The eye is many thousand times as sensitive after a period of darkness as at noon on a bright summer day. The *Scientific American* calls attention to the fact that astronomers, microscopists, photographers and x-ray workers recognize this and frequently must wait a number of minutes in almost darkness for the eye to attain the sensitive state (sometimes called "twilight vision") before being able to proceed with the work in hand.

In passing from the street with the glare of the sun from the pavement to the interior of a moving picture theater, although the click of the machine is heard, one may have difficulty in locating the screen at once. Until a whole reel has been shown the pictures will be pronounced very dim.

During the time the members of the New York police department were engaged in military training at Fort Wadsworth, perfecting themselves in the handling of the big coast defense guns, the Vitagraph Company of America has generously offered to supply a moving picture entertainment with a change of program nightly.

Gertrude Robinson, starring in Gaumont-Mutual feature productions, is to be featured in a series of plays written in a patriotic strain. Miss Robinson is strong for preparedness and requested that a series of patriotic film plays be prepared for her in order that she might do her bit in the preparedness agitation.

Mutual Has Well Balanced Program

GROUP OF ARTISTS PRONOUNCE "PURITY" BEAUTIFUL

A WELL balanced variety of offerings are listed in the Mutual Film Corporation's program for July 17. Heading the list is the second of the Florence Turner series of Mutual Star productions "Doorsteps," in which the star is supported by her own company consisting of Henry Edwards, Malcolm Cherry and Campbell Gullan.

The Gaumont-Mutual offering for the week is a three-part drama, "Gates of Divorce," in which Gertrude McCoy is featured, and an all-star cast which includes Alexander Gadsen, Iva Shepard, John Reichard, Lucille Taft, and Matilda Baring.

Three short features include "The Dancer," a two-act drama from the American studios, in which Vivian Rich and King Clark are starred; a Horsley production in two reels starring Margaret Gibson and William Clifford, "The Ostrich Tip"; and a Mustang two-part comedy-drama, "The Dyspeptic," in which Nita Davis and Ashton Dearholt appear.

The Mutual laugh provokers present George Ovey in a Cub one-reeler called "Jerry's Strategem"; Orral Humphrey in "A Studio Satire"; John Sheehan and Carol Halloway in "The Land of Tortilla," Beauty releases; and Ben Turpin in a Vogue comedy entitled "For Ten Thousand Bucks."

The Mutual weekly takes us through Mexico. Kartoon Komics that are clean and amusing, by Harry Palmer, on the same reel with the scenic series "See America First"; and "Reel Life," the Mutual Magazine in Film conclude the list of offerings.

The Mutual Film Corporation gave a special showing of the seven-reel production, "Purity," in which Audrey Munson is starred, to a number of sculptors and painters of America, including Augustus Lukeman, William L. Dodge, Piccirilli Brothers, Sherry Fry, Adolph Weinman, Daniel Chester French, Henry Hering, Scarpitta and Albert Jaegers. The artists were unanimous in their praise of the film and said it was a remarkable and true interpretation of the beauty of sculpture and the feminine form. The tropical richness of the landscapes and settings and extraordinary composition and photographic excellence of the picture called forth special attention. "Purity" is the production of an unusual staff of experts. Rea Berger, the director in charge, has been a preacher, a soldier, a photographer, actor, stage manager and director. Edward Langley, the art director in charge of the picture, is an artist, decorator, designer and expert photographer. Robert V. Phelan, the cameraman, is responsible for a large share of the beauty of the photographic effect.

Mary Miles Minter, the little Mutual star, has recently adopted a large family of orphans. A number of the scenes in her first Mutual production, "Youth's Endearing Charm," are laid in an orphanage and to get the proper atmosphere Director William C. Dowlan used more than thirty children from the St. Vincent's Asylum in Santa Barbara. A strong attachment sprung up between Mary and the love-starved kiddies and she was the center of a loving throng every minute of the days the children were working with her. Twice she gave up her luncheon hour so she could take the children for a spin along the beach in her new motor car.

Charley Chaplin's costumes on the screen are not generally such as to cause anyone to desire to pattern after them. But since his appearance in a dark gray shirt in "The Fireman" the members of the Los Angeles fire companies have discarded their regular blue shirts in favor of the dark gray ones.

Both Charles and Syd Chaplin are very much incensed at the rumor that there has been a split between them. They not only both deny it most emphatically but claim that they never have had a serious difference and are always very much interested in each other's work. Syd is negotiating with several concerns for the making of a series of comedy releases. Meanwhile he is not considerably worried, as his brother presented him with $75,000 in appreciation of his services as business adviser in the closing of the $670,000 contract with the Mutual Company.

The title of the first of Richard Bennett's series of Mutual Star productions has been changed to "The Sable Blessing."

"The Girl O'Dreams," the second of the American-Mutual productions in which Audrey Munson is featured, is nearing completion at the American studios.

Kolb and Dill have started work on the second of their five-reel comedies at the American studios. The title of the picture will be "The Three Pals." The story was written by A. Santell from a synopsis by Ritchie and Whitcomb.

George Wight, publicity man of the American Film Company, Santa Barbara, has been placed in charge of the scenario department to succeed William Pigott. Mr. Wight will also continue to direct the publicity work of the studio.

Hale An Aviator

Creighton Hale, now starring in the feature pictures of the Frank Powell Productions, Inc., is the only actor appearing on the screen or legitimate stage who has qualified and become a member of the Aero Club of America.

Mr. Hale recently addressed the Harlem Board of Trade on the adaptability of the aeroplane in modern warfare. The star has agreed to form an aviation corps among his co-workers in the motion picture industry.

Chicago Reel Fellows at Show

During the National Exposition in Chicago the Reel Fellows' Club of Chicago are maintaining a booth for the convenience and reception of all visitors.

The Reel Fellows maintain stenographic service, free of charge, at their booth and visitors are invited to use it. Secretary M. G. Watkins of the Emerald Company, is in charge, with a special club committee on duty each evening.

Arrangements for a trip of several weeks to the mountains north of Eureka, Cal., have been completed by the Helen Holmes company of the Signal Film Corporation.

Just What Kind

BY ARTHUR E. CURTIS



THE meanderings of Charlie Chaplin's shuffling footsteps in the sands of time are going to spell "The world's greatest comedian." And it will be a long time before anyone comes along who can kick up enough golden dust to erase those words.

Charlie is now an American institution, as MOTOGRAPHY has said before. He is not only making more people laugh than anybody else in the world, but he is reconstructing the sociology of the masses. The Reverend Cyrus Townsend Brady said, "The movies bring the world to the farmer's wife." He might also say, if he thought of it, "Charlie Chaplin supplies the laboring man with chuckles—hearty, work-forgetting chuckles."

What kind of a fellow is this great fun-maker? How does he work? How does he live? Can he do anything else but be funny and draw his measly little $12,884.60 every Saturday night? Many a good showman has wondered these wonders as he watched Charlie cavorting over his screen and convulsing the audience with some droll, solemn and subtle facial expression. Well, let's take some close-ups of Charlie, off duty and on. If you know how a fellow spends his time, you know what kind of a fellow he is.





Chaplin is an active young man. You may have noticed that. He is a systematic worker and a systematic liver. He takes his last look at the clock at 6:30 o'clock every morning. Then he gets up. And he's actually in again at ten, nearly every night.

Before seven a. m. Charlie is in his bath. This over with, he places himself in the hands of his barber, sits down to breakfast, spends a half hour with the morning papers and then a chiropodist shakes hands with Charlie's feet. All told, the comedian spends about an hour a day with his foot professor, a man of wide repute in his profession.

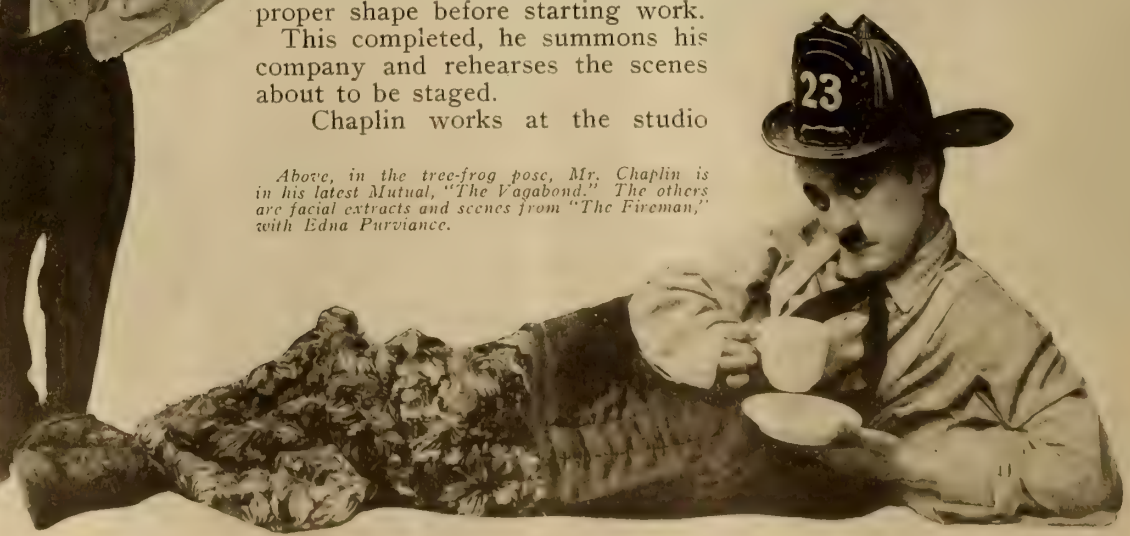
This visit over, Chaplin takes a whirl through the Los Angeles park in one of his cars, providing, of course, he has the time. He reaches the studio every morning, when he is working, which is practically every day in the year, at ten o'clock. Once in the studio, Chaplin confers with his studio manager, members of his company and other officials, and then doffs his street clothes for his make-up.

In the studio Chaplin is a great worker; he directs as well as acts. Every set, regardless of its size, is placed under his personal direction. He is an expert in lighting effects. He sees to it that everything is in proper shape before starting work.

This completed, he summons his company and rehearses the scenes about to be staged.

Chaplin works at the studio





Above, in the tree-frog pose, Mr. Chaplin is in his latest Mutual, "The Vagabond." The others are facial extracts and scenes from "The Fireman," with Edna Purviance.

of a Fellow is Charlie?

SOME THROUGH-THE-KEYHOLE CLOSE-UPS OF THE WORLD'S GREATEST CHUCKLE-MAKER

anywhere from eight to ten hours, depending on the importance of the production. In many respects Chaplin is a hard taskmaster. He is a great believer in details and sees to it that every member of his company from himself all the way down the line to the "extras" do their parts and do them well. His work over, the comedian is the personification of kindness. His day at the studio generally ends about four o'clock. A half hour later, in street clothes, Chaplin enters a little private office and lays out the routine for the following day.

Then he goes for a short spin in his car, generally with his studio manager or some other intimate, and winds up at the Los Angeles Athletic Club, where he is domiciled during his stay in Los Angeles. Until time to dine, Chaplin lounges about the corridors talking with friends or reading the afternoon papers. Dinner over, Chaplin goes immediately to his room, where he dons his "gym" suit and proceeds to the club's gymnasium. Here he spends an hour each evening, boxing, wrestling, tussling with the weight machines and bag punching, followed by a plunge in the pool.

Chaplin devotes almost two hours every night to his correspondence and the personal business affairs he must take care of, aside from those handled by one of his secretaries. Ten o'clock finds him ready for bed. His valet prepares his bath again and after a cold shower, Chaplin ducks in between the sheets. Within the space of a very few minutes he is fast asleep.

Chaplin does not smoke nor drink. To be exact, he smoked but one cigar in his life. He never cared to make another attempt. He is a good tennis player and a very clever dancer. Of late he has taken up golf. Motoring is one of his chief hobbies, but he prefers to let his chauffeur do the driving. He does not believe in speed, rather preferring to move along at a fair rate, and drink plenty of fresh air. When opportunity permits, Chaplin likes nothing better than to steal off for an hour or so for a little walk by himself in the park.

Like all red-blooded young men, Chaplin delights in the latest of light fiction. He is not what one might call a heavy reader, rather preferring to read slowly and thoroughly. He has read Shakespeare from beginning to end, is familiar with the works of George Eliot and other noted writers, and Charlie is actually a stickler for poetry.



At the top, two views of the real Charlie; extracts from "The Fireman," and here, shaking hands with the fair Edna Purviance in "The Floorwalker."

His chief hobby, however, is found in his violin. Every spare moment away from the studio is devoted to the vibrant strings. He does not play from notes excepting in a very few instances. He can run through selections of popular operas by ear and if in the humor can rattle off the famous Irish jig.

You always have to mention a star's wardrobe. If this $670,000 luminary were feminine it would be difficult to imagine the brain storms of description that would pour forth from the press agents in regard to her myriads of rare and priceless garments. Here's Charlie's wardrobe: Nineteen squatty derby hats, seven pairs of generous shoes, four canes, five "suits" of clothes. Total value, $2.40.

Chaplin is really a serious sort of individual, as the picture in the upper right hand corner testifies. The grinning view just below was caught just after he signed Mutual's little contract. Chaplin is what might be called a dreamer; he is a hard worker. "I have been a worker all my life," he says. "It is true that I could quit the screen and live in comfort with all the money I could ever need. But you'll find me working just as hard when I'm fifty years old as I am now. One can find more happiness in work than anything else I know of."

Here are a few final feet of Chaplin facts. He's twenty-six years old. He is tender-hearted. When his mother's sister died in England a short time ago, he broke down in the studio and work was discontinued. Not long ago he taught a class in Sunday school, and about that time Broadway has named the "Chaplin flip" after him. Between October first and June first, last, an usher in one of New York's vaudeville houses, a great admirer of Charlie, counted seventy-nine imitators of the little shuffling comedian.

Dozens of magazines have carried stories about Charlie, the latest being one in *McClure's* explaining how he patterned his walk after that of an old loafer whom Charlie often saw on a street in London when he was just "one of the poor little Chaplin boys."

OKLAHOMA AT CONVENTION

Exhibitors Send Uninstructed Delegates Who Favor Rembusch and Open Booking—Oklahoma Trade Show On for Fall

The directors of the M. P. E. L., Oklahoma State Branch, met in executive session at Oklahoma City on June 30. The members present were Ralph Talbot, president, of Tulsa; A. B. Moomand, first vice-president, Shawnee; S. H. Jones, second vice-president, Altus; Lee Olive, treasurer, Chickasha; L. W. Brophy, secretary, Muskogee; John E. Feeney, Okmulgee; Carl Gregg, Tulsa; Thos. H. Boland, Oklahoma City; Maurice Lowenstein, Oklahoma City; H. W. McCall, Oklahoma City; Peter Sinopoulo, Oklahoma City; O. B. Powers, Eldorado, Okla.

The Chicago convention was the one big item of discussion. It was decided that the Oklahoma delegates should go uninstructed in the matter of the election of the next national president. The principles set forth in Rembusch's platform meet the hearty approval of our members and Oklahoma exhibitors wish to go on record as favoring the "open booking system" and the putting the same in effect as far as possible at once.

As the Oklahoma branch is entitled to five delegates, it was decided that the first five of the following members to report at the Chicago convention would be given delegate's credentials: John Slocum, S. H. Jones, R. W. Wirt, H. W. McCall, W. C. Wood, M. Lowenstein, Carl Gregg.

It was agreed that the League shall put on a trade show this fall in connection with the Oklahoma State Fair, which occurs during the last of September. For this purpose a committee of five was named by the chair, as follows: L. W. Brophy, Muskogee; S. H. Boland, Empress Theater, Oklahoma City; John E. Feeney, Cozy Theater, Okmulgee; S. H. Jones, Altus; John Sinopoulo, Lyric Theater, Oklahoma City. This committee is now at the Chicago convention. They are to secure the services of prominent screen stars who will be the guests of the Oklahoma branch of the League during their trade festival. "Big George" Plummer has already been named as active manager, which goes a long way towards making this affair an assured success.

Film Men in Canadian Army

Among the great army of Canadian volunteer soldiers gathered at Camp Borden, Ontario, three Canadian picture men are very prominent, says the Canadian *Universal Bulletin*. These are Lieut. Jim Stubeley, formerly manager of the Princess Theater, Orillia; Lieut. Bill Duncan, for many years in charge of the Model Theater of Midland, Ontario; also Pte. Charlie Beattie, formerly of Barrie, Ontario. These three men represent many hundreds of film men who have volunteered to go overseas since the first drafting of troops began in Canada. Camp Borden, which is the largest training camp in America, is due to have two motion picture houses, which will keep these three men from getting too homesick.

Eddie Dillon has started rehearsing the inimitable Fay Tincher, who co-stars with Tully Marshall in a rollicking two-reel farce. "Stars and Stripes" is the temporary title given the production. Tully Marshall was the "dope fiend" in the Fine Arts production, "The Devil's Needle."

Co-directors C. M. and S. A. Franklin are preparing to film the "Two Waifs" at the Fine Arts studio.



The gentleman in his Japanese flivver is Charles d'Emery, who is in Cherryland making "scenic stuff" for Brown and Dawson of Stamford, Connecticut. "Dear Motography," *he writes, "in my opinion Japanese women are the most beautiful in the world." We leave you to argue it out with him. Mr. d'Emery nearly lost his life in filming one of the Japanese volcanoes in action.*

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Dallas, Texas, theaters have consented to aid the Texas National Guard in its campaign to support families whose breadwinners are at the front. Slides have been prepared and the moving picture houses are flashing them nightly.

"The Fall of a Nation" was withdrawn from the Liberty Theater, New York, July 15.

George H. Bond, formerly manager of the University Theater, Minneapolis, has joined the Pathe forces and will cover western Minnesota and South Dakota.

Manager E. C. Smith of the American Theater, Dayton, Washington, says *Pals,* recently ran three-quarters of a million feet of V-L-S-E film with but one stop.

Messrs. Dunn and Nagler, of Mabton, Wash., announce the change of name of their theater. Formerly known as the Majestic, this house is now called the Mabton Theater.

The Echo Theater, Portland, Oregon, was recently opened with its first showing of Big Four pictures. The new Fotoplayer, just installed, was of great assistance in filling the house, as the weather was extremely warm.

The Clemmer Theater, Second avenue, Seattle, has installed a gymnasium and shower bath for its employees. Crossing policemen in the neighborhood also have the privilege of the athletic apparatus and the waterfall baths.

A recent run of "The Secret of the Submarine" at the Mission, Seattle, was well advertised by driving through the business section at the noon hour a float representing a submarine, with several girls dressed in white seated on it.

J. F. Cubberly of the Zenith Feature Film Company, Minneapolis, has contracted for the exclusive handling of the E. and R. jungle comedies in Minnesota, North and South Dakota and the twenty-seven northern counties of Wisconsin.

Manny Gottleib of the Favorite Feature Films announces that he now has seven men on the road in behalf of this company. The men are J. Schuss, H. R. Harrison, C. R. Hockett, Hugh Wallace, L. H. Coen, J. E. Rosen and J. I. Sussman.

Loew's Seventh Avenue Theater, New York, issues a weekly program mailing card printed in red and black. "The Love Girl," "The Iron Claw," and "The Weakness of Man" are the features run on a recent bill in conjunction with the usual vaudeville.

The Dreamland Theater, Augusta, Georgia, runs six reels a day. Three serials, "Who's Guilty?" "The Secret of the Submarine," and "Peg o' the Ring" are now being shown. The music is furnished by an "Ideal Photoplayer." The Saturday program always includes four comedies.

Some 70 per cent of the men in the film hire offices in England have either gone or are expecting being called, and probably even a higher percentage of the staff of picture houses are liable for service. Two or three film hire offices have been closed by the war, and at least four picture halls have been shut down.

The self-styled censors in Boulder, Colorado, have grown so bold that they no longer stop at passing on the moral standards of motion pictures but are attempting to put a ban on films dealing with preparedness. "The Battle Cry of Peace" is one of the pictures to which they object. They claim it is a propaganda.

S. L. Rothapfel, of the Rialto Theater, New York, recently made a mid-week change in his program and substituted a Keystone comedy for the comedy he had been running. The reason for the change was the knowledge that the comedy presented had been shown elsewhere in contravention to the Rialto policy of pre-release presentation.

The Theater Louisiana, Baton Rouge, Louisiana, shows three novelties in its program—one is the size, 2½x6½; another is the fact that before 6 p. m. every day tickets for Rogers silverware are distributed; and the third is that all the profits on one night's special performance of George Beban in "An Alien" are to be donated to the *States-Times* Comfort fund for "Our Boys."

The Theater De Luxe, Los Angeles, California, has a new scale of prices in force since July 1. The program carries a diagram of the house showing just what price prevails in each section. There are 546 seats at ten cents, 210 seats at fifteen cents, and the loge seats sell for twenty-five cents. An announcement states that all children over four years of age will be subject to these prices.

J. B. Reisman, manager of the Dale Theater, St. Paul, scooped even the newspapers on the president's order calling out the militia. A friend of Reisman's on a local newspaper called him by telephone and gave him the news and he had a slide made and immediately thrown upon the screen. The result was that the audience went wild and when the morning paper played up the news Reisman's patrons noted that they had received the information even before state officials were officially notified.

The Chicago *Daily News* is sending out letters to residents in the neighborhood of the Clark Theater, Chicago, enclosing one of the regular programs of the theater and announcing that the program will be published each night in "Today's Feature Programs at Moving Picture Theaters" department of the paper. The *Daily News* also announces that it is distributing duotone photographs of picture stars free to patrons

of the theaters advertising in its motion picture directory.

Mrs. J. W. Whitehouse, whose husband has been a bioscope operator at the Picturedrome at Morriston, Wales, for many years, has now taken up his position and is keeping the arc lamp burning during his absence. Under her husband's tuition she had become very proficient, and the pictures now shown are projected with the greatest skill and clearness. She is said to be the first lady bioscope operator in Wales.

Messrs. Wallace and McCurdy, managers of the Cowen Park Theater, a suburban theater of Seattle, have invented a new and very effective way of advertising their house. Every Friday night they hold a boxing contest in which all the young white hopes of the neighborhood participate. On that evening they also show one reel of the new Selig Athletic Series of famous athletes. Manager Wallace says that this proved a good business builder for them.

E. T. Atkinson, of the Dream Theater, Kent, Washington, exercised his originality and ingenuity in his recent advertising decorations for Vitagraph's "God's Country and the Woman." On the front of the theater above the Marquee he placed a landscape which he himself had done in oil and behind it he put his mercury arc rectifier, which illuminates the picture. From a distance it looks just like a lake scene at sundown. Below this on the Marquee an American flag was draped over a huge rosette with two ribbons hanging from it in imitation of the Vitagraph trademark. Mr. Atkinson also made the rosette as well as the signs which he used at the entrance.

One hundred and fifty wounded soldiers from the Roehampton Military Hospital were entertained at a special "Charlie Chaplin" matinee by the management of the Putney Bridge cinema in England. Manager Goodrich, in conjunction with the Essanay Company, was responsible for the arrangements, which included the novelty of filming the wounded soldiers as they arrived at the hall and at the end of the performance showing the soldiers on the screen the picture taken of their arrival. Each man was handed a package of Chaplin post cards and refreshments and cigerettes given by the Essanay Company were distributed by local ladies.

Douglas Fairbanks and "Charlie" Chaplin headed last week's program at the Rialto, New York. The latter will be seen in "The Vagabond," Mr. Fairbanks in "The Half-breed," with the support of a Keystone comedy, "Bathtub Perils," and the numerous musical features identified with Rialto programs. In commemoration of the twentieth anniversary of the introduction of the topical weekly, a compilation of news events of unusual interest has been arranged by Managing Director S. L. Rothapfel. A vacation trip will constitute the scenic section of the bill—a visit to "Delaware Water Gap."

James Q. Clemmer, of the Clemmer Theater, Seattle, Washington, in his recent showing of "The Snowbird," featuring Mabel Taliaferro, treated the public to another example of his originality in lobby displays. At the entrance to the Clemmer, just off the sidewalk, an animal resembling a huge, dark yellow cat walked back and forth or dozed in a cage. Above the cage a large placard informed the curious public that

> This Is a Genuine Mountain Lion.
> Come inside and see them chase
> this same lion with dogs through
> deep snowdrifts and catch it alive.

C. S. Jensen, of the firm of Jensen and Von Herberg, owners of a chain of moving picture theaters in Seattle, Washington, was arrested June 12 on a warrant charging him with attacking Mischa Guterson, director of the Imperial Russian orchestra, at the Coliseum Theater on June 10. To the chief deputy prosecutor Guterson said that while he was wearing his glasses he was struck in the face by Jensen. The musician claims that the assault was the culmination of a dispute over an encore on the night of June 10. Jensen says he struck Guterson because the musician used a foul epithet toward him, and he adds that he removed Guterson's glasses before striking him.

As an example of good program editorial writing, we quote the following from *Paramount Pointers*. The location of the house is immaterial. The point is the manner in which the writer emphasized the advantages of his house.

> The atmosphere of the Logan Theater is much like the atmosphere of the home, and that is why the reading lamp is losing much of its attractiveness. Its carefully balanced program has much to entertain every member of the family, from the youngest to the oldest, and when you consider that you can enjoy the photoplays in practically the same atmosphere as your home, the attraction is much greater. Then, again, the class of patronage is much above the average, which contributes in no small way to the pleasure of all who attend the shows.

While the subject of program writing is up a paragraph by Manager Brooks of the Y. M. C. A. Auditorium, Coatesville, Pennsylvania, is of interest. Conscientiously followed the policy suggested would be certain to develop very valuable confidence in the bills in the minds of patrons.

> We feel that our program for this week is just about perfect. We are willing to guarantee it to please you, for we know that it represents the survival of the fittest. It stands as the result of a careful selection of the finest films available. Weeks of study and careful investigation precede each issue of this little bulletin. Time and time again we omit this picture, and that picture. from our schedule. knowing that it will strengthen and build up our week's program, as a whole. You cannot afford to miss one of the six pictures outlined herein—they are the very essence of quality.

So large a part of the public is in doubt concerning the national anthem that the management of the Rialto Theater, New York, has adopted an explanatory note on the subject in its program. This course was taken after it was noticed that whenever "America" or "Columbia, the Gem of the Ocean" was played numerous persons would rise and remain standing. To correct this, Managing Director S. L. Rothapfel has prepared the following announcement for the program:

> "The Star-Spangled Banner" is the national anthem.
>
> The regulations of the army require it to be played at "retreat," or sundown, when the colors are lowered for the night; when the flag is half-way on its downward course the band strikes up the anthem, all stand at attention until the conclusion of the strain, when they salute.
>
> This recognition justifies patriotic civilians in according deference to this anthem exclusively by standing. For this reason "The Star-Spangled Banner" will be played at the conclusion of all performances, but not otherwise unless rendered absolutely necessary by the subject shown on the screen.

First Aid to Theater Men

BY S. L. ROTHAPFEL

I AM very glad that our correspondent by his question regarding the enlarging of the Motion Picture Exhibitors' League has afforded me an opportunity of going on record as sanctioning this combination of the manufacturers and the exhibitors. It would seem that there could not possibly be any contention whatsoever on this question, and still here and there I have heard ugly rumors of exhibitors who were standing out against such a move—of exhibitors who were making some pretty contemptible remarks about the manufacturers and their reasons for wanting to join the League. What I have to say may be rather radical but I feel that no halfway measures are sufficient in this case. The exhibitor who is opposing this move ought to be made to see the error of his way and if the advantages of the combination are not sufficient to make him realize what he is doing in opposing them some drastic measure should be taken to bring him to his senses.

This question will be one of the many important ones taken up and thrashed out at the convention and it is to be hoped that every man who votes against this uniting of the two forces will have pondered long and thoughtfully and have looked up the matter from all angles so that he can feel perfectly justified and present good sound arguments to prove that he is taking the right step in his opposition.

45—Can you give me just one good reason why the Exhibitors' League should allow manufacturers to become members? I am an exhibitor first, last and all the time. You seem to favor a combined organization. Why? What are the manufacturers doing for you?

If all the exhibitors who are so narrow minded and selfish that they cannot see beyond their personal gain would just take the last question unto themselves—you would have one good reason why the manufacturers should be allowed to join the League. Allowed! You exhibitors ought to be the first to invite them and welcome them.

What have the manufacturers done for you? Where would the exhibitor be if it wasn't for the manufacturer? Answer if you can! Who was it that made the position of exhibitor possible? I suppose exhibitors believe that they are the only important people in the film industry, that the manufacturers are simply a side issue, the exhibitors are the main backbone. Of what use would your theater on which you have put so much thought and money be to you if you had no pictures to offer to the public in that theater?

You remind me of the starving savage who took food and drink from the Samaritan and then turned around and bit the hand which gave him life. After the manufacturer has made you an exhibitor, after the producer has fed you with the material which kept the breath of life in your business as an exhibitor you turn on him and ask why you should share with him even a corner of your League.

Is it jealousy you are manifesting? Is it that you think the manufacturers would overshadow you? Or is it that you just naturally haven't good common sense and are so blinded by your own self esteem that you cannot see the advantage it would be to every exhibitor to have this close co-operation with the manufacturer?

The theater men complain that the manufacturers do not give them what they want. They claim that they do not co-operate with them. They claim there should be a closer relationship between the manufacturer and exhibitor. And yet when the opportunity is afforded to gain this co-operation—to make one big family of these two important parts of the film industry—you step aside and say why should we share anything with them? You act like selfish children who will take everything they can get but are not willing to give anything in return.

It is high time the exhibitor ceased his classification of the manufacturer as an enemy and under a flag of truce tried to arrange an amicable settlement of all controversies. Every true exhibitor should have the good of the League at heart—should be anxious for anything which will broaden and strengthen it—and what will achieve this end quicker than the uniting of the two strong ends of the industry—the exhibitor and the manufacturer?

I am for a combined organization—for it heart and soul—and only wish I could do or say something radical enough to bring every exhibitor in the country to a realization of what it would mean to them and what it would mean to the film industry in general to have this strong and friendly unity between the producers and exhibitors. I only hope that the manufacturers will not be so disgusted by the small soul that many of the exhibitors have shown after the producers have come half way that they back out of the combine entirely.

The exhibitor needs the manufacturer and the manufacturer needs the exhibitor. It is a case of "united we stand, divided we fall"—and I hope the exhibitors fall hard who are too blind to see opportunity knocking at their door.

46—Don't you think it is too bad when a fellow knows just how to run a theater and could do it better than lots of exhibitors are doing now that he has to sit one side and see the others make a mess of it just because he hasn't the money to start out for himself? I have been running a machine in a theater for the last four years and it just makes me sick to see the fool things the manager does and how easy it would be for him to make more money if he would only use some business methods. But he hasn't any idea of what "pep" and "live wire" mean and is using the same methods they used in the ark when they showed news pictorials of Noah and his family embarking. I have told him lots of good ideas but I am nothing but an operator and he doesn't think I know anything except how to run a machine—but believe me, he can't find any fault with the way I run his old machine. I have given him two or three of my pet theories which I know would bring him lots of patronage if he would only try them out but he just laughs at me like I was a silly child and pays no attention to them. I just wish I could run his halfbaked house for a couple of months and I bet I could show him a thing or two that would make his eyes pop out. He is just pigheaded, that's what's the matter with him and thinks nobody knows anything but himself, and I can testify that he doesn't know anything. Do you happen to know of any way I could make use of these ideas of mine which come popping into my head and just have to be buried again? They are good, take my word for it, and I know there ought to be money in them. I am tired of being just an operator and want to get up in the business, and besides I am in love with a girl and want to marry her and I need the money.

The point you have brought out, of the exhibitor who is "pigheaded and thinks nobody knows anything but himself" is a good one, and should contain a message for all managers. Why should not a theater man be willing to take suggestions from his employees? Why should he not run his theater on a strictly business basis and on the theory that everyone is working for a common cause and are just as apt as he to see where improvements could be made. The scrub-woman around the theater might have an original idea, something might occur to her which would be of untold benefit to her employer, but the narrowminded man would scoff at her for even having an idea. The wise manager is the one who not only accepts suggestions from his employees but seeks them. It may be that not one idea in twenty-five is worth anything, but that one idea may be the means of creating larger box office receipts. The levelheaded man is the one who gets all the ideas which he can and then through his superior knowledge and judgment divides them into three classes, the absolutely worthless, those which contain some merit and are worthy a trial and those which are really clever. Also the plan of co-operation in any business always works to the best advantage of all concerned. The worker who feels that he has a personal interest in the business will give to it the best there is in him and the employee who knows that his opinions are valued for what they are worth will keep his eye always open to help out the manager who shows him this consideration. It is generally the little things rather than the big ones which count the most in the end and in the moving picture theater business there is much room for improvement.

While I agree with you that your suggestions should be given at least polite attention, you must take into consideration the fact that it is one thing to sit on the side and criticize and another to be right in the thick of the battle where all the responsibility rests upon your shoulders. What we think we would do and what we really would do under the various emergencies that arise in the management of a theater may be two very different things. You might do things which would appear to others just as foolish as those of your manager do to you if you really were at the helm, so do not be too severe in your criticism.

You are to be commended on your ambition to rise and not always be "just an operator," especially as the girl is to be the added reward of your better position. If you feel that the manager is never going to give you a chance to be any more than you are now—and it would seem that if you had been afforded no opportunity to rise in four years you have been patient enough—why do you not look around for a new position? Try to find a manager who is willing to give you a chance—tell him you are ambitious and that if he will give you a chance to make good and show what you are capable of doing and will promise to push you ahead as fast as he feels your work justifies, you will give him the best there is in you, you will give him the benefit of all your ideas and help him to work them out. It is probable you will have to start again as an operator but do not take the position unless you are sure that the manager also wants a partner, or a manager, at least, and will allow you the privilege of working into that position if you prove you are competent to do so. Then it will be up to you to show what you really can do when you are placed in a responsible position.

It might be that by advertising or looking around you could find a man who has the capital but not the necessary knowledge or time to devote to the management of a theater who would like to invest his money in such a project and give you a chance to furnish the experience and brains of the partnership while he advances the cash for the enterprise, and so be able to start a theater of your own. This would be a very satisfactory arrangement and I have seen it worked out a great many times to advantage. Most business men nowadays are not willing to have all their irons in one fire and like to have an interest in some side line but have not the time to devote to running it properly. Such men are always on the lookout for someone to systematize and start the business for them, and if you can get in touch with one of them and prove to him that your ideas are sound and your business methods sensible he will probably be very glad to put up the cash for a partnership of this sort. Your four years of experience as an operator ought to have made you pretty well versed in the problems to be encountered in the moving picture theater business if you have been on the alert at all—and from your letter I judge you have been absorbing all the knowledge of the business in general which was possible.

I believe by one of these two methods you will be able to find a better chance to rise. Here's wishing you luck and hoping the girl can start on her trousseau in a few months.

Metro Grows in Chicago

Exhibitors must like Metro plays and must express their appreciation in a concrete way, if expansion of the Chicago office is any measuring stick. Last January the Metro offices multiplied themselves by four when they changed their quarters from the fifth to the fourth floor of the Mallers building, and now preparations are completed for the absorption of one entire side of the fourth floor, which means that present space will be doubled.

R. O. Proctor is now Metro's Chicago manager. He was formerly with the General Film Company in both Chicago and Kansas City. Previous to his work in exchanges, Mr. Proctor was an exhibitor in Chicago, having managed for two years the Burton theater at Thirty-ninth street and Indiana avenue, and the Webster, at Lincoln and Webster.

Vitagraphs on General Film

Vitagraph will father two single part plays on the General Film Program of July 17. S. Rankin Drew is seen in a single part comedy offered on July 17. The title of the picture is "The Musical Barber." "The Fur Coat," another one-part comedy, is released on July 21.

"The Musical Barber" tells of the trouble caused by De Goat, a beard trimmer, whose chief delight is playing musical instruments between and during shaves. He is an expert at shaving with one hand while he plays the violin with the other.

William Dangman stars in "The Fur Coat." Others in the cast of "The Fur Coat" are George O'Donnell, Shirley Moore, and Ralph Whiting. Frank Currier produced the picture from Edward J. Montagne's script.

De Wolf Hopper, the erstwhile stage star, is about to start on his second Triangle comedy, a two-reel vehicle, which was conceived specially for him.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

How I Gather Plot Material

BY MAUD MOORE-CLEMENT, INSTRUCTOR PHOTODRAMA CLUB OF CHICAGO.

A paper read before the Chicago Press Writer's Club.

THE enterprising butcher and baker and candlestick maker all keep a reserve stock of wares on hand to serve their trade upon demand. So, as plots cannot always be ordered up when we want them and as inspiration is not an everyday visitor, the writer, like the progressive tradesman, should have a stock of ideas or plots in storage to draw upon. For writing is a trade and business as well as any other vocation and to become proficient and skillful we must have a system as well as other vocations—the gathering of plot material for storage is part of the system. The question is "where" to obtain the material. If I depended upon my imagination for plots I am sure my stock would be limited, so I seek for something reliable.

To me the gathering of plot material is not difficult; in fact, it is quite easy if our eyes are open to see and our ears alert to hear. I gather plot material every day. A chance remark by a stranger in the car or on the street often gives me a good idea and I nail it promptly by recording it in my note book. Of course, my creation of a story may be as far removed from the truth of what his chance remark referred to as the north pole is from the south, but it prompts creation at least, and the more I try to create, the more I can. Constant, systematic endeavor in this direction is lubricating oil to the creative machine; makes it "run easy."

A plot is many times suggested in different things I read about. Reading is a wonderful help to the writer. The foreign countries, their manners and customs, their religion, the scenery, the legends, the folk lore, the fiesta—all serve me if I want to delve into "something different." Many of you no doubt witnessed the play "Vander Decker." It was based upon the legend of the "Flying Dutchman," as you all know, so you see so great a master as David Belasco does not despise the legend.

But I will confess that I find the daily newspapers my most profitable source for plots. I take two morning and two evening papers for this reason. I clip everything of interest from these papers, classify and file them away. Articles on science, medicine, great discoveries, modern inventions, biographical sketches and numerous other things. This collection saves many trips to the reference library. I do not scorn "weddings," "elopements," "disappearances," "accidents," "explosions"—all these notes help me to inject something novel into a plot, and very often there is in the article a suggestion for the basic plot and I weave a story from that foundation.

I will refer to a newspaper item that I used very profitably. You all remember the instance; somewhere in the south a man died of bichloride of mercury poisoning administered by mistake by his wife. His fight for life attracted worldwide attention. I kept all the data on the case and took the theme for a basic plot and developed it into a five-reel picture for fifty dollars a reel. To inject the dramatic situation into it, I caused the attending nurse to be able to accuse the wife of giving the tablet with intent to murder, for my story was that the husband and wife were very unhappily married and were on the verge of divorce because of the husband's cruelty and the nurse was aware of this. Incidentally the nurse was in need of a sum of money to aid an erring brother. She knew she could blackmail the wife, for in my story the wife believed herself guilty. Really she was innocent and I extricated her from her perilous position and she lived happily ever afterwards with her second husband. So, while the real story was not used at all, it suggested the plot that was worth two hundred and fifty dollars to me.

The "Real Love Story" column of the Chicago *Tribune* affords me many good ideas for an unusual story—and it is the "unusual" story that makes Mr. Editor ask you to submit more of your work. Recently I got a good idea out of one entitled "Love Overrules Judge's Decision." The story concerned a prominent judge who twenty years before the writing of the letter had married a dancer, not knowing very much of her former life. She made an excellent wife, and soon developed a taste for the study of law and in time was admitted to the bar. Their life was ideally happy. Then the judge was on a case of international interest. The prisoner, an accused murderer, was an immature youth. He had killed an accomplice who attempted to escape with funds they had extorted from a foreign nobleman by blackmail. The judge noted that the wife evinced unusual interest in the case, and he chided her for it; and, during his closing argument to the jury in a plea to spare the youth's life, the wife fainted and he forbade her to attend court any more. That night, surprising her in the library at a late hour, poring over the testimony, she confessed that the boy was her own son whom she supposed was dead. The boy was convicted—the judge divorced the wife. The letter goes on to say that after many years the couple were re-married. In that I didn't find the "big" story, but a plot is there and you can guess that I shall employ the wife's profession against her husband to save the boy.

Splendid meat for comedy situations I found in a column that ran in the Chicago *Tribune* for awhile under the heading "Thorns and Orange Blossoms," which summed up briefly the woes aired in the divorce court.

Usually I make a brief synopsis of the plot sug-

gested to file away with my article, for by experience I have learned that to put the idea onto paper while it is red hot is a safety first plan. So much for what I find in the newspapers.

True "we have our heads to think out of," as the little boy says. But at that I think plots suggested by our imagination are really those stored in our subconscious mind-impressions—made by a verse we have read, a beautiful painting we have seen. I am not much of a stickler, though, for depending on the imaginative plot; I believe in the red-blood kind, the kind found in real life, the kind Jack Lait finds every day—the tragedies and comedies of the human. When we read a book or see a play upon the stage or screen and we can say "isn't it true to life," you may rest assured that the plot was founded upon a real happening. The honest-to-goodness REAL thing makes us enjoy the "Days of Real Sport," "When a Feller Needs a Friend," and "Indoor Sports," in illustration. It makes us weep a bit when we hear a song about "Mother," for "mother" is the real-est creation of God.

All hail to the great American newspaper for plot material, for real "stuff" for reel stuff.

Titles

TOM TERRIS, producer of "My Country First," is a staunch believer in the value of titles and his statement regarding this all-important part of the scenario should be remembered by every photo playwright. Mr. Terriss says, "I read hundreds of scripts every year but I never glance at one, the title of which does not indicate intelligence. A good title is the best advertisement any picture can have. Also a man or woman who cannot write a good title cannot in the nature of things write a good script."

Remember that warning—if you cannot write a good title you cannot write a good script.

What is a good title? And right here lies the root of the trouble. Too many writers have no conception of what constitutes a proper title.

The name of your photoplay should first of all be short—you want one which is easily remembered so if the fan sees an advance notice of a coming film which appeals to him he will not forget the name before the feature is shown. It must be appropriate to your play and give some idea of the story itself. If you are writing comedy the title should be light and snappy; if a melodrama, the nomenclature should hint at this. It should contain the keynote of the plot—the kernel of the nut as it were. It must be catchy—the title advertises the photoplay—then let it be one which will catch the eye as it appears on the billboards or looks out from the page of a trade journal or is flashed on the screen.

What makes you read an item in a newspaper? It is the headline which catches your eye and interests you so that you want to read further. What makes you pick out a book from a shelf when you are just casually looking along the rows? It is the title—the advertising headline. If you are considering going to the picture theater you look in the paper to see what the different houses are showing. What catches your eye the first thing? The names of the plays, of course, and if you are not familiar with the actors or actresses you will decide to go to see the film which appeals through its title.

Then—most important of all—the title must be original, and the writer should strive as earnestly for something different and out-of-the-ordinary in his title as he does in his plot. The story may hold the attention of the editor when he gets to it but it is the title which tempts him to read it.

Again and again the question is asked how can I be sure that my title is original? How can I know that it has not been used before? This is a very difficult matter. It is simple enough to keep away from the trite and the hackneyed but it is not so easy to be certain the idea and even the exact words have not already been utilized. An excellent drill for acquiring a knowledge of what constitutes a good title from the catchy standpoint and also from the angle of choosing one which has not already been used, is to select a list of films—a long list composed of pictures issued by all different companies—and study the titles. Find out what have already been used, and determine what the film companies consider catchy, advertising captions.

A peculiar thing about these titles is that it does not matter when you give your play its cognomen. Some people get their plot ideas from titles—that is a catchy line will flash into their heads and around this they build their plots. Others wait until the play is entirely completed and then decide what will best express the idea they wish to convey to the public. To still others as they are writing some one phase or incident suddenly jumps into prominence and instantly they recognize this as the keynote—this is the title of their play.

But no matter when, how, or under what conditions you write your title, do not slight it. Never think that it doesn't really matter because the director will probably change it. Perhaps he will, but the first impression should always be a good one and if the editor does not read your play it will never get to the director. The first thing the editor sees is the title and if he is immediately attracted by something fresh and clever here he will be led to believe that originality and cleverness will be displayed throughout the scenario.

Market Letter from Vitagraph

"Will you kindly announce in your photoplay market department the fact that the Vitagraph Bay Shore studios are buying good one-reel comedies. We are willing to consider anything with a novel idea, whether it be polite comedy or slapstick. In our comedies we do not feature any particular comedian, but cast up our stories according to the types called for in the scenario.

"Ralph W. Ince, supervising director at Bay Shore, will always consider a good feature, from five reels up. Miss Lucille Lee Stewart is Mr. Ince's leading woman, and Mr. Ince would like to have vehicles to star her in, but authors should not hesitate to submit other stories of merit. Mr. Ince prefers modern stories of today.

"Scenarios or synopses should be sent to Edward J. Montagne, scenario editor, Bay Shore Studios, Bay Shore, L. I."

Atlas Wants Comedies

The Atlas Motion Picture Company, 109 Smith Building, Detroit, Michigan, is in the market for clever, original, one-reel comedies with plenty of action. The work of experienced writers is desired, but Editor E. Lynn Summers states that scripts sent by novices in the art of scenario writing will also be given careful attention and quick decisions rendered in each case. The prices paid for photoplays will be according to their value.

These Fellows Are in Chicago

(*Continued from page* 180.)

F. E. Critzler, Albany Theater, 3050 West Madison street, Chicago, Ill.
Fred J. Beecroft, New York Dramatic Mirror, New York City.
Isadore Sohulkin, Palace Theater, Joliet, Ill.
Charles F. Krisel, Crescent Theater, 5107 Butler street, Pittsburgh, Pa.
H. A. Stewart, MOTOGRAPHY, Chicago.
Emmett R. Gadner, New Regent Theater, 6826 South Halsted street, Chicago.
Nat S. Stronge, MOTOGRAPHY, Chicago.
Karg Brothers, Isis Theater, 3234 West North avenue, Chicago.
A. J. Inks, Crystal Theater, Sigonier, Ind.
B. K. Fisher, Grace Theater, Twenty-eighth and National avenue, Milwaukee, Wis.
Charles H. Phillips, Apollo Theater, 296 West Water street, Milwaukee, Wis.
C. M. Bangs, Isis Theater, Cedar Rapids, Mich.
H. A. Wolfgram, Universal Film Mfg. Co., Milwaukee, Wis.
Baird Harr, Oatka Theater, Warsaw, N. Y.
H. S. Morrison, Lyric Theater, 106 Wolf street, Syracuse, N. Y.
E. Schwartz, Euclid Theater, Euclid and Delmar avenues, St. Louis, Mo.
B. H. Stearn, Mutual Film Corp., Chicago, Ill.
J. Gutman, Central Amusement Co., Bristol, Conn.
William Skirboll, Metro Pictures, Chicago.
Jack H. Skirboll, Metro Pictures, Chicago.
Paul H. Woodruff, MOTOGRAPHY, Chicago.
G. L. Levine, Alvin Theater, 1612 Chicago avenue, Chicago.
A. A. Green, Neenah Theater, Neenah, Wis.
Sam A. Adler, Exclusive Feature Film Co., 210 South Thirteenth street, Omaha, Neb.
J. F. Goss, Orpheum Theater, Ogden, Utah.
Low McDowell, Motion Picture Trade Directory, 105 West Fortieth street, New York City.
E. M. Harvey, Elma Theater, East Lansing, Mich.
N. Washut, North Star Theater, 1250 Fifth avenue, New York City.
John Manheimer, Park Theater, 4322 Fifth avenue, Brooklyn, N. Y.
V. R. Day, Essanay, Chicago.
John E. Niebes, Library Theater, 1981 Gratiot street, Detroit, Mich.
Sam J. Deutsch, Sun Theater, 8814 Buckeye Road, Cleveland, Ohio.
Sam A. Adler, Rex Theater, 1316 Douglas street, Omaha, Neb.
Thomas A. Lee, Joy Theater, Second and Grand avenue, Milwaukee, Wis.
Charles W. Campbell. Blue Mouse Theater, 20 East Seventh street, St. Paul, Minn.
Charles Blaine, Morgan Theater, Main street, Henryetta, Okla.
George Finker, Alhambra Theater, Fourth and Grand avenue, Milwaukee, Wis.
James Gilosky, Alhambra Theater, 16 East Seventh street, St. Paul, Minn.
C. E. Duzee, Gem Theater, St. Paul, 740 Temple court, Minneapolis, Minn.
Frank Cook, Princess Theater, 186 Third street, Milwaukee, Wis.
Charles A. McGown, Cameraphone Theater, 736 Euclid avenue, Cleveland, O.
Will Bradley, Crescent Theater, La Salle street, Ottawa, Ill.
D. L. McCoy, Casino Theater, Melcher, Ia.
J. George Feinberg, Theater Equipment Co., 406 Film Exchange building, Minneapolis, Minn.
D. G. Rodgers, Nicollet Theater, 1347 Nicollet avenue, Minneapolis, Minn.
O. W. Frederick, Capitol Theater, Pekin, Ill.
Dee Robinson, Apollo Theater, 313 Main street, Peoria, Ill.
A. J. Barthell, Grand Theater, 822 Wood street, Wilkinsburg, Pa.
B. F. Wheeler, 34 South St. Louis avenue, East Chicago, Ind.
M. S. Ludick, Melrose Park Theater, Melrose Park, Ill.
L. J. Weis, Electric Theater, Naperville, Ill.
M. J. Weil, Castle Theater, State and Madison streets, Chicago.
Louis H. Frank, Halsted Theater, 6202 South Halsted street, Chicago, Ill.
Maurice A. Choynski, Newberry "Vision," 852 North Clark street, Chicago, Ill.
B. F. Judell, Mutual, 55 Wabash avenue, Chicago, Ill.
R. R. Nehls, American, 6227 Broadway, Chicago, Ill.
S. H. Jeno, Empire Theater, Altus, Okla.
Captain E. E. Barclay, Monarch Film Producing Co., 1737 First National Bank, Chicago, Ill.
Fred A. Rice, O-At-Ka, 83 Main street, Warsaw, N. Y.
W. D. Burford, Fox Theater, 48 Fox street, Aurora, Ill.
L. W. Brophy, Yale Theater Co., Muskogee, Okla.
D. H. Thompson, Muse Theater, 1314 Germantown street, Dayton, Ohio.
W. W. Wilson, Menger-Ring-Hamburg, 308-10 Mallers building, Chicago.
J. H. Coker, Garden Theater, 300½ State street, Ann Arbor, Mich.
Samuel Gold, Gold Theater, 3411 West Twelfth street, Chicago.
Wm. Schieber, President Theater, 343 East Fifty-fifth street, Chicago, Ill.
L. Kaplan, Washington Theater, 3440 South State street, Chicago.
George V. Booth, Bridgeport Theater, 2837 Archer avenue, Chicago.
Morris Needle, Lyric Theater, 172 West Twenty-third street, New York, N. Y.
I. N. Hartstall, Bunny Theater, 314 Flatbush avenue, Brooklyn, N. Y.
Adolph Weiss, Avenue A Theater, 51 Avenue A, New York, N. Y.
Jacob S. Wentzel, Olympic Theater, 1490 Michigan avenue, Detroit, Mich.
Louis L. Levine, Regent Theater, Fulton street and Bedford avenue, Brooklyn, N. Y.
A. E. Bedford, Eden Theater, 2409 West Harrison street, Chicago, Ill.
C. Z. Schaefer, Band Box, 127 West Madison street, Chicago, Ill.
Arthur E. Curtis, MOTOGRAPHY, 1253 Monadnock building, Chicago, Ill.
W. W. Johnston, Int. Film Service, Chicago, Ill. Chicago *Examiner* and *American*.
George H. Hines, Auditorium, South Bend, Ind.
A. C. Laring, North Star Theater, Twenty-fifth and Central avenues, Indianapolis, Ind.
J. M. Rhodes, Garrick Theater, Thirtieth and Illinois streets, Indianapolis, Ind.
J. T. Sollers, Isis Theater, Dana, Ind.
J. Beitman, Empress Theater, Twelfth and Central avenues, Indianapolis, Ind.
J. W. Shearer, Wilbur Theater, 719 Homewood avenue, Pittsburgh, Pa.
G. A. Tugwell, 3511 Central avenue, Los Angeles, Cal.
H. Freulich, Robey and Kriterion, 2004 Madison street, Chicago.
Abrams and Sons, Acme Theater, 3410 Ogden avenue, Chicago.
Harry E. Ascher, Columbus Theater, 6238 South Ashland avenue, Chicago.
H. A. Rolbecki, Strand Theater, 73 East Third street, Winona, Minn.
J. Polezors, Lyric Theater, Goshen, Ind.
E. O. Ellsworth, Metropolitan Theater, Iowa Falls, Iowa.
Arthur L. Schwartz, Rose Theater, 2860 Milwaukee avenue, Chicago, Ill.
Nuccia Bros., Winchester Theater, 1936 North Chicago avenue, Chicago, Ill.
A. E. Kunz, Princess Theater, Fifth and Capitol, Springfield, Ill.
S. Coleman, Avenue Theater, Third avenue and One Hundred Forty-fifth street, New York, N. Y.
Sol Coleman, Coleman Theater, 745 Westchester avenue, New York, N. Y.
W. W. Watts, Vaudette-Gaiety Theaters, 509 Monroe street, Springfield, Ill.
Fred Place, Int. Film Service, Dry Plate dept.
Will Isenberg, Grand Theater, Greenville, Miss.
Daniel Bohan, Chicago *American*, Chicago, Ill.
H. Robinson, Washington Theater, 3440 South State street, Chicago, Ill.
Wm. P. Haslett, Kalem Co., New York, N. Y.
W. H. Linton, Hippodrome Theater, Utica, N. Y.
Frank A. Gorman, Yorkville Casino, 210-14 East Eighty-sixth street, New York, N. Y.
A. C. Nelson, Colonial Theater, Galesburg, Ill.
Harry E. Graupp, Orpheum Theater, Rockford, Ill.
Will Bradley, Ottawa, Ill.
L. T. Smith, Savoy Theater, Anniston, Ala.
J. E. Smith, Smith's Theater, 4909 Second avenue, Pittsburgh, Pa.
Oliver McKee, McKee Theater, 2334 Arlington avenue, Petersburg, Pa.
George A. Bleich, Empress Theater, Owensboro, Ky.
H. Trinz, Columbia Theater, 1021-25 Walnut street, Milwaukee, Wis.
Sidney Smith, Chicago, Ill.
George L. Levy, New Film Corp., 207 South Wabash avenue, Chicago, Ill.
Arnold E. Fumagally, Hotel Sherman, Chicago, Ill.
John H. W. Bryne, Billboard, Chicago, Ill.

J. R. Clements, V. L. S. E., Inc., Chicago, Ill.
George Berg, V. L. S. E., Inc., Chicago, Ill.
Mr. Hamilton, City News Bureau of Chicago, Chicago, Ill.
Ben H. Zerr, national vice-president M. P. E. L. of A., Reading, Pa.
F. B. Ward, Chicago Daily *Journal,* Chicago, Ill.
Victor Byberg, *Morning Telegraph,* New York.
Charles J. Giegerich, *Morning Telegraph,* New York.
James Gilosky.
Casper Nathan, *New York Clipper,* 35 South Dearborn street, Chicago, Ill.
F. C. Gunning, Times building, New York.
James Delves, M. P. E. L. of A., 823 Penn avenue, Pittsburgh, Pa.
R. W. Horn, Nicholas Power Co., 90 Gold street, New York.
F. J. Beecroft, *Dramatic Mirror,* 1493 Broadway, New York, N. Y.
Kent F. Lockwood, 1105 Ashland block, Chicago, Ill.
Samuel Salomonsky, Chicago *Morning Telegraph,* 1620 Republic building, Chicago, Ill.
L. R. Taylor, Linwood Theater, Tarkio, Mo.
R. M. Taylor, Linwood Theater, Tarkio, Mo.
G. L. Fleischman, Atlas Theater, 1260 Dorr street, Toledo, Ohio.
Floyd G. Evans, Arch Theater, 4311 Indiana avenue, Chicago, Ill.
C. E. Glamann, Majestic Theater, Washington avenue, Wellington, Kas.
Robert R. Levy, 342 East Forty-seventh street, Chicago, Ill.
F. P. Lemen, Lyric Theater, Newton, Iowa.
Frank A. Holmgren, Crystal Theater, Rantoul, Ill.
F. F. Buckingham, Apollo Theater, 3277 Troost avenue, Kansas City, Mo.
Weil Duffy, Elite Theater, Appleton, Wis.
James C. Ritter, Boulevard Theater, 1059 Field street, Detroit, Mich.
Gerry Todd, Howe School, Howe, Ind.
J. R. Thomson, Universal Film Co., Milwaukee, Wis.
B. Barnett, Paramount, Minneapolis, Minn.
J. H. Silliman, Liberty Theater, 2619 Vliet street, Milwaukee, Wis.
John S. Sloam, Woodrow Theater, Mangum, Okla.
Albert Goldman, 1620 Mallers building, Chicago, Ill.
Charles J. Maly, Mutual Film Corp., 117 North Dearborn street, Chicago, Ill.
Jos. M. Feldman, Colonial Theater, Oshkosh, Wis.
Joseph C. Hewitt, Gem Theater, Mt. Carmel, Ill.
J. H. Franke, California Theater, Twenty-sixth and Trumbull avenue, Chicago, Ill.
Steve Farrar, Casino Theater, Eldorado, Ill.
George S. Wiley, Wiley Theater, 2153 Lincoln avenue, Chicago, Ill.
T. C. Montgomery, Minneapolis, Minn.
J. F. Clayton, Orpheum Theater, Harrisburg, Ill.
J. F. Wuerth, Orpheum Theater, 322 South Main street, Ann Arbor, Mich.
Joseph Magler, Magler Theater, Ninth and Bremen avenue, St. Louis, Mo.
Harry H. Koch, Manhattan Theater, 136 West Washington street, Indianapolis, Ind.
L. W. Goodell, Princess Theater, Beardstown, Ill.
H. D. Dwyer, Savoy Theater, Evansville, Ind.
P. Cromelin, Cosmopolitan Co., New York, N. Y.
J. R. Bramen, Criterion Theater, Evansville, Ind.
Joseph C. Winninger, Appleton Theater, Appleton, Wis.
Lew Goldman, Strand Theater, 411 Lake street, Maywood, Ill.
Chas. F. Kerr, Opera House, 300 Sunbury street, Minersville, Pa.

TRIANGLE'S WHO'S WHO

Blanche Payson Doesn't Like to Be Asked Foolish Questions, and Norma Talmadge Loves Colored Photographs of Herself

The Triangle Company has been compiling a sort of "Who's Who" of its players and the answers have told them lots of things they never even guessed before regarding many of their stars. Blanche Bush Payson was typically frank in answering all the questions, stating that her hair was black and she possessed a ravishing peach-blossom complexion, after slight stimulus or exposure to the sun, even more so. In answer to the question, "Do you like public or domestic life?" Miss Payson answered, "Life before the public when feeling well; domestic life when sick, tired, sleepy, injured or unable to get about through bodily ailment or lack of clothes or money." The question, "Are you fond of outdoor life?" brought the reply, "Yes, until the cafes open."

Mack Sennett, producer of Keystone comedies, has gone to New York for a stay of several weeks. Mr. Sennett has been working on the Pacific Coast for the past year and during his trip back east several plans for forthcoming Keystone pictures will be worked out.

One of the hobbies of Norma Talmadge, the Triangle star, is having her picture taken. Upon her arrival in the east she heard of Henry Hess of Philadelphia, who is responsible for the Hess-Ivans system of color photography, and accompanied by Jewel Carmen and Corrine Parquet she made a raid on the studio. The three Triangle maidens kept the photographer busy all one afternoon taking their pictures by the new process.

J. B. Gunlach of New York was so impressed with the ingenious contrivance used in "The Mystery of the Leaping Fish," in which Douglas Fairbanks is starring, that he sent all the way to California to have one of these great stuffed fishes made for him to take to his Adirondack camp.

Mae Murray in Her Third Play

Mae Murray will appear in her third production for the Lasky Company on July 17. The play is Cecil B. De Mille's production, "The Dream Girl." This is an original story by Jennie MacPherson, and marks Miss Murray's first appearance under the direction of Mr. De Mille and under the most favorable combination of circumstances as the star in a photoplay which is the joint work of Miss MacPherson and the Lasky studio's director general, who are jointly responsible for "The Golden Chance."

As Lady Jocelyn Leigh in "To Have and to Hold," Miss Murray made her screen debut and scored a pronounced success. Again as the mischievous widow in "Sweet Kitty Bellairs" she increased her popularity and established herself as a photodramatic artist of distinction.

James Young, one of the best known directors in the motion picture industry, has resumed work at the Lasky studios, Hollywood, California, and will devote himself exclusively in the future it is said on productions for Miss Blanche Sweet.

Sessue Hayakawa, Japanese screen star who has appeared frequently in Lasky productions and was the star in the recent Paramount release, "Alien Souls," will appear soon in a feature play said to be the most elaborate in which he has appeared and is entitled "The Honorable Friend." It will be produced under the direction of Edward La Saint.

Hayakawa was well known on the stage in Japan before he came to this country several years ago and appeared on the Pacific coast with a Japanese troupe of players.

At the luncheon of the Rotary Club held at the Hotel McAlpin on Thursday last, "Vitagraph Sam" Spedon made a speech on "Moving Pictures in the Making." Everyone present was deeply interested and Sam was called upon to answer many questions. A special reel showing the workings of the various departments of the big Flatbush studio was also run off.

Pathe to Show American Fashions

BIG ADVANCE OF RELEASE SALES FOR "THE GRIP OF EVIL"



SOMETHING entirely new in fashion films will soon become a part of the regular Pathe program. Made in America gowns and fashions will be shown on beautiful figures and the women of the country will be able to see their own fashions created by their own modistes months in advance. The pictures will be directed by Florence Rose, formerly editor of L'Art de la Mode, and editor of the fashion pages of the New York Evening Mail, and be known as "The Florence Rose Fashions." Besides the advance fashions a pretty story will be woven into each reel to increase the interest of the audience. Dell Boone, Florence Reutti and Corene Uzzell will play the important roles in these fashion plays. The first release on August 7 will be entitled "A Day with a Society Girl," and will show advance styles for the fall. Besides the screen version the fashions and story will appear in all the leading newspapers every day for twelve days in advance of release date. Those already signed are Chicago *Daily News,* St. Paul *News,* Minneapolis *News,* Omaha *News,* Louisville *Times,* Pittsburgh *Dispatch,* Buffalo *Enquirer,* Baltimore *American,* Boston *Traveller,* Syracuse *Post-Standard,* Utica *Observer* and Cleveland *News.*



Pathe's "Florence Rose Fashions" girls. Dell Boone and Corene Uzzell are on either side, with Florence Reutti in the center.

The titles of the first four episodes of "The Grip of Evil," the Pathe fourteen-chapter serial, have been announced as "Fate," "The Underworld," "The Upper Ten," and "The Looters." The basic idea for this masterplot was conceived by La Monte Waldron, a well-known New York newspaper man, and was picturized by Douglas Bronston.

This serial is having a record-breaking booking in advance of the release. A telegram to the Pathe executive offices from Manager Quimby of the Pathe Seattle Exchange shows how it is going in the west.

Sold "Grip of Evil" to Pantages for all his theaters in United States and Canada same as "Iron Claw." Pantages says he would not trade any episode of "Iron Claw" for any act on his bill. He considers it the best of anything he has ever seen in pictures.

Under the heading "Spends Millions to Determine If Humanity Is in the Grip of Evil," the Pathe Company has issued a letter signed by John Burton, the hero of the fourteen-chapter serial. This letter has been published in all the newspapers of the country and has aroused a great deal of interest. G. A. Smith, of the Pathe Company of New Orleans received one letter which is typical of many others, in which the writer says:

"The only question is, what am I going to do with the letters that John Burton's letter brought forth? I



regret that it was necessary to continue with the stories about the picture because a great discussion could have been aroused had the Burton letter been published earlier."

Roland Bottomley, who takes the part of John Burton, in "The Grip of Evil," is a protege of Ellen Terry. When solo boy in a Roman Catholic church in London she heard him sing and asked if he would not like to go on the stage. She afterward went to see his mother and persuaded her to allow the boy to become an actor rather than a cabinet minister. Mr. Bottomley grew up on the stage, constantly rising, and at one time toured in two plays which he had written himself. He is now in moving pictures with the Balboa Company.

Pathe News has conquered Broadway in a way that has never before been accomplished by news films. Every picture theater on Broadway from the Battery to Spuyten Duyvil, excepting two, has booked the News. Also bookings have poured in from all parts of the city, and any New Yorker who wants to see the Pathe News, no matter where he lives, can find a theater near by which shows it.

Pathe Produces Leoncavallo's Opera

To the Pathe Freres Company of Paris, is given the honor of having produced the first photo-opera in their picturization of Leoncavallo's opera "Queen of Roses." This is a most gorgeous production and the cast is composed almost entirely of Italian players. This adaptation as presented at the Candler Theater was accompanied by the complete score of the composer. An orchestra of fifty pieces from the Metropolitan Opera House interpreted the score and in addition Adelgiso Barbieri and Natale Carrosio sang the two gems of the composition, "The Rose Waltz" and "Queen of the Roses." For once the relative importance of the picture and the accompaniment were reversed and while the screen visualization harmonized well with the music it was completely subordinate to the score. Although the picture is very well produced it is of but secondary moment, the score being the compelling feature of the entertainment. The "Queen of the Roses" will attract not only the devotee of the motion picture but people who enjoy fine music can find it here with the added enjoyment of sympathetic and artistic treatment on the screen.

Dave Smith, Vitagrapher, is hard at work on a one-reel comedy with Anne Schaefer and George Kunkel.

HAIL KING FOX!

Builder of a Kingdom and Ruler Over Twenty Thousand People—Jane and Katherine Lee Make Hit as Mimics

Children, with the natural spontaneity of their kind and the freshness of their immaturity, quickly become favorites in motion pictures and make a direct appeal to the hearts of the audience. Katherine Lee, six years old, and Jane, four, are no exception to this



Little Jane Lee a twinkler in the Fox-Brenon "A Daughter of the Gods," Robert Hood Bowers, who composed the musical setting, and Annette Kellerman, the diving star.

rule, and they play most important roles in "A Daughter of the Gods," the William Fox film fantasy. These two children are both mermaids and human beings in the course of the picture, and are called upon to indulge in their laughable mimicries. These little girls are natural mimics and have not been taught any false arts of gesture and grimace but have been permitted to develop in an entirely original manner. Jane Lee gives convincing imitations of Theda Bara and Valeska Suratt, while Katherine mimics Annette Kellerman in gesture, movement, walk and voice most creditably.

The story of Aladdin and his wonderful lamp, as told in "Arabian Nights," has faded into oblivion in the face of the modern Aladdin in the person of William Fox, a tremendously busy man of affairs, managing twenty-five or more theaters, arranging the affairs of a world-wide motion picture corporation and yet finding time to dream a tremendous, imaginative dream, which impressed him so forcibly that he spent over a million dollars making it become true. He became a king with 20,000 people doing his bidding. He built a kingdom and ruled it and then destroyed this great capital of a fairy city to make a dramatic climax of his tremendous story, "A Daughter of the Gods." In the beginning William Fox intended to spend $1,000,000 on this spectacle but up to the day of its first presentation it had cost its owner $1,200,000.

William Fox is musically inclined and places an extremely high valuation upon music as an accompaniment of motion pictures. He found that certain tunes stuck in his memory and refused to be banished, and it suddenly occurred to him that a composer who could so compel his attention possessed the qualities he desired embodied in the score for "A Daughter of the Gods." Therefore Robert Hood Bowers was selected to compose the music to best express the spirit of this fantasy. Mr. Bowers is a well-known composer having many popular musical productions to his credit. The writing of the score for "A Daughter of the Gods" required two and a half months of work by night and day but it is declared to be the prettiest and daintiest ever written for and played with a motion picture.

"Who's Guilty?" Star "Studied Law"

Miss Anna Nilsson, the famous Swedish actress, is one of the stars of Pathe's big photo-novel stories, "Who's Guilty?" She is an extremely well-educated young miss, who literally fought her way up the ladder of success from a start in New York as a fashion model.

Soon she had become the most noted and most-sought-after model in all the big city. And then, as a protege of Alice Joyce, Miss Nilsson got her chance in pictures, improved it, and now, in her employment with the Arrow Film Corporation, which is producing the "Who's Guilty?" series, Miss Nilsson is at the very pinnacle of fame.

When she arrived in this country seven years ago the little blonde lady knew not a word of our language. She started in with words of one syllable and read everything she could—primers, grammar-grade books, and newspapers. Then she read English translations of her own great Scandinavian authors, thereby using her knowledge of the plots to aid her in acquiring facility with our language.

Just how she acquired her English came out a few days ago. She was sitting in a corner of the Arrow studios waiting for a new set to be put up for "Beyond Recall," one of the "Who's Guilty?" series. A law book was needed for a "prop" and the beautiful star told how she studied lawyers' diction and thus familiarized herself with the "United States" language.

Coney Island Managers in Quandary

The managers of the picture shows at Coney Island are rebelling against a mandate of the Board of Health to the effect that all children shall be excluded from picture theaters whether accompanied by parents or not during the epidemic of infantile paralysis.

The managers claim that it is impossible to keep children out, as most of their shows are free and are held practically in the open air without even a curtain around them. Also they argue that the moving pictures are simply an incidental entertainment for those who sit at the tables for refreshments and they do not see how they can serve the parents and refuse to serve the children with them. Also when a shower comes up the people run to these places for shelter and it is practically impossible to keep them off of the pavilion floor.

Captain John Linden of the Coney Island police station quickly saw that the mandate was unreasonable if not quite impossible, and inasmuch as the moving picture men were willing to comply with the ordinance to the best of their ability they were given the assurance they would not be arrested except for flagrant and obvious violation of the law.

The Coney Island Business Men's Association have called a special meeting to discuss this problem.

Edward J. LeSaint has joined the Lasky company at its Hollywood studios as a director.

COAST RIGHTS TO ROSENTHAL

Western Civilization Company Formed by Isaac A. Rosenthal to Exploit "Civilization" in Ten Western States

The coast rights for "Civilization" have gone to Isaac A. Rosenthal of the Sun Photoplay Company, San Francisco, and Sutton Feature Film Company of Seattle. Mr. Rosenthal has organized the Western Civilization Company to handle this big proposition and will cover the states of California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming and New Mexico. The membership of the new company is composed largely of New York capitalists with Duncan M. Stewart, president; Richard L. Cowan, vice-president; William J. O'Toole, secretary; and Isaac A. Rosenthal, general manager.

That the little things which appear insignificant often score more than the big scenes in a film production is demonstrated in "Civilization." Thomas H. Ince at enormous cost erected the palace and surrounding buildings in the city of Wredpryd and into this scene introduced about 8,000 soldiers. While they were marching through the streets in an imposing array four aeroplanes accidentally flew out over them and cast their shadows across the footsteps of the departing soldiers. This incident, nevertheless receives more generous applause at every performance than many of the magnificent scenes. Also the tiny toddling baby who appears two or three times for very short intervals causes more comment than the main players and Baby Lillian Read is not soon forgotten.

EAST GETS "THE FALL"

Big Dixon-Herbert Spectacle Sold to State Rights Buyers in New York and New England Offices Move.

"The Fall of a Nation" has closed its run at the Liberty Theater, New York. Numerous patriotic organizations and societies of foreign-born citizens took advantage of the closing days of the run to send large delegations to the Liberty. Friday evening's performance was given principally for the New York Society of the Order of the Founders and Patriots of America and the Swiss Maennerchor Winkelried. Numbers of New York's Danish born and members of the Holland Society of America also saw the spectacle, as did the Old Guard and the Veterans of Foreign Wars. "The Fall of a Nation" was successfully produced in Chicago last Monday, and from now until Labor Day Mr. Dixon will be busy with the preparations for the resumption of the New York engagement and the organization of numerous touring companies for the smaller cities of the country.

Many delegates to the National Educational Association spent an evening in New York witnessing the big film, "The Fall of a Nation," and hearing Victor Herbert's patriotic music.

The exploitation offices of the National Drama Corporation requiring larger quarters, were moved July 8th from 1480 Broadway, New York, to the fourth floor of the Subway Central building, 1465 Broadway. A film exchange will be established there for Greater New York and New England exhibitors. The work of distributing "The Fall of a Nation" by the state rights plan will also be actively carried on. The chiefs of staff in the enlarged offices include Ed V. Giroux, manager, Henry MacMahon, press representative, and Wayland Taylor, auditor. W. M. Powers, who has been associated with the press department, has been appointed the New England representative.

The National Drama Corporation announces that "The Fall of a Nation" will be released to Greater New York and New England exhibitors on July 24. This is in line with Thomas Dixon's recently announced policy of securing the widest possible distribution of his work whilst the military forces of the country are mobilized and America is debating the question of further preparedness. With the films now being placed in the hands of state rights purchasers by September at least fifty prints of the National Defense play will be exhibiting its enthralling story to the great American public.

"The Fall" is now running at the Illinois Theater in Chicago.

Kulee's "The Unborn" Booming

Kulee Features, Inc., caters especially to state rights buyers. For that purpose the concern is to produce twelve features a year. That this method of marketing pictures is exceedingly satisfactory to all concerned is proved beyond a doubt by the company's success with its latest production, "The Unborn," a five-reel propaganda picture.

A southern syndicate represented by W. F. Neil, manager of the Majestic theater, Birmingham, Alabama, has bought the eight southern states from Virginia to the Mississippi River for "The Unborn." Edward Lux, late of the Buckeye Film Company of Cincinnati, Ohio, but now located in Indianapolis, has bought the state rights for "The Unborn" for Indiana and Kentucky.

Over twenty telegrams, letters of inquiries and offers for this picture have been made from Detroit alone. Altogether, over three hundred letters and telegrams are on file in the office of the Kulee Company asking for a price on different territories on this picture.

Robert T. Kane, representing the Kulee Company, left for the west on Friday to close up a number of sales that are merely waiting for a screen examination. On the first of August the Kulee Company will have completed and ready for sale a new five-reel feature along unique and original lines.

Vitagraph's Service to Editors

Over six hundred newspapers in and around V. L. S. E. distribution centers are now receiving Vitagraph's latest press sheet innovation. It consists of a number of sheets of single and two-column press stories set in galleys and attached together at the top. Mats or electros go with this service.

The sheets are perforated just below the fastening so that an editor may pick out any story he desires, mark instructions for its length, position or layout in the generous white space which surrounds it, and shoot it to the composing room. Victor B. Johnson of the Vitgraph News Service Department is giving this feature his especial attention.

The Community Motion Picture Bureau of Boston, Massachusetts, makes a specialty of furnishing educational and children's societies with films. David K. Niles is director of the exchange.

FARNUM IN NEXT PALLAS

Popular Star in "Davy Crockett" for Paramount Program, July 13, Supported by Winnifred Kingston and Herbert Standing.

Closely following the release of "The American Beauty," starring Myrtle Stedman, Pallas Pictures announces as its next subject for the Paramount Program, Dustin Farnum in "Davy Crockett," the historic subject as done by Frank Mayo. The new Farnum vehicle will be released on July 13.

In this production the vast range of scenery and climate that is available for motion pictures in southern California is wonderfully shown in the raging snow storm and summer garden scenes that were taken on locations all within a day's ride from the studio. Scenes taken in the forest during a blizzard among deep snow and ice covered trees, show a southern California that few people know about. After taking these scenes the players motored down to the seashore to an old colonial estate where the summer-like warmth made the frontier costumes feel a bit heavy to the actors. Beautiful mountain and backwoods exteriors enhanced by photography of the usual Pallas excellence are among the prominent features of the photoplay. The interiors were filmed only after considerable study of the true beauty of the pure Georgian period decorations which the film offers.

As "Davy Crockett," Dustin Farnum appears in a role to which he is well adapted. As the romantic backwoodsman he is shown at his best, while his love for the out-of-doors and his proficiency with the paddle, the rifle, and his gentle art of riding a spirited horse all stand him in good stead. Supporting the star in "Davy Crockett" are Winifred Kingston as Eleanor Vaughn, the dainty miss who is carried off by her lover as was the maid of old by brave Lochinvar; Harry deVere as her father, Herbert Standing, Ogden Crane, Page Peters, who was recently drowned in California, and Lydia Yeamans Titus.

Elaborate Fashion Play

"Beauty and the Beast," a fashion playlet based on the famous old time fairy tale, and incidentally the most elaborate production of its kind ever produced, has just been finished under the direction of H. E. Hancock exclusively for release through the International Film Service, Inc.

Through his personal acquaintance with George J. Gould, Mr. Hancock was able to avail himself of the use of Georgian Court, the Gould estate in Lakewood, New Jersey, for his exterior scenes. It is well known that Georgian Court is considered to be the finest of all the millionaire estates in the east.

In order that the interior scenes would fit in well with the magnificence of the exteriors a special set of unsurpassed beauty and impressiveness was built for this playlet representing the palace of the sleeping beauty. Most of the scenes outside were taken in the sunken gardens of the Gould estate and the cast was made up of the most beautiful models obtainable. The gowns, which were furnished entirely by the firm of Maison Maurice, Fifth avenue, represented thousands of dollars.

Miss Mineta Timayo, a beautiful model in New York, who is under an exclusive contract with the International Film Service, appears in the star part as the sleeping beauty in the play. The clothes worn by Miss Timayo alone represent a retail value of over $2,000.

The film which is now being assembled by Mr. Hancock will be released in the near future in one of the special split releases that have become one of the main features of the International Film Service, Inc.

DEMAND FOR PATRIOTIC FILM

Boston Photoplay Company First to Secure State Rights on "How Britain Prepared"—Many Other Contracts Pending

The announcement last week that "How Britain Prepared" was to be exploited on the state rights basis has brought to the Patriot Film Corporation a large number of inquiries from all parts of the country. The state rights buyers, and the owners of exchanges in general, who had been seeking an attraction that would enable them to capitalize the widespread demand throughout their territories for a production that would harmonize with the preparedness campaign that is being waged at the present time, have expressed keen interest in the news that such a picture is available.

The state rights announcement of the Patriot Film Corporation was a surprise to the trade in general, as that company had expressed the intention of presenting the film as a road attraction for the larger legitimate theaters. The sudden turn in events, however, that led to the mobilization of the entire National Guard has aroused such great interest in the topic with which the picture deals that it was determined to sell the exhibition rights to the various territories, so that it might have the speediest method of distribution.

The first contract for territory to be actually signed was made by the Boston Photoplay Company for the rights to the New England states. At the present time, however, a number of other offers are under consideration and will probably be closed within the next few days.

"How Britain Prepared" is now running at the Colonial Theater, Chicago.

Chicago Theater News

"The Little Girl Next Door" enters upon its tenth week at the La Salle Opera House with the crowds still as great as ever and all records broken for long runs and capacity attendance. This exposure of Chicago's old protected vice and the illustration of how the lid was clamped on is as popular as it was two months ago.

One of the most interesting and comprehensive of war pictures exhibited in the city so far is that now showing at the Colonial Theater, "How Great Britain Prepared." One sits through the two hours' entertainment with that satisfying confidence that the pictures are sincere and not screened for purely commercial reasons. A special musical program has been arranged by Edward J. Howe.

For the first time since they have joined the World Film staff of stars, Muriel Ostriche and Carlyle Blackwell will appear in the same picture, in "Sally in Our Alley," which with Billie Burke has been the bill at the Studebaker for the last week.

V. L. S. E. Enlarges Canadian Branches

"THE BATTLE CRY OF PEACE" PROMOTES A SANE FOURTH

USING the war dramas to arouse American patriotism is becoming quite a universal practice in these uncertain times; with one day cries of war and the next statements of peace.

Colonel Hubler of the Third Regiment of Ohio in an effort to stimulate recruiting in the Ohio National Guard arranged with Val Rayburg, manager of the Lyctum Theater, to re-book the big Vitagraph feature, "The Battle Cry of Peace." The film was shown to crowded houses on July 2, 3, 4 and 5. The story of "The Battle Cry of Peace," by J. Stuart Blackton, was sold by members of the Third Regiment in conjunction with the showing of the film. The entire proceeds from the sale of the books went to the Third Regiment and great rivalry existed among the various companies as to which one would raise the largest sum for the regiment before leaving for the border.

"The Battle Cry of Peace" also did valorous duty in several other cities in connection with the growing agitation for a safe and sane Fourth, and it was found that no safer and saner Fourth could be spent than in viewing this great call to arms—for peace. The largest crowd viewing this feature was that which filled the Grand Theater, Pittsburgh. Theaters of Philadelphia and Salt Lake City also drew large crowds with the V. L. S. E. feature.

Although only six months old, the Toronto branch of the Big Four has taken such tremendous strides that it has been found necessary to enlarge the facilities of the organization to take care of its increased business in the Dominion. Walter W. Irwin, general manager of the V. L. S. E., went to Canada to study conditions and found that the sub-office at Montreal, which has done business through the Toronto branch, has also met with such success that it will hereafter be run as a regular branch exchange. The Montreal office has been almost doubled in size to take care of the increased business, and the matter of the establishment of several additional branch offices in the Canadian Dominion is now under discussion.

The high favor in which the V. L. S. E. is held in Canada is shown in the unprecedented action of the exhibitors when a committee appointed by an association representing sixty-four theaters called upon Manager Gookin to give their endorsement of the V. L. S. E. open-booking-box-office-value policy. These men stated in behalf of their association that they appreciated the endeavors of the V. L. S. E. and assured Mr. Gookin of their support.

A. W. Plues, salesman in the Dallas branch office of the V. L. S. E., while en route from Del Rio to Eagle Pass, Texas, barely escaped death recently at the hands of Mexican bandits who were raiding the village of Quemado. Mr. Plues and his fellow passengers in the auto stage between Del Rio and Eagle Pass had just pulled into Quemado for lunch when the raiders entered the village. Fortunately the chauffeur was still in his seat, and although several shots were fired at the stage, none of its occupants was hit. A wide detour was made via Poloma which brought the party into Eagle Pass sixteen hours late.

All the moving picture theaters in this territory are closing up shop, or opening only one or two nights a week. Each theater manager and owner is patiently awaiting the time when the American troops drive the marauders from the border so that they can reopen with safety. Practically every town along the Mexican border is now under martial law and newspapers are daily publishing warnings to the public to stay at home nights.

O. V. Randall, who called on the El Paso trade, reports that during his visit there were not one hundred people at any one time in any theater in that city.

The third of the Selig Athletic series, to be released through the V. L. S. E., shows Stanislaus Zbyszko, the great Polish athlete, who is a candidate for the title of world's champion wrestler, in a finish match with Marion Plestina, the Creatian heavyweight champion. The Creatian gives the Pole the fight of his life, but Zbyszko manages to win two out of three falls.

Francisco Verri and Oscar Egg, the six-day bicycle team, ride one mile against time on indoor trainers. Sherman Landers, the Oregon schoolboy wonder, appears at the interscholastic meet at Stagg Field, Chicago; and Charles Morin and August Kickhofer, champion billiard artists, play a game of three-cushion carom billiards.

Although it was booked for Alaska, a feature film of the V. L. S. E. is lying at the bottom of Puget Sound, just off the shores of Seattle. "The Island of Regeneration," "The Blindness of Virtue," "The Rosary" and "The Millionaire Baby" were on their way to Nome, Alaska, and as the steamship Victoria was being loaded at Seattle a large net, used for transferring freight to the boat, broke and one of the films went to the bottom of the sound. It was impossible to tell which one of the four was lost, so Manager Tom North of the Seattle branch wired Vitagraph, Selig and Essanay asking for another print of each film. But in each case the replies were identical: "Send divers after lost film. All duplicate prints working overtime; none to spare."

Sol L. Lesser, the young state rights magnate, who has sole rights to "The Ne'er-Do-Well," the big Selig drama released through V. L. S. E., made a flying trip to New York and Philadelphia last week. The feature has been playing to packed houses in the east, and Mr. Lesser was partincularly pleased with the manner in which William Moore Patch staged the play in the Forrest Theater of Philadelphia.

Fine Arts Charters Train

Chartering a special train to carry his entire company up into the mountains to get a realistic setting for "Hell to Pay Austin" was the experience of Director Paul Powell of the Triangle Fine Arts, who recently returned to the studio after a two weeks' absence. With twenty members of the Fine Arts Company Powell went to Fresno, California, to secure a view of a big saw mill at Huntington Lake. It was found necessary to charter a special train to make this location. This scene will consist of but fifty feet when trimmed for exhibition.

A Salvation Army band is used in one of Universal's latest dramas.

PARAMOUNT AT EXPOSITION

All the Officials and Publicity Men in Attendance and Many Noted Stars Greet Friends at Exposition on Paramount Day.

The Paramount Pictures Corporation was one of the best represented film companies at the Sixth Annual Convention of the Motion Picture Exhibitor's League of America. Adolph Zukor, president of the newly-formed Famous Players-Lasky Corporation, came first and addressed the convention on July 11. Other officials present included Hiram Abrams, president of the Paramount; William L. Sherry, vice-president; James Steele, secretary and treasurer; Jesse L. Lasky, vice-president Famous Players-Lasky Corporation; Samuel Goldfish, chairman board of directors; and Fred C. Garbutt, head of the Oliver Morosco and Pallas Pictures interests. The Paramount publicity men in attendance were Wallace Thompson, editorial director of publicity for Paramount; B. F. Schulberg, John C. Flinn and Carl H. Pierce, publicity managers for Paramount's producing companies. The headquarters of Paramount were established at the Blackstone Hotel and a three-day convention was held in which the advertising men met with the publicity men of twenty-two Paramount exchanges and discussed the launching of a most comprehensive publicity campaign.

Saturday was Paramount day at the exposition and Mary Pickford and Pauline Fredericks were present to meet all their admirers.

Five-reel Paramounts scheduled for release during the week of July 24 include the Morosco production "An International Marriage," in which Mlle. Rita Jolivet will appear, and "Little Lady Eileen," from the Famous Players studios, featuring Marguerite Clark.

Short reel subjects for the week include "The Real Bohemia," in the Burton Holmes Travel Pictures; the Bray Animated Cartoon "Bobby Bumps and the Detective Story"; and the Paramount Pictographs showing "How the Chemist Makes War," "Climbing the Rockies on a Waterfall," "Constructive Imagination" in the "Better Babies" series, "What a Tennis Ball Will Do," and "How Germs Destroy Each Other."

A number of theaters in different parts of the country have been trying the scheme of re-booking Paramount pictures once a week or sometimes twice a week, and have found that they brought crowded houses even on Monday—which is generally the poorest day.

The psychology of good salesmanship which turns prospects into satisfied customers has been made the subject of an interesting series of scenarios which are being edited by "System," the magazine of business, for Paramount Pictographs. The facts that there are more ways than one to carry samples and even a book agent may disguise himself so that an attack on the housewife will be successful, are shown on the screen in these Pictographs.

Raymond B. West, fresh from his prolonged vacation to the Hawaiian Islands, is preparing, this week, to begin work on a new Triangle-Kay Bee play in which Thomas H. Ince will present Charles Ray as star. The story is by J. C. Hawks and is said to offer Ray, for the first time in many months, a part that is not of the "weakling" variety. Ray is now engaged in appearing as leading man with Bessie Barriscale in the comedy-drama being directed by Charles Miller.

Many Vitagraph Stars at Exposition

EDITH STOREY AND ANTONIO MORENO IN SIX-REELER

THE Vitagraph Company of America was ably represented at the convention by Special Representative Sam Spedon, who addressed the exhibitors on July 11.

No picture convention would be complete without Sam and his big V smile. During the week of the exposition the Vitagraph booth was one of the centers of attraction with its special exhibition of moving pictures and the personal appearance of the Vitagraph stars. A specially conducted tour of its Studios in Brooklyn, New York, gave the visitors a comprehensive view of the Vitagraph plant and the way they do things there.

Sunday, July 16, was Vitagraph Day and Anita Stewart, Edith Storey, Antonio Moreno, Lillian Walker, Harry T. Morey and Rose Tapley received all visitors at the booth.



Anita Stewart graces "The Daring of Diana," Vitagraph's brand new Blue Ribbon.

Ex-president William Howard Taft stopped long enough to discuss moving pictures with Ralph Ince after his lecture on preparedness at Bay Shore. Mr. Taft was very much interested in Mr. Ince's plans for the future and expressed himself as grateful for the opportunity of again meeting one of the most prominent producers in the motion picture industry. Ex-Congressman William Calder of Brooklyn in introducing Mr. Taft as the lecturer of the evening gave credit to "The Battle Cry of Peace," Vitagraph's sermon for preparedness, as one of the big factors in crystallizing preparedness throughout the country.

With Mr. Ince during the impromptu reception tendered Ex-president Taft were Lucille Lee Stewart, William Courtenay, Huntly Gordon, Shirley Moore and Louis J. Beck.

The Vitagraph releases for the week of July 17 through the V. L. S. E. are headed by "The Tarantula," a six-part Vitagraph Blue Ribbon feature. The story is from the pen of George D. Baker, who also directed the action. Edith Storey and Antonio Moreno have the leads supported by Eulalia Jensen, L. Rogers Lytton, Charles Kent, Harry Hollingsworth, Emmanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templar Saxe.

The Kernel Nutt one-part comedy "Kernel Nutt and Prince Tango," presents Frank Daniels as a ferocious cannibal. Daniels is supported in his funmaking by Nellie Anderson, Nathaniel Griswold and Olive Trevor. Charles Dickson directed the picture.

On July 24 will be released Anita Stewart's latest starring vehicle "The Daring of Diana," a Blue Ribbon feature in five parts from the pen of Charles L. Gaskill. Other Vitagraphers in the cast are Anders Randolf, Francis Morgan, Julia Swayne Gordon, Charles Wellesley, Joseph Donohue and Donald Mac Bride. S. Rankin Drew directed the production.

FOX RELEASES "THE BEAST"

Edward Cecil Makes First Appearance Under Fox Flag—Shannon Screen Club Officer—Hint of Story of "The Beast"

Edward Cecil plays the English baronet in "The Beast," the Fox photoplay released for July 24. It is his first picture under the Fox banner.

After playing in Skagway, Alaska, one summer, he left for the interior alone. He walked over White Pass to Lake Bennetty, the head waters of the Yukon, and went down the river for 500 miles, to Dawson. Here he stayed until the ice broke up at the end of the winter, then journeyed with two companions in a home-made rowboat from Dawson to St. Michaels—a 2,300 mile trip, which required travelling for 31 days. Food gave out, and the party lived for three days and nights on reindeer moss.

Among the child actors in William Fox pictures is Elizabeth Kennedy, who played Eliza with Maude Adams in "Peter Pan," last winter. Little Miss Kennedy has appeared in "Merely Mary Ann" and "A Modern Thelma," and will also be seen in the first June Caprice picture, released this week, "Caprice of the Mountains."

Herbert Bathey, scene man in the Los Angeles studios of William Fox, has answered the call of his country. He is Captain of Company F of the California Militia, and was one of the first called out when President Wilson ordered the mobilization of the militia.

Story of "The Beast"

That good old fairy tale, "Beauty and the Beast," was never half so fascinating, and certainly never had a fraction of the intense moments that characterize the powerful photodrama which Director Richard Stanton has filmed in "The Beast." The picture has a dozen points which make it one of William Fox's most notable releases. It is announced for July 24. This is Mr. Stanton's first photo-play for the Fox organization.

Anna Luther, of the glorious Titian tresses, and George Walsh, one of filmdom's handsomest and most likable stars, have the leading roles. Edward Cecil makes his bow with the Fox forces as an English Baronet and registers the Briton admirably.

Two of the best and most picturesque scenes in "The Beast" afford a remarkable contrast. The one is the Western bar-room and dance-hall in which Mildred Manning (Anna Luther), the Eastern heiress, finds herself entrapped and watches the drunken brawl of the herdsmen. The other is the magnificent masquerade setting, as expensive as any ever used in motion pictures. It is here that Mildred meets the Beast, now wealthy and reformed. The wall is artistically arranged with beautifully frescoed panels, the furnishings are rich, and a large fountain plays in the center.

The story opens with David Manning (Herschel Mayall), millionaire mine-owner, on a business trip through the West. With him are his daughter Mildred, and as guest, Sir Charles Beverly (Edward Cecil) who wants the Manning fortune. He is always at Mildred's side, but she understands and resents the reason for his affection.

The special in which the party is riding, is delayed for a few hours, and the heiress starts on a sightseeing journey around the nearby town of Gopherville. From what she thinks is a safe distance, she looks in at the festivities in "The Double Stamp" dance hall. A Mexican robs her and locks the door of the room, then escapes. We leave the rest to be told on the screen.

Screen Club Organized

The Fort Lee Screen Club has been granted a certificate of incorporation by the State of New Jersey. The club is composed of all persons concerned in the making of moving pictures within a radius of three miles of Ft. Lee. Alex K. Shannon, of the William Fox Company, is president of the organization.

Charles Giblyn, the Ince-Triangle director, is about to undertake his first visit to New York in eight years.

The very latest view of Theda Bara is seen on the left. Then follows George Walsh, one of Fox's big dramatic guns, then William Fox himself, president of the Fox Film Corporation and owner and financier of "A Daughter of the Gods," the big spectacle by Herbert Brenon, filmed by the latter in Jamaica. The other pictures glimpse William Farnum, Virginia Pearson and June Caprice, a-fishing.



Current Releases Reviewed

"The Smugglers"

Donald Brian in Famous Players-Paramount Comedy. Reviewed by Thomas C. Kennedy

THE effect of a pearl necklace's startling adventures upon a young married man occupy all five reels of the latest Famous Players production. "The Smugglers" has a comic opera plot, which might have helped to make Donald Brian feel perfectly



Donald Brian in Famous Players' "The Smugglers."

at home while appearing before the camera for the second time, and the production Sidney Olcott gave it is perhaps as great an aid in making the play agreeable as a good music score would do for it were it to be produced on the stage.

Donald Brian, who dances a bit, looks quite handsome and is amusing when the opportunity comes, is admirably supported by a cast which includes Olive Tell, Cyril Chadwick, Margaret Greene, Harold Vosburg and Rita Bori. The actors are all good in their parts. Both the director and the players did everything to make "The Smugglers" as good a picture as the story would permit. The efforts proved sufficient to bring the picture within the pleasant and entertaining class.

Brian is cast as a very rich American who takes a trip to Paris. In addition to the trip he takes his wife and sister-in-law. The latter marries an Englishman who is a near nobleman. The first stop in Paris is at a jewelry shop, where Mrs. Watts sees a pearl necklace and nothing short of being its possessor will satisfy her. John Battleby Watts purchases two pearl necklaces. The genuine one and a cheap imitation.

He presents one to a chorus girl. The mistake is his. He gives the girl the real pearls and, along with a very glowing story, his wife accepts the imitation ones. On their return John is loath to pay duty on glass and his schemes to land the supposed jewels in America duty-free are successful only in so far as they may interest the spectator.

"The Iron Claw"

Pathe Serial Closes With Flourish of Melodrama and Happiness. Reviewed by Thomas C. Kennedy

"THE IRON CLAW" is completed with the release of "The Triumph of the Laughing Mask" and this the last episode of the popular serial is notable both for the amount of action contained in its two reels and the general satisfaction the ending will afford its many followers.

The mystery of the Laughing Mask is solved at last and as one of the many who have pondered the question "who is the Laughing Mask?" we must say that the unmasking of the Righter of Wrongs is a most welcome incident. We agreed with one of the detectives who in the end says "no wonder we could not find the Laughing Mask, he's a whole regiment." And so he is in the last chapter.

But the Mask himself assures the detectives that he only became a regiment "toward the end, because he was so crowded by events." In the "Triumph of the Laughing Mask" Legar after escaping from the detectives visits the house of his accomplice, a scientist. The Claw opens door after door and he is confronted by Laughing Masks at every turn. This astounding affair is explained when the detectives arrest about eight men all in the guise of the Wrong Righter. The real Mask is cleared of the crimes he was accused of and he claims Margery as his reward. Legar dies and his death is that which villains usually come to. Margery is very happy, naturally, for the Mask, her champion is the jovial Davy, her father's former secretary.

The episode presents both amusing comedy and vivid melodrama. The production is as usual excellent and Creighton Hale, Pearl White and Sheldon Lewis give performances which compare with their work all through the other nineteen episodes.

"The Selfish Woman"

Lasky-Paramount Presents Spectacular Melodrama. Reviewed by Thomas C. Kennedy

WALLACE REID and Cleo Ridgley score once more as co-stars in the latest production from the Lasky studio. Mr. Reid as an engineer whose mercenary wife develops a strong affection for him after a hasty marriage acts with spirit and sincerity. The story permits him to knock down an unscrupulous road foreman, who takes the young wife's designs too literally, and to be altogether a popular type of hero. Mr. Reid does not overdo the part and he is interesting.

Alice, who is Morley's wife, is admirably rendered by Miss Ridgley. She gives an intelligent and wholly pleasing performance. The story is by Hector Turnbull. It is a melodrama with little that is striking about it. However, it must be said for the story that it contains the elements of popular appeal, and these elements have been richly enhanced by the director, E. Mason Hopper, and the cast.

Tom Morley contracts to have the construction job entrusted to him completed within three weeks. This is very important, for the company erecting the new railroad line stands to lose the franchise, thanks to the schemes of some bankers whose numbers include Tom's wealthy father, if the road is not completed at the expiration of this time.

The elder Morley is told of his son's promise and sends him a wire advising him to return home immediately. Tom's return also interests Alice Hale and her mother, because Tom has money and social position and that is what both are looking for in a husband. The father offers his son a partnership in his business if he will desert the other company. While the



Tom discovers that Alice deliberately betrayed him by altering his message.

matter is in suspension Tom of a sudden makes up his mind to marry Alice, and he does.

Alice then joins the father in urging Tom to quit the construction job, but he refuses. The wife then promises to hinder him in every way, for which service she is to receive a million dollars from the father. The engineer soon learns the truth.

He immediately lives apart from his wife at the camp. Then Alice has time to reflect. She is really in love with Tom and she with characteristic determination and cleverness saves the day for him, but not until the workers have burned the buildings in the camp.

The fire scenes are good. These scenes are supposed to occur at night and they have all the effect of so doing. In every sense the production is all that one expects, which is a good deal since it comes from the Lasky studio. The stars are well supported.

"Jaffery"

William J. Locke's Novel Picturized by Frohman. Reviewed by Thomas C. Kennedy.

THE somewhat difficult feat of doing justice to the work of William J. Locke in picturizing one of his novels has been accomplished by George Irving, who directed the production of "Jaffery" for the Frohman Amusement Corporation. "Jaffery" is a delightful enough novel to have become one of the most popular products from Mr. Locke's gifted pen and to succeed in imbuing a screen play with its charm is to make a motion picture of broad appeal and distinct merit.

To begin with the producers approached the rather ambitious attempt to picturize "Jaffery" judiciously, intelligently. C. Aubrey Smith was engaged for the title role, the work of scenarioizing the book was placed in the very competent hands of Anthony Kelly and Mr. Irving apparently was given a free reign to do everything he deemed necessary. The result of this is that the Frohman Amusement Corporation now offers a vastly attractive picture.

C. Aubrey Smith is ideal for the role of Jaffery. He is the type, but that is not everything by a great deal. Mr. Smith is an excellent actor. His characterization in this offering is one of the vital factors in success of the screen "Jaffery," for this story, much the same as all of Wm. J. Locke's, depends upon the main character for its very life. The plot is secondary and what dramatic situations are contained in the story are not notable in the least as strictly dramatic units. "Jaffery" is narrative, and in the place of strong situations there is the inherent human element. The character as played by Mr. Smith carries real sympathy and the picture maintains interest through this and not the plot, for as a matter of fact the plot would be unpleasantly obvious were it not built around such a fascinating character.

Jaffery is a war correspondent when we first see him. He returns from the Balkans with an Albanian girl, whose husband, Jaffery's companion, died in Scutari. He is surprised to learn that Adrian Boldero is now famous. Boldero has published a novel which caused all London to speak its author's name in words of praise.

He is engaged to marry a young woman named Doria. When Jaffery meets Doria he for the first time realizes that he is capable of love. After the untimely death of Boldero, Jaffery promises Doria that he will prepare Boldero's latest manuscript for publication. He learns that the first work was stolen but rather than have Doria suffer Jaffery writes a novel himself and turns it over to the publisher as the work of Boldero. He is madly in love with Doria but she has no feeling for him, until some time later when she discovers the truth about Boldero, but then it is too late, for Jaffery is in love with Liosha, who is in every respect the better choice for him.



C. Audrey Smith in "Jaffery."

Eleanor Woodruff plays Doria very effectively and Florence Deshon is the Albanian girl, Liosha, in her every gesture. Eric Blind, Paul Doucet and Ben Hendricks are also included in the cast, which is a remarkably capable one. The settings leave nothing to be desired and the photography is good. The scene in the hold of the ship during the storm which shifts the ballast is very realistic.

The subtitles are not up to the standard of the other departments of this offering. Numbers of them could be entirely eliminated and many of the necessary ones show room for improvement in their wording.

"Who's Guilty?"

Arrow Film Corporation's Series Being Released by Pathe. Reviewed by Thomas C. Kennedy

A ROMANCE ending tragically and a drama treating upon the intricacies of the divorce laws are two interesting though not dramatically remarkable additions to the "Who's Guilty?" series.



Tom Moore (left) and Anna Nilsson in chapter ten of "Who's Guilty?"

"A Trial of Souls" and "Branding the Innocent" are the tenth and eleventh releases in this Pathe offering which the Arrow Film Corporation is producing with such marked success.

The production of the stories all along has been of an especially fine character. Directors Howell Hansell and Lawrence McGill in producing all releases so far offered secured the utmost effect from the material presented by the scenarios and thanks to the intelligent liberality of the Arrow Film Corporation, used settings appropriate to the action and pleasing to the spectator's sense of what ought to be.

"A Trial of Souls" is the story of a young woman who elopes with the youthful son of a newspaper editor. The editor has incurred the enmity of the girl's father. The latter insists upon prosecuting the young husband for abduction, as he claims his daughter is not yet eighteen years of age. At the trial Mason learns that his wife deceived him. Rose is not his daughter, she is a foundling whom his wife adopted during his long absence from home. The girl upon learning this wanders off to the water front and takes her own life. In this case the circumstances do not seem pressing enough to embitter a healthy mind to the extent of prompting the victim to commit suicide.

"Branding the Innocent" is an interesting exposition of the weak points in the present divorce laws. A woman obtains a divorce in a neighbor state to the one in which she was married. She then marries again in her home state and her first husband, whose former actions warranted her securing a divorce, returns to charge her with bigamy. The play has the advantage of not being technical in making its point. The play, however, is not notable for the moral it draws, but it is an interesting drama.

Anna Nilsson and Tom Moore play the main roles in these two offerings with their usual effectiveness. The beginning of "A Trial of Souls" is particularly good for the atmosphere the directors instilled into it. The romance of the girl at the boarding school and her sweetheart, who attends a military academy, is pretty and appealing until the trial scenes are reached, when the story loses some of its charm in gaining dramatic properties.

"The Half Breed"

A Five-Part Triangle-Fine Arts Offering Released July 30. Reviewed by George W. Graves

DOUGLAS FAIRBANKS' latest success is "The Half Breed," written by Bret Harte. And an unalloyed success it is, viewed from all angles. The story has that vim, originality and power which exalts it as high above the numerous tedious five-reelers of the day as the sun is above the clouds. Money



The coquette trifles with Lo's love.

and time, as well as a copious amount of experienced knowledge, was expended on this film. Every scene is eloquent of this. Although we do not wish to convey the idea that the scenery is employed as a mere embellishment to a soulless story, it is truly beautiful, many captivating sets being laid in the big tree section of California. A remarkable feat in production is also embraced in this picture in the staging of a forest fire that is a real conflagration and carries with it all the awe and horror of such a catastrophe.

"The Half Breed" is an exceptionally good vehicle for Douglas Fairbanks' style—the boyish manliness and sparkling good humor that has carried him on a sea of popularity from his very first picture. Mr. Fairbanks' warmth and humanness place him in the foremost ranks of actors on the screen or off of it. The presence of Jewel Carmen, however, should not be lightly overlooked. She copes very ably and convincingly with the part of a heartless coquette, and Alma Reuben as the woman who is regenerated by her first noble love, is also excellent. Others in the cast are Sam DeGrasse, Tom Wilson and Frank Brownlee.

The story deals in an intense manner with the love affairs of Lo, a half-breed, who, despite his ostracism from society, proves that Indian blood of itself makes a man no less worthy. He falls desperately in love with Nellie, the village coquette, only to be bitterly disillusioned afterwards. In his woodland home, a hollowed-out tree, Lo shelters Teresa, a refugee from justice who has wounded her former unfaithful lover as well as Sheriff Dunn.

The latter, intent on winning Nellie for himself, is convinced that she is holding clandestine meetings with the half-breed woodsman in his tree-trunk home. He sets out to kill Lo, but finds in the tree neither Lo nor Nellie, whom he has expected, but Teresa. As the latter has lifted a painful apprehension from his mind, he allows her to go free. Teresa is able to prove to Dunn that Lo is his own son. After a wild forest fire has broken out and Lo rescues both his father and the girl he has protected, the story ends with the happiness of Teresa and the half-breed who has completely regenerated her coarse nature.

"The Private Banker"

Selig Three-Reel Drama Released July 17. Reviewed by Genevieve Harris

THIS drama, which Thomas Santschi directed from a story by T. Edward Hungerford, deals with Italian immigrants and their troubles, and while the story follows conventional lines, the situation it describes, in which the unsuspecting workmen are robbed by clever members of their own race, is in many instances true. It is the story, though, that is emphasized, and advantage is taken of the opportunity of using settings out of the ordinary.

Wheeler Oakman, Leo Pierson and Edith Johnson have the leading roles. Oakman is the hero, a young Italian workman. Edith Johnson is Lucia, his sweetheart. Pierson is Tony, the villain, an Italian cook. Tony and Amato (Thomas Bates) start a private bank and succeed in inducing their countrymen to deposit their savings. Then Amato plots to rob his own bank and leave the country. Tony suspects the plot, follows Amato, kills him and takes the money. Pietro, who has been suspicious of the bankers, follows Tony and takes the money from him. Tony then accuses Pietro of the murder and robbery, and the angry workingmen turn against him.

The "thrill" of the play comes in the scene when the irate Italians, led by Tony, place the innocent Pietro in the scoop of a large steam shovel, from which he is rescued by the heroine. For Lucia, who is something of a detective, learns that Tony is the guilty one. She rushes to the scene of the riot and stops the shovel in time to save Pietro's life. Then she tells them who the real culprit is, while Pietro becomes a hero when he is able to restore the stolen cash to its rightful owners.

"The Grip of Evil"

First Three Chapters of New Pathe Serial. Reviewed by Thomas C. Kennedy

THE latest serial offered by Pathe will take its audiences through the several and various walks and stations of life ere its fourteen chapters of two reels each have been completed, judging by the impressions gleaned from the first three chapters in this continued photoplay from the studios of the Balboa Amusement Corporation. "The Grip of Evil" has as its basic theme the question of whether or not the dominating influences of modern society are evil in their nature.

This question is to be dealt with in the fourteen chapters of a continued photoplay which is a combination, somewhat, of both the serial and the series, as we have come to know them.

"The Grip of Evil" is to be a series of adventures in which a very wealthy young man, whose early life was spent among the laboring classes, grasps his every opportunity to study conditions and facts concerning men and women of the various classes which will give him light on the question he wrestles with—"is humanity in the grip of evil?" The first three chapters would lead one to suppose that each succeeding episode is connected with its predecessor only in so far as John Burton is the leading figure in a drama of social problems.

There is to be a love interest in each chapter and also there will be thrills. Jackie Saunders and Roland Bottomley are the featured players. Miss Saunders will appear in a different role in each chapter while Mr. Bottomley, whose acting in the first three releases is all of very good, will in each case be seen as John Burton.

In the first chapter we learn that Burton is the son of an



We here screen three still views of Pathe's new serial "The Grip of Evil"; right to left, chapters one, two, three.

English nobleman. Burton is brought up in comparative poverty. At the end of the chapter he receives his rich estate and also the title of Marquis of Castleton, though he decides to remain in America. The next episode tells of Burton's experi-

ence with a character of the underworld. Much as in the first drama in which he met people in the labor and capitalist classes Burton finds that the people he puts confidence in are governed largely by influences that might be termed evil.

The third chapter is entitled "The Upper Ten." This episode tells of a dishonest railroad magnate and his daughter. The daughter is badly injured at one of the crossings he refused to make safe. The accident is a good piece of production. It is strenuous and by the same token it will probably be termed "thrilling."

The production is satisfactory and the photography is very good. "The Grip of Evil" asks a question. This seems to be very popular with audiences, who in all instances so far have been satisfied to answer the question themselves. The story is by Louis Tracy.

"Purity"

American Six-Reel Allegorical Drama Featuring Audrey Munson. Reviewed by Genevieve

ONE of the most beautiful productions of the year is this unusual offering from the American studios. The company which has shown many examples of its skill in photography in previous releases, in this production gave its whole attention to the artistic side of picture making with results of which it may be proud. One lovely scene succeeds another throughout the six reels.

The drama is fanciful. It is poetry translated into motion pictures. And its appeal is to those who love poetry, painting, sculpture and dancing, to artists, in short, and it will not disappoint these severe critics. Audrey Munson, the "Exposition model," who posed for much of the statuary at the Exposition, is featured.

An allegorical story forms the theme of the picture. The opening scenes are a picturization of a poet's story of Virtue, who ruled the world before Pandora opened the box and allowed



Virtue and her attendants, before the advent of Evil.

Evil to escape. This gives opportunity fr many beautiful dancing and posing scenes, in outdoor settings. Then the real story tells of the poet's love for a girl, Purity Worth, played by Audrey Munson. It tells of her effort to earn money to publish the poet's book by posing for artists. In this connection, there are several scenes in which Miss Munson in her poses reproduces famous paintings, as the artist sees her as the ideal model for his work. These reproductions are very cleverly done.

Later Purity poses at a garden fete, in imitation of various noted statues, among them those many for which Miss Munson was the original, a number selected from the Exposition work. The poet, when he learns of this, is greatly shocked and misjudges the girl. But later he learns that she is really "purity" personified.

Audrey Munson is ideal in the leading role, for she seems at all times the frank, clean-minded girl. Her attitude, as well as her grace and beauty, takes from the picture anything that might be offensive.

While the producers have met their problems in an excellent fashion, and have kept the picture of high artistic rank throughout, the final problem in presenting a production lies with the exhibitor. It must be remembered that there are many people who will object to the nude posing. The exhibitor will need to take his audience into consideration before booking the play. It will not be wise for him to offend the majority of his patrons, if the majority will object. This is his problem. On the other hand, if he caters to people of a class of intelligence and education, he will give them an artistic treat. For the picture is beautiful and there is nothing in the least offensive in it, unless people object to the presentation of nude pictures and paintings.

Rea Berger directed the production, assisted by Clifton Howard, who wrote the story, and Edward Langley. The dances were directed by Geneva Driscoll. The supporting cast of players includes Nigel De Brullier, Alfred Hollingsworth, William A. Carroll, and Eugenie Forde. The release date of the offering is July 17.

"Caprice of the Mountains"

William Fox Play Featuring June Caprice. Reviewed by Genevieve Harris

NEARLY everyone interested in the film industry knows that this picture is something of an experiment. Its leading lady is the subject of a test, a theory held by William Fox. The details have been published widely, and the name of June Caprice is already well known. The experiment as announced is to prove this theory: that any young girl without stage or picture experience, who is possessed of beauty of the childlike, innocent type and with the charm of simplicity, may, if given the right sort of advertising and fitting plays, rival at once those established film stars who head the list of favorites. This is a proposition which will be very interesting to every "fan," and this alone, if the exhibitor takes care to explain it, should bring the whole neighborhood into his theater when the "June Caprice" picture is shown.

Now for the little lady herself. She is beautiful; she wears her hair in tangled curls which fly about her face; she laughs and pouts and runs away. She is a perfect type of the screen ingenue, which film fans have proved that they like. While she does not reveal a great talent for acting in her first picture, still she meets the requirements of her role well and is so cleverly directed that there is little doubt about the appeal she will make.

The play, which was written by Clarence J. Harris, is well chosen. June Caprice has the role of a mountain maid, a most innocent country child, abused at home and in danger of being forced into a marriage with a farmer whom she does not like. Into this situation is brought the handsome city chap who is turned from a wild career by the innocent little beauty. Later he marries her and takes her to the city. There she loses her good influence over him, and he returns to his old manner of life. At last, Caprice runs away to her old home, where her baby is born. Her husband, repentant, follows her and they are reconciled.

It is a sugary, sentimental story, which is evidently what it is meant to be. But it is beautifully presented. The photography, especially of the lovely outdoor scenes, is excellent, and a fairy story interpolated gives opportunity for charming pictures. The story has much in it to interest children. In this connection it might be noted that the National Board of Review in its list of pictures suitable for children puts this into a class about which there is a difference of opinion. The reason for the doubt probably is due to two or three subtitles which are over-frank and to a situation which cannot be understood by children unless they have a knowledge of evil, the situation in which the father of Caprice forces the city man, at the point of a gun, to marry Caprice.

These few objectionable features might so easily have been avoided that one can only regret that the producers did not give as much thought to the interests of the children spectators as they have to the technical side of the offering.

The supporting cast of players includes Harry Hilliard, very good as the leading man, Joel Day, Lisle Leigh, Richard Hale, Albert Gran, Tom Burrough, Robert Walker, Sara Alexander and Harriet Thompson. John G. Adolfi is the director.

"Fathers of Men"

A Six-Part Vitagraph Blue Ribbon Feature. Released July 10. Reviewed by George W. Graves

ROBERT EDESON'S virile acting is the life of this picture. It adds vitality and strength to every scene. And he has plenty of opportunity to exercise his powers, for this is a story of the North, dealing with the more primitive methods in which the rough and ready denizens of the snowy wastes wreak vengeance on their enemies.

The play is a good one, but it need hardly occupy six reels. The director found some beautiful locations amid the snow and ice to set his scenes and these alone ought to help box office

receipts during the dog-days. There are good situations which are developed in a satisfactory manner, but the picture's fault is the fact that the main plot does not go via direct route to its culmination, too many by-paths being taken. In a very large cast we find Bobby Connelly, Naomi Childers, Harry S. Northrup, Stanley Dunn, Kalman Matus, William Humphrey, Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe. James Oliver Curwood is the author; William Humphrey directed the picture.

The first part of the story deals at length with the manner in which the happy home of John Howland, a trapper, is broken up by Blake, an unscrupulous trader who inveigles Howland's wife, Jeanne, into eloping with him. After some time the latter tires of Jeanne and leaves her to return to her lawful husband. His own wife dead, and repentant of the way he has treated Jeanne, Blake returns to her cabin only to find that she has departed.

Years later Howland meets his old enemy and is instrumental in getting him convicted of a murder of which Blake is entirely innocent. In trying to escape the guards, Blake is fatally shot. Two of Blake's three sons, determined to do away with Howland, visit his house, but fate intervenes, and Howland is accidentally killed. Then the enmity still lives on between Robert Howland and Blake's sons. After much prolonged strife and many wild adventures, Howland's mother at last turns up and through her testimony things are straightened out, while friendship springs up between the hostile young men.

"Ambition"

Five-Reel Fox Drama Featuring Bertha Kalich. Reviewed by Genevieve Harris.

BERTHA KALICH in this picture has the role of the wife of a politician whose ambition for advancement has killed any sense of honor he may have had. Kenneth Hunter, as the husband, Robert Powers, is very good and makes the man's actions as convincing as possible. But even with this skilled playing, Powers seems too utterly bad to be true, and we are not able to sympathize with his wife, Marion, in her efforts for his advancement.

However, the situation which is built up becomes a very interesting one and gives Mme. Kalich a chance for a restrained yet sympathetic portrayal of a woman whose world crumbles about her and yet who is able to find and keep the right path. Marion was sincere and upright, although she was very blind.

Another good character sketch is that of John Moore, a political boss, played by William H. Tooker. Moore holds the power of appointing the district attorney, an office Power wishes. Urged by Grant, another politician, Power brings Moore under the influence of Marion, Powers' wife. Moore is invited to Powers' home, and through a carefully planned hunting accident, is injured and made practically a prisoner there. As planned, Moore falls in love with Marion, but before Powers obtains the appointment, Marion sees his scheme and realizes his worthlessness. Also, she has grown to love Moore, who proves himself worthy of her regard by refusing to let her sacrifice herself by going away with him, since this would mean giving up her little daughter. In the end, Marion leaves her husband and with the little girl, sets out to win her way independently.

The direction, settings and photography of the play are good. The interest is held throughout. The pranks of Little Kittens Reichert as Betty Powers adds greatly to the enjoyment of the play, and again proves her skill at acting. She is a remarkable little girl. Others in the cast are W. W. Black, Gilbert Rooney, Barnett Greenwood and May Price. The play was directed by James Vincent from a story by Mary Murillo.

"Uncle Sam's Babies"

Seven-Reel Production Showing Child Welfare Work. Reviewed by Genevieve Harris.

IN order to present forcibly to the public just what the national government can do and has done for the babies and children of the United States, the film production, "Uncle Sam's Babies," has been produced and presented. This ambitious production was shown at the Strand theater, in Chicago, under the auspices of the Woman's City Club during Baby Week, and won commendation from leading physicians, educators and social workers who viewed it. Without doubt it aroused serious thought and gave much information to casual visitors. And since the value of the film is great in a child welfare campaign, arrangements are now being made to release the picture throughout the country.

The offering, which is in seven reels, was made under the supervision of George L. Cox, who wrote the story which runs through the pictures. William Buckley has the leading role, and the account of his pranks begins the story. His uncle, a philanthropist, sends him on a tour of the country to study the various centers of welfare work, in order to impress the boy with the more serious side of life. This forms the motive for the showing of the pictures which follow, and which take the spectator from New York to San Francisco and back again.

Among the places visited are Ellis Island, Barren Island, "Little Mothers' Clubs" in the city schools, various orphans' homes and protectorates in New York City; schools in Providence, R. I., Boston and Chicago; the Hull House and other Chicago settlement houses, open air schools, and sanataria; schools and clubs in Salt Lake City, Los Angeles and San Francisco. The story in the film closes with a romance between the young explorer and a nurse in one of the social centers.

In addition to the pictures, many facts and interesting lessons are given in the subtitles, and these also contain extracts from reports and appeals for an interest in this most important of Uncle Sam's "crops," the children.

"The Secret of the Submarine"

Chapter Nine of the American Serial. Released July 17. Reviewed by Genevieve Harris

AN aeroplane figures prominently in this episode of the "Flying A" serial. Chapter nine begins when the three pairs of contestants for the secret dig themselves out of the wreckage caused by the earthquake which ended chapter eight. Cleo



Morton kidnaps Cleo.

Burke (Juanita Hansen) is still holding the book which she obtained from the doctor. As soon as she recovers consciousness, she examines the volume but the only thing unusual about it is that it contains a prescription which the doctor had placed there. Olga and Morton, the Russian adventuress and her aid, see Cleo and Hope (Thomas Chatterton) examining this, believe that it is the long sought secret and plot to get it.

After extricating themselves from the debris of the ruined building Cleo and Hope set out for San Francisco. At an aviation meet the conspirators are brought together. Morton meets the aviator who taught him to fly, and this gives him an idea. Shortly afterward he kidnaps Cleo, taking her in the machine to a hunting cabin high in the mountains. Except by aeroplane, the only way of reaching the cabin is by means of a basket over a cable across a chasm. Morton tries to make Cleo reveal the knowledge he believes she possesses and when she will not, he leaves her in the cabin, telling her he will return. While he is gone Cleo finds, on the fly leaf of one of the mountaineer's books, a notation regarding the secret code.

Cleo is able to get a note to the people in the valley below, but before the message reaches Hope, Mahlin and Satsuma, the Japanese agents, read it. They follow Hope on his trip toward the cabin. As he is crossing the chasm, they cut the cable rope,

letting the basket fall. The installment ends with the hero apparently killed.

The settings and photography of the episode are, as usual, good. The suspense is well managed, and followers of the serial will not be disappointed with the "thrills," even though they may be troubled to reconcile the views of the aeroplane high in the sky with the cut-in "close-ups" of the machine against a background of mountains.

"Tom and Jerry Quarantined"

Second in Series of Ten Comedies by the Emerald Film Company. Reviewed by

TOM AND JERRY, introduced to screen audiences in the first comedy as two rather irresponsible pals, whose chief trouble in life is that their wives usually break in on their fun, continue their pranks.

In this picture, they board a car, bound for their office, and on the way start a flirtation with two members of a young women's seminary. There are several scenes on the street car which contains much unhackneyed humor. Tom and Jerry follow the girls when they leave the car, and finding that two servant girls are wanted at the seminary, they go to a costumer's establishment, dress for the roles and are hired.

However, a prying maid discovers the deception and notifies the principal of the school. She recognizes the men, and for revenge telephones Mrs. Tom and Mrs. Jerry, inviting them to the school. They arrive, to the terror of their husbands. After a number of amusing incidents, mostly chases and narrow escapes, the health officer appears and notifies the school that all are under quarantine for smallpox.

But after a period of terror, the students, visitors and servants, real and counterfeit, are notified that a mistake has been made and that they are free to leave. Tom and Jerry have had enough of seminary life.

Tom Keesy and Charles Huntington are Tom and Jerry, as in the first installment, and Dolores Cassinelli and Rhea Catto Laughlin are the wives. Frederick J. Ireland is the director.

"Gloria's Romance"

Chapters Nine and Ten of the Kleine Serial. Reviewed by Genevieve Harris

THE shadow of tragedy is over these two installments of the Billie Burke serial. Gloria has changed from a carefree child to a woman touched by sorrow, and so Miss Burke's role has changed from an ingenue to a strongly emotional one. She



Copyrighted by George Kleine

Chapter 9—Gloria decorates with flowers the portrait of the lost Freneau.

cannot play pranks to hold the attention of her audience. She must show real feeling. And she is still as fascinating in her new role. One reason is that she does not express her grief in a conventional fashion. She makes Gloria Stafford as individual in this as in her schoolgirl experiences. There is no close-up picture of tears, no racking sobs, nothing in the manner of the conventional grief-stricken heroine. "For this relief, much thanks."

But, in her own way, Miss Burke presents a distracted, nervously overwrought girl, torn between grief, suspicion and curiosity. Especially in chapter ten, she wins our entire sympathy.

The story is told without undue haste, but in an interesting fashion. One of the pleasing features is the excellence of the



Copyrighted by George Kleine

Chapter 10—Gloria sadly refuses her brother's invitation to his country home.

players in the supporting roles. In chapter ten, Frank Belcher as Mulry, Freneau's partner, makes a decided impression, while William Roselle, as David, Gloria's brother, is very satisfactory whenever he enters the picture. William T. Carleton continues his excellent work as Pierpont Stafford, father of the heroine. David Powell as the interesting Freneau has gone from the story, except when he re-enters in a few ghostly fade-in scenes.

"The Shadow of Scandal," chapter nine, shows the manner in which Dr. Royce and Gloria's father convince Gloria that she must not report to the police the fact that she witnessed the murder of Freneau. They picture for her the unpleasant notoriety, her name in the newspaper headlines, personal letters read, et cetera, until she changes her plans. She even gives up her engagement ring and lays aside her mourning.

But her love for Freneau was very sincere, and his memory seems to demand that she bring the evil-doer to justice. So, in chapter ten, "Tangled Threads," Gloria sets out secretly to solve the mystery. Her first attempt is to communicate with the partner, Mulry. Dr. Royce, who knows more of the truth than anyone else, does not wish Gloria to be disillusioned, and he warns Mulry against disclosing Freneau's duplicity. But the fact that the mysterious letters to Gloria had come from the cities through which Mulry had traveled becomes known to the girl and arouses her suspicion. Also she becomes more and more suspicious of her sister-in-law, Lois, who shows a surprising interest in the cae. So Gloria is torn between jealousy and distrust and regret at her loss of faith. Determined at last to know the truth, she accepts her brother's invitation, at first declined because of her mourning, to visit him and Lois in the country. She wishes to learn what connection Lois may have had with the case.

Facts About Screens

Many different surfaces and fabrics have been used as screens. Of these, which should be opaque, some transmit and waste quite as much light as they reflect. Aluminum painted or other metal surfaced screens show the pictures by light which is largely specularly reflected. These appear brilliant to the observer in a favorable position, but viewed from the side there is a great unevenness.

Photometric measurements may, according to the *Scientific American* show as great variation as 5 or 10 to 1 and this condition is aggravated with the use of a short focus, wide angle objective. Under extreme conditions, the side of a picture away from the observer may appear almost black. Such conditions are most common with translucent screens.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

New Program Plan for Universal

J. Warren Kerrigan, so long associated with the Universal brand, has stated his intention of withdrawing from that company. Mr. Kerrigan has made no definite connection as yet but received a telegram from the eastern offices of a well known film company offering a tentative proposition to be accepted or rejected by the first of October, and if no better offer is made him in the meantime he will probably sign with them on October 1.

The members of the Universal company are showing their patriotism in their response to the call to arms. Six Universal City actors have left with their regiments. They include Lester Phillips, George Lackie; Charles de Francis, Abe Numdon, A. Cessena and Hans Whippern. Besides these J. Hageman is an ensign, and Victor Goss, B. L. Feigley and E. W. Feigley have volunteered in the naval militia. H. Manhaken and Edward Carey of the factory employes have gone to the front, and President Carl Laemmle announces that the salaries of his soldier employes will be paid to their families during their absence.

Beverly Griffith, of the Universal Animated Weekly staff, has returned to the Mexican border accompanied by Robert Walters, and several rolls of film already received show that Griffith and Walters lost no time in getting "close up" to the military activities below the line.

Universal announces the titles of the ness serial "Liberty," the first release of first four episodes of its new preparedwhich will be made on August 14 as "Across the Border." This will be followed by "Fangs of the Wolf," "Riding With Death," and "American Blood." Marie Walcamp is featured in this serial and is supported by Jack Holt, Neal Heart, Bertram Gassby, L. M. Wells, Maud Emery and Roy Stewart.

A new arrangement of the Universal program went into effect on July 17. After a correspondence with all the Universal Exchanges Morris Pivar, head of the program department, found that the majority of exchanges are in favor of identifying certain types of subjects with various brands rather than identifying the stars with these brands, which has been the practice in the past. Hereafter, a five-reeler will be released under the Red Feather brand each week and a three-reeler under the Gold Seal trademark; Nestor will stand for parlor comedies; Victor will be synonymous with comedy or comedy drama; the Laemmle brand will symbolize refined society dramas, the Big U mark will release rural, costume, sea, light western and juvenile dramas; novelties, such as cartoons, manikins, juvenile comedies and educationals will come under the Powers brand; melodramas, detective, mystery and underworld dramas under Imp; all refined society dramas under Rex brand; western, mountain, Indian, railroad and animal dramas under Bison brand; and slap-stick comedies under Joker and L-Ko brands.



With Marie Doro on her garden wall. An intimate peep at the Famous Players-Lasky star as extracts the honey from a bit of summer fiction.

Greater Productions for Famous-Lasky

Big Concerns in Recent Merger Lay Important Plans—Lasky to Personally Supervise Productions

THE greater productions which have been promised as a result of the merger of the Famous Players Company and the Lasky Corporation are already under way as is shown by the engagement of Robert E. MacAlarney, formerly city editor of the New York *Tribune* and president of the New York City News Association as editor of the Lasky scenario department, which follows closely on the heels of the engagement by the Famous Players of Shannon Fife, John A. Moroso, Izola Forrester and Forest Halsey to assist Harry R. Durant in that company's script department.

The combination of the two companies will in no way interfere with the $100,000 scenario offer of the Famous Players. Besides the material obtained in this way five new plays have been secured, "Under Cover," "Rolling Stones," "Newly Marries," and "The Woman in the Case," in which Pauline Fredericks is already being starred. Also a number of special Mary Pickford subjects are being planned.

Del Henderson, one of the best known directors in the business, has been added to the Famous Players staff and is now working on "Rolling Stones," in which Owen Moore is being starred.

The closer co-operation between the two companies is demonstrated by the moving of the west coast scenario department of the Lasky company to New York and the removal of President Zukor's offices to the Lasky offices.

One of the great advantages of the merger is the fact that the placing of the executive responsibility upon the shoulders of Adolph Zukor, Samuel Goldfish and Arthur S. Friend, respectively, president, chairman of board of directors and treasurer, will give Jesse L. Lasky opportunity to devote a far greater part of his time to the actual producing of pictures and of coming in even more frequent personal contact

Horsley to Increase Output

David Horsley, owner and director general of the David Horsley studios, announces an increase in productions at his western studios. Starting July 10 the output of film will be greater than ever before and many new faces will be seen on the screen.

Under the new system Crane Wilbur will be seen in five-reel subjects under the direction of Robert B. Broadwell and Mae Gaston will be seen in leading feminine roles.

Margaret Gibson and William Clifford will also be featured in five-reel plays, under the direction of Charles Swickard.

George Ovey, the Cub comedian, will be seen in two-reel laugh producers in the future. When the one-reel pictures are discontinued George Ovey will have completed fifty-seven stories in which he enacted the character of Jerry.

Director Broadwell and Crane Wilbur are preparing for their first five-reeler which will be a military drama.

"Destiny's Boomerang," a two-reel Centaur feature, with the co-stars Margaret Gibson and William Clifford, has been completed.

David Horsley is planning a large glass studio for his local plant in preparation for the rainy season. The stage will be 75 by 150 feet, with a height of about 60 feet.

Little Claire Alexander will play the

leading feminine role in support of George Ovey in the Cub comedy, "The Masque Ball," to be released July 28.

"The Haunted Symphony," starring Crane Wilbur, will be the feature offering of the David Horsley productions for July 29. Mae Gaston plays opposite Mr. Wilbur, assisted by Frederick Montague, Claude Mortenson, John Oaker, Lloyd Holton and Jessie Burnett.

Cupid Crosses Arrows With LeVino

The marriage of Albert Shelby LeVino, of the Arrow Film Corporation, and Miss Margaret Prussing, daughter of Mr. and Mrs. Eugene E. Prussing, of Chicago, took place on June 29 in New York City. W. E. Shallenberger, president of the Arrow Film Corporation, with which Mr. LeVino has been associated ever since its organization, was best man.

As Margaret Prussing, the bride has won considerable fame on the stage, in motion pictures and in literary work. After her graduation from Bryn Mawr, Miss Prussing's first stage engagement was in the Belasco production of "The Woman." She next appeared for a season with Charlotte Walker in "The Trail of the Lonesome Pine," going from that play to the part of Meg in "Little Women." She has been starred in feature pictures by Selig, Edison and Kalem.

With her marriage Miss Prussing has announced her retirement from the stage to devote herself to short story and scenario writing in collaboration with Mr. LeVino.

Big Bluebird Campaign

A very extensive and costly advertising campaign for Bluebird Photoplays has been launched by Nat G. Rothstein of the chief executive offices in New York city. $200,000 are to be expended in the Saturday Evening Post in a continuous campaign of 51 weeks. It is estimated this will mean that 10,000,000



Nat G. Rothstein, Bluebird.

people will read about the merits of Bluebird features.

The big gun of the series was fired June 24. It was a full page in the Post and consumed ammunition to the extent of $5,000, the regular page rate.

Mr. Rothstein has issued a large and attractive blue and white folder to exhibitors, explaining the extent and import of the big campaign, the largest ever conducted by a film enterprise with the sole idea of general publicity for the benefit of exhibitors everywhere. It will naturally tend to make "Bluebird" a household word, along with Ivory soap and the Gold Dust Twins.

Brand New Serial

Announcement is made by O. E. Goebel, president of the Consolidated Film Corp., commencing August 21, of the release through the Metro Exchanges of a sixteen-episode serial, "The Crimson Stain Mystery." Maurice Costello and Ethel Grandin are to be featured in what is said to be one of the strangest and most surprising serials yet attempted. It is to be accompanied by an extensive newspaper campaign.

It will be printed serially in all of the leading newspapers throughout the United States of which the New York *Morning World* will lead. The novelization of this unusual story is by Albert Peyson Terhune.

The story is that of a modern Frankenstein, a physician who discovers how to give the brain cells greater power, thereby increasing the happiness of the world in general. However, his discovery works the wrong way and a generation is produced, of the craftiest, most wicked criminals ever known, who prey upon society in general. They are, however, of the highest type mentally and socially. The arch criminal—the first of the race, is marked by a flush that appears in his eyes. This is the "Crimson Stain."

Selig Players Return West

On Thursday, July 8, a number of Selig stars left Chicago for the Pacific Coast studios of the company, at Los Angeles, Calif. Among the players were included Marshall Neilan, George Fawcett, wife and daughter, Mary Charleson, Leo Pierson, Cecil Holland and others. Gabriel Pollock, scenic artist, also accompanied the party. These players recently completed "The Prince Chap" under the direction of Marshall Neilan at the Selig studios, Chicago. "The Prince Chap" will be released as a Selig Red Seal play through V. L. S. E. on July 24.

In the Selig de luxe play, "The Crisis," to be released in twelve reels in the near future, Tom Mix performs a thrilling act that outdoes anything ever before attempted by this cowboy star who delights in taking chances. Mix, astride a horse, is supposed to be hit by a shell in battle. Horse and man plunge down a steep embankment to the lowland.

Alec Lorimore with "Civilization"

Alec Lorimore, a prominent figure in New York film circles for the past few years, is now connected with Thomas H. Ince's "Civilization." He is located in the Times Building office. During his previous services with several of the foremost film companies, Mr. Lorimore proved himself resourceful, pleasant, and a capable organizer. He has had years of experience in the commercial end of the motion picture industry and is eminently equipped for his present position.

Lasky Captures Proctor

George Dubois Proctor, well known in the motion picture industry by reason of his connection with the editorial departments of the Morning Telegraph, Reel Life and Motion Picture News, and as scenario editor of the Metro and Gaumont firms, left New York last week to join the photo-dramatic staff at the Lasky studios, Hollywood, California.

As he said goodby to his friends Mr. Proctor blushingly announced that he was going away a bridegroom. On the day he left he married Miss Eileen



George Dubois Proctor

Alanna Scherr, who was one of the beauties in the chorus of "Chin Chin."

Mr. Proctor was born in Danvers, Massachusetts, in 1887. He was educated at Andover Academy and Yale University and his journalistic career carried him to practically every big city in the United States from coast to coast. Five years ago he first became identified in motion picture circles.

Before leaving New York Mr. Proctor spent a week at the photo-dramatic headquarters of the Famous Players-Lasky Corporation in New York. His first work for this concern will be the preparation for the screen of Paul West's story, "The Lash," in which Marie Doro will star.

Sherman Reopens with "Nation"

H. A. Sherman, the active film man of Minneapolis, and who controls seventeen of the middle western states on "The Birth of a Nation," reports most unusual success with the Griffith production. After playing it for twenty-two weeks in Minneapolis he reopened last week at the Schubert Theater for an extensive return engagement.

Mr. Sherman recently entertained Bennie Ziedman, Fine Arts publicity man, while the latter passed through the Twin Cities on his way to the Chicago convention and the east. A luncheon attended by Governor J. A. A. Burnquist formed part of the reception to Bennie.

Ben J. Johnson, owner of the Sugg and Empress Theaters, has purchased the Kozy from W. C. Blackstone and has made a contract with Mr. Blackstone to manage the house. J. L. Olive continues as manager of the Sugg, and the Kozy will be the name of the combined show, in the Empress and Kozy locations, as they are side by side.

Proposed Charter of New Association

REPORT OF COMMITTEE AND PROPOSED BY-LAWS

THE report of the Sub-Committee of Twelve with the proposed Charter and By-Laws of the National Association of the Motion Picture Industry, submitted in New York, July 6, 1916, to the Committee-at-Large on Organization is as follows:

To the Committee on Organization of a Proposed National Association of the Motion Picture Industry:

Your Sub-Committee of Twelve appointed on June 6, 1916, to consider and propose a plan of organization for an association comprising all of the interests of the motion picture industry, hereby submits its report to the committee at large on organization, in the form of the annexed proposed charter and by-laws.

The committee begs leave to say that in its work it has endeavored to keep in mind two thoughts which it believes to be fundamental for the success of this association if formed, and therefore for the welfare of the whole industry.

First: That the objects and actions of the association should be confined to questions affecting the motion picture industry as a whole.

Second: That this association should furnish a means by which the various branches of the industry may have the opportunity of knowing each other and the respective viewpoints of each upon all questions arising from within the industry, and thus, themselves, to adjust amicably any differences which may arise between two or more branches of the industry.

Respectfully submitted,
WALTER W. IRWIN, Chairman.

CHARTER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, INC.

We, the undersigned, all being persons of full age and at least two-thirds being citizens of the United States, and at least one of us a resident of the state of New York, desiring to form a membership corporation pursuant to Section 180 of the Membership Corporation Law, do hereby make, sign, acknowledge and file this certificate for that purpose, as follows:

First, The name of the proposed corporation is to be the National Association of the Motion Picture Industry, Inc.

Second, The particular objects for which the corporation is to be created are as follows:

To foster trade and commerce among its members and to promote the business interests of such members; to reform trade abuses in behalf of its members; to secure freedom from unjust and unlawful exactions; to diffuse among its members accurate and reliable information as to the standing and character of those engaged in any or all branches of that industry and to supply other information concerning said industry; to settle differences between its members and promote a more enlarged and friendly intercourse between those engaged in the industry and to do and perform all such acts as may tend to promote the welfare of the industry at large.

Third, Its principal office is to be situated in the Borough of Manhattan, City of New York and State of New York.

Fourth, The number of Directors is to be thirty.

Fifth, The names and places of residence of the persons to be its Directors until its first annual meeting are as follows:

Sixth, The names and places of residence of the Charter Members of this Corporation are as follows:

Seventh, The time of the holding of its annual meeting is the first Monday in June of each year hereafter.

Eighth, The duration of the Corporation is to be perpetual.

In Witness Whereof, we have hereunto signed and acknowledged this certificate in duplicate as of the.....day of..... 1916.

BY-LAWS OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, INC.

ARTICLE I.—MEMBERSHIP.

Classes.

SECTION 1. The membership of the association shall consist of five classes, viz.:

Class 1. Producers and importers of motion pictures.

Class 2. Motion Picture Exhibitors' League of America; membership in good standing in the Motion Picture Exhibitors' League of America shall carry with it membership in this association.

Class 3. Those engaged in manufacturing, dealing in and importing motion picture supplies and equipment.

Class 4. Distributors of motion pictures.

Class 5. Miscellaneous.

Eligibility.

SECTION 2. *Class 1.* To this class any person, firm, association or corporation engaged in producing, manufacturing or importing motion pictures shall be eligible under such conditions as may be prescribed by the Board of Directors.

Class 2. Motion Picture Exhibitors' League of America; membership in good standing in the Motion Picture Exhibitors' League of America shall carry with it membership in this association.

Class 3. To this class any person, firm, association or corporation engaged in the business of manufacturing, dealing in or importing supplies, equipment and material used in any branch of the motion picture industry shall be eligible under such conditions as may be prescribed by the Board of Directors.

Class 4. In this class any person, firm, association or corporation engaged in the business of distributing motion pictures shall be eligible under such conditions as may be prescribed by the Board of Directors.

Class 5. To this class any person, employee, firm, or association or corporation engaged in any other work connected with or relating to any branch of the motion picture industry, including trade and other publishers, authors, actors, directors, agencies, and every person or employee in any branch of the motion picture industry shall be eligible under such conditions as may be prescribed by the Board of Directors.

But nothing herein contained shall authorize or permit any person, firm, association or corporation, who or which is a member of any other specified class or eligible for membership therein, to join Class 5 instead of the class to which he or the firm, association or corporation is eligible. But any person, firm, association or corporation or any executive officer whose firm, association or corporation is already a member of another specified class hereof, may likewise join Class 5, but no such member may be elected as a director to represent Class 5 on the Board of Directors hereof.

Representation.

Each firm, association or corporation upon election to membership shall designate a representative in the membership.

Additional Membership.

Any person or organization eligible to membership may acquire one or more additional memberships by undertaking to pay the annual dues for such membership, and may designate a representative for each additional membership.

Limitation of Votes.

A firm, association or corporation holding more than one membership shall be entitled to cast one vote for each such membership, provided, however, that the number of votes so cast by any such firm, association or corporation shall not exceed 10 per cent of the total vote cast at such meeting.

A firm, association or corporation holding one or more memberships shall have the right at any time to change any or all of its representatives upon written notice to the association.

Annual Dues.

The Board of Directors shall determine the annual dues to be paid by the members of this association, but in fixing such dues the Board shall apply the same method or unit to all who are similarly situated.

At least thirty days prior to the determination provided for in the preceding paragraph, the Board of Directors shall in writing request each branch committee hereinafter provided for to submit to the Board suggestions and recommendations as to the amount of dues to be paid by the members of that class, the method of fixing and collecting the same, and the time or times at which such dues are to be paid. The entrance fee of the respective members of this association shall be as follows:

	Scope of Each Class	Entrance Fee
Class 1.	Motion Picture Producers and Importers	$250
Class 2.	Motion Picture Exhibitors' League of America	....
	Theater—	
Class 3.	Projection Machine Manufacturers and Importers	250
	Motor-Generator-Rotary Converter-Rectifier-Transformer Arc Controller and Rheostat Manufacturers	150
	Chairs—Manufacturers and Importers	250
	Exclusive Dealers in Chairs	100
	Musical Instrument Manufacturers	250
	Screen Manufacturers and Importers	150
	Carbon Manufacturers and Importers	250
	Electric Sign Manufacturers	150
	Electric Sign Dealers	50
	Ticket Selling Machines and Devices Manufacturers	250
	Ticket, Lithograph and Poster Manufacturers	250
	Banner and Photograph Manufacturers	50
	Slide and Novelty Manufacturers	50
	Electric Light Plant Manufacturers	150
	Ventilating Equipment Manufacturers	150
	Operating Booth Manufacturers	150
	Lobby Display Manufacturers	150
	Motion Picture Machine Distributors	150
	Motion Picture Machine Dealers—in cities up to 10,000	15
	—in cities up to 30,000	20
	—in cities up to 60,000	35
	—in cities up to 100,000	50
	—in cities over 100,000	75
	Repair Shops and Dealers in General Equipment—in cities up to 10,000	2
	—in cities up to 30,000	5
	—in cities up to 60,000	10
	—in cities up to 100,000	20
	—in cities over 100,000	30
	Studio—	
	Chemical Manufacturers, Importers and Dealers	250
	Stage Lighting Equipment Manufacturers	150
	Stage and Studio Scenery Manufacturers	150
	Props and Furnishing Manufacturers	150
	Film—	
	Raw Film Manufacturers, Importers and Agents	500
	Film Cleaning Machine Manufacturers	150
	Film Renovators	75

	Camera—	
	Camera, Studio and Laboratory Equipment Manufacturers and Importers	250
	Lens Manufacturers of and Importers for Cameras and Projectors	250
Class 4.	Motion Picture Film Distributors	250
Class 5.	Architects and Builders and Sub-Contractors—in cities up to 100,000	25
	—in cities up to 500,000	50
	—in cities up to 1,000,000	150
	—in cities over 1,000,000	250
	Employment Agents	25
	Projection Engineers	50
	Studio Directors	50
	Studio Managers	25
	Cameramen	10
	Motion Picture Stars	100
	Motion Picture Actors and Actresses other than Stars	10
	Publications Devoted Exclusively to Motion Pictures	250
	Theatrical Publications with Motion Picture Department	150
	Newspapers	10
	Transportation Companies	250
	Insurance Companies	250
	Bill Posting Companies	250
	All employees of establishments and plants connected in any way whatsoever with the moving picture industry	2

Voting.

Only individual members of those duly designated as the representatives of firms, associations or corporations holding membership in such organization shall be entitled to vote or hold office in the association.

Annual Dues, When Payable.

SECTION 3. The annual dues for the first year of membership shall be payable in advance immediately upon acceptance of application for membership, and shall cover a period of one year from the first of the calendar month next succeeding the date of election. Subsequent annual dues shall be payable in advance on the first of the corresponding month in each succeeding year. Such other dues as may be prescribed by the Board of Directors shall be payable as and when the Directors shall determine they shall be paid.

Resignations.

Resignations from membership shall be made in writing to the Board of Directors, but shall not relieve any member from liability from any dues accrued and unpaid at the time that such resignation was filed.

Delinquents.

SECTION 4. Any member whose dues remain unpaid 90 days after maturity shall be reported to the Executive Committee or to the Board of Directors, either of which may thereupon declare such member a delinquent.

Notification.

Thereupon, there shall be mailed to such member a bill covering the unpaid dues and a copy of this section.

Removal from Membership—Notification.

If the dues remain unpaid for a period of thirty days thereafter, the delinquent shall be dropped from membership and notice of this fact may be printed in the official publication of the association.

ARTICLE II.—AFFILIATED ORGANIZATIONS.

Certificate of Affiliation.

Any civic, social or other trade or business association or club in the United States upon application and under conditions approved by the Board of Directors of this association, may obtain a certificate of affiliation with this association whenever any of the following three conditions are complied with, namely:

How Obtained.

a. Such proportion of its members are members of this association as, in the opinion of the Board of Directors of this association, entitle it to receive such certificates of affiliation; or

b. Upon agreeing to contribute a definite sum to be prescribed by the Board of Directors of this association annually to the funds of this association; or

c. Upon such terms and conditions as the Board of Directors of this association may decide upon as proper.

Rights of Affiliation.

Such affiliation shall confer upon the affiliated organization the following rights, and such others, if any, as may be specifically authorized by the Board of Directors of this organization.

Meetings.

First: To call upon the Secretary of this association to arrange meetings of organizations interested in trade, business, civic, or legislative questions, and to assist in the conduct of such meetings.

Information.

Second: To receive on request and subject to the approval of the Executive Committee of this association information concerning current, civic or legislative matters affecting the interests of the affiliated organization.

Arbitration.

Third: To call upon this organization to appoint arbitrators or referees, in trade or business disputes in which the affiliated organization may be interested or concerned.

Revocation of Centificate.

SECTION 2. Any certificate of affiliation granted under the provisions of these By-Laws may be withdrawn at any time by the Board of Directors of this association by a majority vote of the Directors present at any meeting at which there is a quorum, for any cause which said board may deem sufficient.

ARTICLE III.—SUBSIDIARY ORGANIZATIONS.

Charter and How Obtained.

Any ten or more members of this association interested in a particular branch or part of the motion picture trade, business or other activity may apply to the Board of Directors of this association for a charter for a subsidiary organization, within and confined to the membership of this association. The Board of Directors may, at its discretion, grant such a charter, provided the objects sought and the methods to be employed thereunder are consistent with the objects and methods of the association itself. Any such subsidiary organizations shall be under the general supervision of and subject to regulations prescribed by the Board of Directors of the National Association of the Motion Picture Industry, which shall have the right at any time to revoke such charter.

ARTICLE IV.—MANAGEMENT AND OFFICERS.

Directors, Number and Qualifications. How Elected.

SECTION 1. The government of the association shall be vested in a Board of 30 Directors. Directors shall be elected by ballot at each annual meeting of the association. The Directors shall be divided into five classes, and shall be elected as follows:

1. Five directors shall annually be elected out of and from the branch committee of Class 1, hereinafter mentioned.
2. Ten directors shall annually be elected out of and from the branch committee of Class 2, hereinafter mentioned.
3. Five directors shall annually be elected out of and from the branch committee of Class 3, hereinafter mentioned.
4. Five directors shall annually be elected out of and from the branch committee of Class 4, hereinafter mentioned.
5. Five directors shall annually be elected out of and from the branch committee of Class 5, hereinafter mentioned.

Vacancies.

Any vacancies occurring during the year shall be filled by the branch committees of the class or classes in which the vacancy occurs.

Officers, How Elected.

SECTION 2. The officers of this association shall consist of a president, at least five vice-presidents, and a treasurer, who shall be members of the Board of Directors, and a secretary and general counsel who need not be members of the Board, all of which officers shall be elected by ballot immediately after the annual meeting of the association, by the Board of Directors.

Term of Office.

Each of such officers shall serve for the term of one year and until the election and qualification of his successor. The president may appoint one or more associate secretaries, who shall serve during the pleasure of the Board, and shall have such power and perform such duties as may be delegated to them by the Board. The secretary, assistant secretaries and the general counsel shall receive such compensation as the Board of Directors may from time to time determine. The Board may, at its discretion, elect an assistant treasurer and such associate officers and assistants as it may deem proper.

ARTICLE V.—DUTIES OF OFFICERS.

General Powers of President.

SECTION 1. The preident shall be the chief executive officer and head of the association, and (between the meetings of the Board of Directors and the Executive Committee) shall have the general control and management of its business and affairs, subject, however, to the rights of the Directors to delegate any specific power, except such as may be by the statute exclusively conferred upon the president, to any other officer or officers of the association to the exclusion, for the time being, of the president.

Annual Reports.

He shall preside at all meetings of the board of Directors and shall appoint all committees by and with the approval of the Board of Directors. He shall make annual reports showing the conditions of the affairs of the association, and shall make such recommendations as he thinks proper, and submit the same to the Board of Directors at the next meeting preceding the annual meeting of the members, and he shall from time to time bring before the Directors and the Executive Committee such information as may be required touching the business and property of the association.

The president shall appoint the chairman and shall be ex-officio member of all standing committees of the Board, and shall be custodian of the corporate seal.

Vice-President.

SECTION 2. In the absence of the president, any vice-president may act in his place.

Treasurer.

SECTION 3. The treasurer shall keep, or cause to be kept, full and accurate accounts of receipts and disbursements in books belonging to the association, and shall deposit all moneys and other valuable effects in the name and to the credit of the association in such depositories as may be designated by the Board of Directors or the Executive Committee.

Monthly Reports.

He shall disburse the funds of the association as may be ordered by the Board, taking proper vouchers for such disbursements, and shall render to the president and directors, at the regular monthly meetings of the Board, or wherever they may require it, an account of all his transactions

Annual Report.

as treasurer and of the financial condition of the association, annually, a like report of the preceding year.

Secretary.

SECTION 4. The secretary shall be secretary and actuary of the Board of Directors and the Executive Committee. He shall record, or cause to be recorded, all votes and minutes of all proceedings

Duties.

in books to be kept for that purpose. He shall cause proper notice to be given of all meetings of the Board of Directors, of members of the association, and of the Executive Committee. He shall be ex-officio secretary of all committees of the Board appointed by the president, have charge of the general secretarial work of the various committees of the association, and shall have the general supervision and control of the work of the members of the office staff.

General Counsel.

SECTION 5. The general counsel shall be the general legal adviser of the association. Unless otherwise ordered by the Board of Directors or the Executive Committee, he shall have supervision of all matters involving legal questions, and shall appear for the association in all actions or proceedings at law.

ARTICLE VI.—DUTIES OF OFFICERS MAY BE DELEGATED.

Delegation of Powers.

In case of the absence of the president, either of the vice-presidents, secretary or the treasurer or for any other reason that may seem sufficient to the Board, the Board of Directors or Executive Committee may delegate his powers and duties to any other officer, or to any director, for the time being.

ARTICLE VII.—MEETINGS OF DIRECTORS.

Directors' Meetings.

SECTION 1. Regular meetings of the Directors shall be held without notice on the third Thursday of each month, at the office of the association, or by the order of the Board of Directors elsewhere, on a day and at an hour to be fixed by the Board.

Quorum.

SECTION 2. Twelve members of the Board of Directors shall be necessary to constitute a quorum for the transaction of business.

Special Meetings.

SECTION 3. Special meetings of the Board may be called by the president or secretary on two days' notice to each director; special meetings shall be called in like manner on written request of a majority of the members of the Board, or a majority of the Executive Committee.

ARTICLE VIII.—POWER OF DIRECTORS AND BRANCH COMMITTEES.

Directors, General Powers.

SECTION 1. The Board of Directors shall have

the management of the business of the association, and in addition to the powers and authority by these By-Laws expressly conferred upon them, may exercise all such powers and to do all such acts and things as may be exercised or done by the association, but subject, nevertheless, to the provisions of the statute and of these By-Laws, and to any regulations from time to time made by the members, provided that no regulations so made shall invalidate any prior act of the Directors, which would have been valid if such regulation had not been made.

Branch Committees.

The branch committee of Class 2 shall be elected by the Motion Picture Exhibitors' League of America. Each of the other classes of members heretofore named shall annually elect by ballot a branch committee to represent the class from which said committee is elected. The number of those composing each branch committee shall be not less than the number of directors elected annually to represent each of said classes.

Each branch committee, when elected, shall elect a chairman, a secretary, an executive committee, and otherwise organize for the government of its own affairs.

Each branch committee shall have the power to appoint such committees as it may deem proper.

If any member or class of members has a grievance against another member or class of members, the complainant may file a complaint with the grievance committee of the class to which he belongs for consideration and action, and thereupon the grievance committee may notify the person complained against, if he be a member of the same class as the complainant, and if he be a member of another class, then the grievance committee of the complainant may at its discretion notify the grievance committee of the class to which the member or class of members complained against belongs, and by appropriate arrangements the grievance committee shall arrange for a hearing of the matter in dispute, and its amicable adjustment.

Each branch committee shall be the exclusive representative of its own branch of the industry, and of the class of members from which it comes, in all matters affecting that branch of the industry, except those which each branch expressly delegates to the Board of Directors of the National Association of the Motion Pictures Industry, Inc., as a whole, over which matters said directors shall have exclusive jurisdiction and control.

Each branch committee of the association and each and every member hereof hereby delegates to and confers upon the Board of Directors of the National Association of the Motion Picture Industry, Inc., the exclusive right, power and authority in the name of the association and in its behalf, and in behalf of every branch and every individual or other members of the association, to exercise complete and exclusive jurisdiction, dominion and control over each and all of the following matters, viz.:

1. To oppose by such lawful means as the directors may deem proper all legislation, whether national, state or local, deemed by the Board of Directors to be harmful to the welfare and best interests of the motion picture industry as a whole.
2. To advocate and support by such lawful means as the directors shall deem proper all legislation, whether national, state or local, deemed by the Board of Directors to be helpful and beneficial to the welfare and best interests of the motion picture industry as a whole.
3. Such other matters as may from time to time be delegated by any one or more such branch committees to the said Board of Directors, provided, however, that any matter so delegated be not in conflict with the interests of any other branch committee, class or membership of this association.

Special Powers.

Section 2. Without prejudice to the general powers conferred by the last preceding clause, and the other powers conferred by these By-Laws, it is hereby expressly declared that the Board of Directors shall have the following powers, that is to say:

May Acquire Property.

To purchase or otherwise acquire for the association any property rights and privileges which the association is authorized to acquire, at such prices, and on such terms and conditions, and for such considerations, as they think fit.

Appointments and Removals.

To appoint, and at their discretion remove or suspend, such managers, officers, subordinate, assistant or otherwise, and clerks, agents and servants, permanently or temporarily, as they may from time to time think fit, and to determine their duties and fix them and, from time to time, change their salaries or emoluments, and to require security in such instances and in such amounts as they think fit.

To confer upon any officer of the association the right to choose, remove or suspend subordinate officers, agents or factors.

Power of Signatures.

To determine who shall be authorized to sign, on the association's behalf, notes, receipts, acceptances, endorsements, checks, releases, contracts and documents.

Delegation of Powers.

From time to time to provide for the management of the affairs of the association in such manner as they think fit, and in particular from time to time to delegate any of the powers of the Board of Directors to any committee, officer or agent, and to appoint any persons to be the agents of the association, with such powers (including the power to sub-delegate) and upon such terms as may be thought fit.

ARTICLE IX.—STANDING COMMITTEES.

Executive Committee.

Section 1. There may be an executive committee of not less than five nor more than nine directors appointed by the president, with the approval of the directors, which shall meet at regular periods upon notice to all by any of their own number, or on notice from the secretary.

Powers.

It shall have power to authorize expenditures and to audit and approve accounts and bills, and such other powers as may be delegated to it by the Board.

Section 2. The following standing committees, and such other committees as the Board may from time to time determine upon, shall be appointed by the president and with the approval of the Board of Directors, after the number of each such committees shall have been determined by the Board of Directors, and when appointed, each such standing committee shall keep records of its proceedings and report them from time to time to the Directors or to the Executive Committee. In accordance with the provisions hereof, the following standing committees shall be appointed:

1. Committee on membership.
2. Committee on finance and auditing.
3. Committee on publicity.
4. Committee on hostile legislation.
5. Committee on constructive legislation.
6. Committee on censorship.
7. Committee on taxation.
8. Campaign committee.
9. Committee on statistics and library.
10. Committee on fire prevention regulations and insurance.
11. Committee on foreign trade.
12. Transportation committee.
13. Committee on copyrights and trade marks, domestic and foreign.
14. Committee on standards.
15. Committee on labor.
16. Committee on industrial economies.
17. Committee on grievances.

The president shall also appoint one or more delegates to represent the association in the Chamber of Commerce of the United States of America.

ARTICLE X.—ORDER OF BUSINESS, DIRECTORS' MEETINGS.

Order of Business, Directors' Meetings.

The order of business at the meetings of the Board shall be as follows:

1. A quorum being present, the president shall call the Board to order.
2. The minutes of the last meeting shall be read and considered as approved, if there be no amendments.
3. Reports of officers of the association.
4. Reports of committees.
5. Unfinished business.
6. Miscellaneous business.
7. New business.

ARTICLE XI.—OUTLAYS BY SPECIAL COMMITTEES.

Whenever five or more members of this association shall certify to the Board of Directors that they desire the association to prosecute any matter within the scope of the association, and shall further certify that the said proceedings shall be at the cost and expense of said members, the Board of Directors may authorize the president to appoint a special committee to prosecute such matters in the name of the association, under the direction of the president and under the control of the Board of Directors. Such committee shall not be authorized to create any indebtedness or obligation on the part of the association, unless the same shall be specially authorized by the Board of Directors or executive committee of the association.

ARTICLE XII.—MEETINGS.

Members' Annual Meeting, When Held.

Section 1. The annual meetings of the association shall be held on the first Monday in June of each year hereafter at 2 p. m. The number of members present shall equal at least the number of directors elected from each class herein specified to constitute a quorum at all meetings.

Section 2. Special meetings of the association may be called at any time by the president, or shall be called upon the order of the Board, or on the written request of not less than fifty members, and the object of such meeting shall be stated in that notice. Regular notices of all meetings shall be forwarded to each member at least 21 days prior to such meeting.

Quorum.

At any special or regular meeting called, the number of members present shall equal at least the number of directors elected from each class herein specified to constitute a quorum, and no business shall be transacted at any special meeting other than that stated in the notice of such meeting.

At any regular or special meeting of the members hereof, the vote of members of Class 5, shall only be cast by members of that class, who are not members of any other specified class, and not eligible to membership therein, and at all such meetings the vote cast by Class 2 hereof shall be cast by some person duly designated and authorized by the Executive Committee of the Branch Committee thereof, which vote shall equal, but not exceed, the total number of votes cast in person or by proxy, by Classes 1 and 4 hereof.

If there be a division in the Executive Committee of the Branch Committee of Class 2 upon the vote cast in behalf of Class 2, the person so designated shall cast the vote of those members of the Executive Committee who vote in the affirmative and the vote of those who vote in the negative, in the proportion which the affirmative and negative vote respectively bears to the total number of votes cast by the members of Classes 1 and 4.

ARTICLE XIII.—ORDER OF BUSINESS. MOTIONS.

Order of Business, Motions.

Calling of the roll.
Reading the minutes of the previous meeting.
Reports of officers.
Reports of special committees.
Elections.
Unfinished business.

New Business.

Section 2. The order of business may be altered or suspended at any meeting by a majority vote of the members present. The usual parliamentary rules, as laid down in "Cushing's Manual of Parliamentary Law," shall govern all debates, when not in conflict with these By-Laws.

Motions.

Section 3. Every motion or resolution which shall be made or offered at any meeting shall, at the request of the secretary, be reduced to writing and furnished to the secretary before the question shall be put.

ARTICLE XIV.—NOTICE TO MEMBERS.

Notice.

Section 1. Under no circumstances shall any member of any organization affiliated under the provisions of Articles II or III be entitled to notice of any meeting, or of any proceeding in the association, unless it is specially provided herein that members of organizations so affiliated are entitled to notice.

How Given

Section 2. Whenever notice is required to be given to any member, such notice shall not be deemed to be personal notice, or personal service of a notice in writing, but such notice shall be deemed to have been given from and at the time when said notice in writing shall have been deposited in the post office, or in any regular United States mailing box in the city of New York, inclosed in a postpaid wrapper, addressed to the member at his last known place of residence or business as the same shall appear upon the books of the association, or if such address shall not appear upon the books of the association, then to such address as may appear in any directory of any municipality in which such member may reside or do business. Whenever any notice shall be given to the exhibitor members hereof, one such notice sent to the secretary of the Motion Picture Exhibitors' League of America shall be deemed to be due notice to each exhibitor member hereof.

ARTICLE XV.—CONTRACTS AND AGREEMENTS.

Limitations of Contracts.

No agreement, contract or obligation, other than a check, involving the payment of money or the credit of the association for more than twenty-five hundred dollars ($2,500) shall be made without the order of the Board of Directors or of the Executive Committee.

ARTICLE XVI.—EXPULSION.

Expulsion.

Section 1. If any person, firm or corporation, being a member of the association, shall at any time be deemed guilty of any act which is prejudicial to this association or to the purpose for which it is formed, such person, firm or corporation shall be notified to appear personally at the next regular meeting of the Board of Directors and shall then and there be given a hearing. Any member shall have the privilege of appearing by counsel and all evidence shall be taken by a stenographer chosen by the Board. By a two-thirds vote of all the members of the Board of Directors present at a meeting thereof called for that purpose, such member may be expelled from membership in this association.

Right of Appeal.

Section 2. Any member so expelled, if he has personally appeared before the Board, and not otherwise, and who may feel aggrieved by such ac-

tion, may appeal to the association, but such appeal will not operate to suspend the expulsion meanwhile. The matter shall thereupon be heard at the next regular meeting, or a special meeting may, at the option of the Board of Directors, be called for that purpose, and at such meeting the action of the Board of Directors may be reviewed upon a transcription of the stenographic notes of the evidence produced before the Board, and not otherwise. If a majority of all the members present shall vote to indorse the action of the Board of Directors in so expelling such member, such member's name shall be finally dropped from the roll.

ARTICLE XVII.—SIGNING THE ROLL.

Application for Membership.

SECTION 1. Every person, firm, association or corporation desiring to become a member of this association shall, in person, or by attorney, sign an application for membership in the association.

Right to Refuse Application.

SECTION 2. The Board of Directors, or Executive Committee, shall have the right to refuse any such application for any reason which to them shall seem sufficient, provided, however, such refusal of the Board of Directors or of the Executive Committee be by a majority vote of the directors or members of the Executive Committee present at any meeting of the Board or Executive Committee at which there shall be a quorum present.

Observance of By-Laws and Regulations.

SECTION 3. The signing of such an application for membership, unless the application be refused, as provided in Section 2 hereof, shall be and be construed to be a signature on the official roll of members of the association and an agreement on the part of said person, firm, association or corporatin to fulfill and perform all requirements herein contained; and to conform to all rules or regulations, whether expressed in the By-Laws or otherwise, which may from time to time be adopted by the Board of Directors of the association.

ARTICLE XVIII.

Amendments.

These By-Laws may be amended by a vote of three-fourths of the members present at any meeting held for the purpose of such amendment, provided a copy of such amendment together with notice of the meeting at which action is to be taken thereon shall have been mailed to the members at least 21 days prior to such meeting.

TEXAS FLICKERS

By S. G. PARKER

Special correspondent for MOTOGRAPHY.

The Acorn Movie Cartoon Corporation, the new producing company with $100,000 capital which was recently organized, has for its incorporators C. L. Sudman, J. C. Casler and Clarence Linz, all of Dallas.

Sudman is the inventor of a new device, with the aid of which a four-reel cartoon may be made with only three hundred drawings, eliminating the long process which is used now. Sudman has been in the commercial art work in Dallas for several years. Messrs. Casler and Linz are prominent business men of Dallas, both of them prominent officials in the Dallas Automatic Telephone Company.

Those interested in the Sudman process are in New York negotiating with releasing organizations for their output.

"Billy" Byrd, manager of the Dallas office of the Fox Film Corporation, has gone to the Mexican border with a cameraman and several thousand feet of negative, to "shoot" interesting scenes at the front for the William Fox theaters.

SOUTHWESTERN NEWS

By WM. NOBLE

Special correspondent for MOTOGRAPHY.

Several thousand dollars' worth of damage was done when a fire broke out in the Strand Theater at Fort Worth, Texas, July 3. The building was owned by Sam Davidson of Fort Worth, but rented by J. D. Wheelan, of Dallas, Texas. The damage is estimated at $4,000.

Paul Schroeder will be the new manager of the Crystal Theater at St. Joseph, Missouri, next season. The house is owned by the Nate Block Amusement Company and will open August 20.

The new Lyric recently opened at Abilene, Kansas. Its cost was $10,000 and it is strictly modern and up to date. G. A. Kubach is the owner.

W. C. Johnson has purchased the Kozy Theater at Chickasha, Oklahoma, from W. C. Blackstone, and employed Mr. Blackstone as manager.

The Pastime Theater at Canadian, Texas, which has been closed to remodel, will reopen July 14.

E. Van Hyning has purchased the Star Theater at Independence, Kansas, from Johnson and Clark.

Dan Schull has taken over the Princess Theater at Heisington, Kansas.

Rather than have the school children go to the movies, the movies will be brought to the school children, according to the Mothers' Club of Dallas, Texas. The idea of introducing the use of motion pictures for educational and illustrative purposes is being considered seriously. A machine was demonstrated to mothers at the Methodist Publishing House in Dallas recently.

W. A. Bowker has purchased the Lyric Theater at Hartington, Nebraska, from Claude Schmidt.

Robert Weller and Fred Roberts are building a new theater at Scottsbluff, Nebraska, which will be opened soon.

C. S. Jencks has purchased the Lyric Theater at Humphrey, Nebraska, from Joseph Krebs, and will remodel same.

The Baker-Dodge Theater Company is erecting a new theater building at Keokuk, Iowa, which will be opened soon.

Richard Snell will erect a new moving picture house at Fort Dodge, Iowa, in the near future.

The new Strand Theater was opened July 1 at Victor, Iowa.

G. J. Miller has purchased the Orpheum Theater at Clarion, Nebraska, from Richard Lomfers.

A new moving picture theater will be built at Riverton, Iowa, soon.

D. C. Royette has purchased the interest of E. H. Ronnau in the Palace Theater at Syracuse, Nebraska, and is now the sole owner.

Max Rothleiner has purchased the North Theater at Columbus, Nebraska, from Robert Kent and will add many new improvements.

R. W. Lamphere has taken over the Cozy Theater at Junction City, Kansas, and will operate same in connection with the Aurora.

Miss Ruth Wright has purchased the interest of Lew Nathanson in the Cozy and Best Theaters at Topeka, Kansas.

C. G. Bard has purchased the Pearl Theater at Kansas City, Missouri, and changed the name to the Rialto.

Frank E. Ownes, formerly with the K. C. Feature Company, is now traveling representative of the Mutual, covering Kansas and Missouri, with headquarters at Kansas City, Missouri.

Don Hanaford of the Mutual Film Exchange and Roy M. Bettis of the Unicorn Film Company, Kansas City, Missouri, have both gone with the Third regiment of the Missouri National Guard, and will do picket duty instead of film duty for some time to come.

The injunction granted to the company showing "The Little Girl Next Door," a moving picture at the New Grand Central Theater, St. Louis, Missouri, several weeks ago, restraining the police from stopping the showing of the film has been made permanent by Circuit Judge Shields. Newspaper men, preachers and a number of citizens testified at the hearing, that there was nothing immoral in the picture. The morality squad and officers testified to the contrary.

The French Opera House at New Orleans, Louisiana, purchased by a real estate firm at public auction several weeks ago, has been donated to Tulane University. The property is valued at $70,000.

The free moving pictures at Fair Park are unfit to be shown on a screen, Mrs. J. J. Hardin stated at Dallas, Texas, recently. Mrs. Hardin further stated that the principal characters in the pictures taught how to be burglars and crooks of the worst type, and that the censor should get busy and stop the pictures from being shown to the public.

Production of vaccine for Texas fever, the vaccination of hog cholera serum, and various other phases of the work being done by the Agricultural and Mechanical College, constitutes a feature of the moving pictures of the college activities recently made at College Station, Texas, and which will be distributed over the state of Texas during the summer months. In addition to the educational features of the 2,000-feet picture, there are many scenes of military activity, preparedness, student activities and pranks, foot ball games and the recent southern intercollegiate track meet at the college. The film was made by a Dallas, Texas, manufacturing company and is being distributed by one of the big exchanges.

S. A. Arnold, recent manager of the Palace Theater, at Little Rock, Arkansas, has accepted the management of the Exclusive Feature Film Service, with headquarters at Little Rock.

J. Richards is the new proprietor of the Lyric Theater at Orange City, Iowa.

Mayor Rawlings has issued a proclamation declaring that there will be no more moving pictures shown in theaters in Lincoln, Nebraska, on Sunday.

Barry Siske and Walter James have purchased the Happy Hour Theater at Cherokee, Iowa, from A. G. Ferriss.

A new picture house is being constructed at Manson, Iowa.

Sifted from the Studios

ATLANTIC COAST NOTES

David Powell, the "Richard Freneau" of "Gloria's Romance," played the entire 1913-1914 season at the Municipal theater, Northampton, Mass.

Creighton Hale has become a member of the Aero Club of America.

George Proctor, scenario writer, and **Eileen Curran,** actress with the "Chin Chin Company," were married last week and have left for the west, where they will join the Lasky forces.

Maury Stuart, of "The Five Stuarts," who plays with **Billie Burke** in the twelfth episode of "Gloria's Romance," celebrated his seventh birthday July 11.

The engagement of **Dorothy Kelly,** Vitagraph actress, to **Harvey Hevenor,** a New York real estate man, has been announced. Miss Kelly plans to continue her picture career after her marriage.

Joseph De Stefani and **Helen Keers** are being starred in a series of five-reel pictures directed by **Joseph Byron Totten** at his studios near Westerly, L. I.

Mme. Ganna Walska, the noted Polish grand opera singer, is to appear in the next production starring **Irene Fenwick, William Nigh** directing.

Mrs. J. Stuart Blackton gave a unique tea party at her summer residence at Oyster Bay, last week. The occasion was the filming of several scenes about the Blackton home for the Vitagraph production, "The Battle Cry of War."

Baron de Witz has returned to New York, where he will continue his work as free lance regisseur.

Wallis Clark of the "Justice" company, leaves this week for Los Angeles where he will join the Universal Company, in the making of a feature, "Twenty Leagues Under the Sea," a story founded upon the book of Jules Verne.

Antonio Moreno, himself of Spanish descent, especially enjoyed playing "Pedro," the hero of "The Tarantula," Vitagraph Blue Ribbon release, an injured lover in a Mexican city.

Pauline Frederick has traded her Stutz racer for a four-passenger car of the same make. She declared the two-seated car too selfish.

An English railway coach is being built at the Famous Players studio for the Irish picture, "Little Lady Eileen," starring **Marguerite Clark.**

Charles Fang, the Oriental musician who composed the musical score for the Unity Sales Corporation's serial, "The Yellow Menace," in discussing musical settings for pictures of Oriental atmosphere recommends such music as Oehmler's "Cleopatra," Gruenwald's "Arabian Nights," and Duigini's "Ballet Egyptian."

Robert T. Thornby has completed his five-reel picture featuring **Francis Nelson** and **E. K. Lincoln,** "The Almighty Dollar." After a short vacation he will begin a serial for the Paragon studio.

George D. Baker, former Vitagraph director, will hereafter produce plays for Metro.

More than seven hundred and fifty people had worked in "Gloria's Romance" up to the end of chapter nine of the story.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces that under no circumstances will "The Yellow Menace," the big serial starring **Edwin Stevens** and featuring **Margaret Gale** and **Florence Malone,** be more than 16 episodes.

David Powell was in the original stage production of "The Yellow Jacket," in which he created an important role.

Sara Alexander, eighty years old, now with the William Fox players, is writing her memoirs of the stage. She began her professional career in the fifties.

Rupert Hughes, author of the **George Kleine** motion-picture novel, "Gloria's Romance," is now on the way to the front with his regiment, the Fighting Sixty-ninth. Mr. Hughes is captain of Company L.

Harold Lockwood, driving the hydroplane, "Sneaker," recently won a twenty-mile race on the St. Lawrence river from four other contestants.

Gladys Brockwell, with the Fox players, played her first speaking part when three years old. When seven years of age she became a member of the Lyceum Stock company, Williamsburg, Long Island, and at fourteen was a leading lady.

May Allison was the guest at a dinner party in honor of her birthday anniversary while the Metro-Yorke company of players, which she and **Harold Lockwood head,** were at work on "The River of Romance," at the Thousand Islands.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, has returned to New York after making a tour of the country in the interest of his concern's big new serial "The Yellow Menace."

As her stunt in the fifth episode of "The Secret Kingdom," **Arline Pretty,** who is the heroine, is swung from a window on the fifth floor of a house to a room on the fourth floor of the house next door, by a rope suspended from the roof.

The Universal Animated Weekly has entered into arrangements with the New York Department of Health to film a series of views showing how the spread of the infantile paralysis scourage may be checked. Scenes at the hospitals, illustrations of practical measures to stop the spread of the disease, the activities of the Bureau of Child Hygiene, the Bureau of Infectious Diseases quarantine officials, the Health Department, the medical treatment advisable in the prevention of the disease, flagrant violations of the sanitary code and the exodus of fifty thousand babies from New York all will be shown in the film which the Animated Weekly has secured permission to take as part of the campaign to stamp out the disease.

CHICAGO GOSSIP

Director Colin Campbell has returned from a brief trip to New York and is directing a five-part drama by **Gilson Willets** at the Chicago Selig studios.

The cast of "The Prince Chap," soon to be released as a Selig Red Seal play through V. L. S. E., contains **Mary**

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	82	92
Biograph Co.	4	28
General Film Corp., pref..	..	25
Lone Star Corp., pref.....	77	85
Lone Star Corp., com.....	30	35
Mutual Film Corp, pref...	40½	47
Mutual Film Corp., com...	41	47½
No. Am. Film Corp., pref..102		108
No. Am. Film Corp., com..	39	46
New York M. P. Corp.....	30	38
States Film Corp., com....	36	46
Randolph Film Co., pref. (with 50% com.).....	90	97
Thanhouser Film Corp...	1½	3 *
Triangle Film corp.....	2	3⅛*
Universal Film Mfg. Co...170		..

*Par $5.00.

American Film Company: This company has just established a record for film production—over 700,000 feet of film was turned out in one day of this week. It is reported that important dividend notices will be soon forthcoming.

Lone Star Corporation: It is reported bookings have passed the $2,000,000 mark. With the third Chaplin picture just released and the fourth nearly completed, the stock shows a constantly increasing value. Sales have been made the last week at 33 to 35, with the stock in good demand.

Mutual Film Corporation: It was reported that, at the directors' meeting on June 27, the company's earnings were shown to be at the rate of 7% on the preferred and about 24% on the common. This is probably due largely to the tremendous Lone Star bookings, of which Mutual gets 30% for the distribution of this Chaplin series.

North American Film Corporation: Bookings have exceeded $1,000,000. It is stated on very good authority that all or part of the balance of the preferred stock issue will be retired shortly. It is also reported that work on the Sequel to the "Diamond From the Sky" would begin in the next sixty days.

Vogue Films, Inc.: Two companies are now at work making three films weekly (one of them of two reels). This output is larger than originally contemplated and earnings ought to be therefore greater.

Charleson, George Fawcett, Bessie Eyton and **Marshall Neilan.** Neilan, who plays the title role, also directed the production.

Antoinette Walker, who was leading lady with **David Warfield** in "The Music Master" on the speaking stage, plays opposite **Henry B. Walthall** in his next Essanay feature, "The Sting of Victory," first announced as "The Little Musketeer."

Kathlyn Williams visited Chicago last week for the first time in three years. She was returning from New York to Los Angeles.

Tom Mix was another Selig visitor to Chicago recently.

Twelve companies are now at work in the Essanay studios on a strong program of two and three-reel subjects, together with two of the most pretentious feature productions ever attempted by that company.

Edward Arnold has an important role in the support of **Edna Mayo** in the five-act Essanay play, "The Return of Eve."

A. S. Le Vino of the Arrow Film Corporation and **Miss Margaret Prussing** of Chicago were married last week.

PACIFIC COAST NOTES

Eugnie Besserer was the first of the Selig company which visited Chicago and the south for scenes for "The Crisis," to return home to Los Angeles. She at once began work there in "The Old Man Who Tried to Grow Young."

Kathlyn William has thirteen picture theaters named for her.

Fritzi Brunette is studying French and Spanish.

Vivian Reed is enjoying a visit from her mother, who arrived in Los Angeles recently from El Paso, Texas.

Harry Lonsdale played on the legitimate stage with **E. H. Sothern.**

Lillian Gish has appeared in five Triangle plays to date, and is beginning her sixth. Her first play for this company was "The Lily and the Rose," followed by "Daphne and the Pirate," "Sold for Marriage," "The Innocent Magdalene," and a symbolic drama now being titled and assembled.

Dorothy Gish's play, to follow "The Little Schoolma'am," contains a prologue laid in Holland, in which Miss Gish wears a quaint Dutch costume. The story is by **Bernard McConville** and is being directed by **C. M.** and **S. A. Franklin.**

Augustin MacHugh, the author of "Officer 666," has signed with the Keystone Company as scenario writer.

Five motion picture camera men are with the army in Texas and Mexico, taking pictures.

Helene Rosson is featured in the American "Mustang" release, "Sandy, Reformer." **Art Acord** plays opposite.

Burton George, who recently resigned from the Edison Company, is now at work in Universal City.

Hal Cooley has concluded his engagement with the Monrovia Film Company, for which he played the juvenile lead in a ten-reel feature, "The Daughter of the Don."

George Melford, the Lasky producer, will direct "Each Pearl a Tear," by **Edmund Mitchell,** following "The House With the Golden Windows."

William Garwood is directing and playing the lead in "The Worm," a short Universal picture, in which he is supported by **Lois Wilson.**

Neva Gerber, who recently joined the Universal players, is working in a five-reel feature, "What Profiteth A Man?" under the direction of **Ben Wilson.**

Kolb and **Dill** have begun work on their second feature for the American company, "The Three Pals," a comedy drama written by **Will M. Ritchey** and **Dan F. Whitcomb. Rea Berger** is directing.

Anna Little is to be featured in a western serial to be produced by the American Company, following the completion of "The Secret of the Submarine."

William D. Taylor is completing his five-reel feature starring **Edna Goodrich.**

Johnny Sheehan is appearing with **Kolb** and **Dill** in their second American picture as an ex-prizefighter.

George Sargent, who has been directing "The Secret of the Submarine," gave a farewell dinner to his company last week. He is to undertake the direction of the **Richard Bennett** play, and **Frank Thorne** will finish the serial.

"A Social Buccaneer" will be the next five-reel production made by **J. Warren Kerrigan** and his company, of which **Lois Wilson** is leading lady. They have just finished "The Beckoning Trail," a five-reel Universal.

Director Joseph DeGrasse is working on "If My Country Should Call," at Universal City. The leading roles are played by **Dorothy Phillips** and **Lon Chaney,** supported by **Adele Farrington, Helen Leslie, Gretchen Lederer, Frank Whitson, Jay Belasco, Albert MacQuarrie** and **Carl Von Schiller.**

"The Heritage of Hate," a three-reeler, is being directed by **Burton George** from a story by **Walter Woods** of the Universal City staff. **Roberta Wilson** and **Paul Byron** are the featured leads.

"L'Abbe Constantin" having been finished in five reels, **Director Rupert Julian** is engaged in filming "The Clique of Gold," featuring **Elsie Jane Wilson,** with **Francelia Billington** and **Douglas Gerrard** in the supporting cast.

"Little Eve Edgerton," directed by **Robert Leonard** and featuring **Ella Hall** and **Herbert Rawlinson,** has been completed. It is a five-reel adaptation of the novel by the same name.

Edgar Keller's decorative playlet, "Mlle. de Juane," is soon to be released and he is already working on another little romance. Keller played the role of "Jean Croissett," the half-breed, in "God's Country and the Woman." Besides being a director, author and actor, Keller is a painter, some of his work being on exhibition at Exposition Park, Los Angeles.

Ed. J. Le Saint has joined the Lasky Company as director. He was formerly with the Universal Company, and before that with Selig. "The Three Godfathers," a Bluebird feature, is his most recent production.

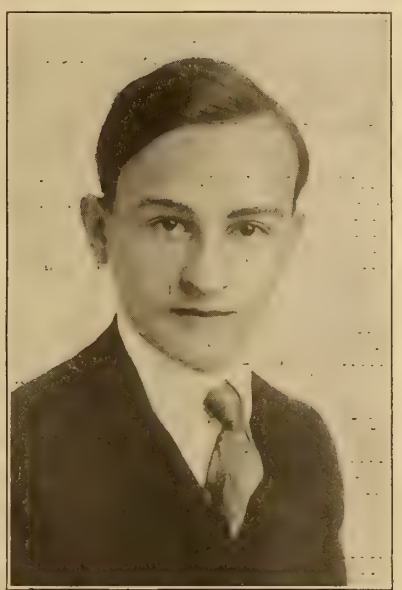
As a result of a collision between two auto-trucks **C. E. Lord,** formerly an employe of the Signal Film corporation, is lying in a Los Angeles hospital with a fractured skull.

"Pedro Passes," is the title of a one-reel Mexican drama written by **Francis Powers** and being produced by him with the leads played by **Agnes Vernon** and **A. Lowery.** In this film play Miss Vernon takes the role of a Mexican girl.

Francis Ford and **Grace Cunard** and their company have gone to Tia Juana, Mexico, for scenes for the tenth episode of "Peg O' the Ring."

"FINE ARTS BENNIE"

Bennie Zeidman, known in the Los Angeles film colony as "Fine Arts Bennie," but identified first and always as "Bennie-of-Lubinville," is at last realizing the hope



"Fine Arts Bennie" Ziedman, peerless publicity promoter.

that has been his for some months, namely, to trip back to that dear old Broadway, shake hands with the boys at the Screen Club, drop in at the film offices of the Leavitt, Longacre, World's Tower and Candler Buildings, and to inspect that new film headquarters structure somewhere in the vicinity of Columbus Circle.

Bennie arrived in Chicago in time to attend the Exhibitors' Convention in that city; he goes there laden with many messages from a large number of the west-coast film people in addition to acting as emissary for the studio of the Fine Arts. The latter capacity is also one in which he will serve in New York, where the coterie of Bennie-friends will be as large and representative a welcoming committee as has ever assembled to do honor to a film-man from out of the west. In the little more than a year that Bennie Zeidman has been at the head of the publicity department of the Fine Arts studio in Los Angeles, he has placed himself in the front rank of the industry's publicity men. He has demonstrated that "a stranger in a strange land" can make good by virtue of ambition and likeable personality. And his home-going for a month of vacation is one well earned.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-10	The Squaw's Love	Biograph	1,000
D	7-10	Social Pirates, No. 16	Kalem	2,000
C	7-10	Otto the Sleuth	Lubin	1,000
C	7-10	A Milk White Flag	Selig	3,000
T	7-10	Selig Tribune No. 55	Selig	1,000
C	7-10	Wrong Beds	Vitagrapi	1,000

Tuesday.

D	7-11	The Private Officer	Ennanay	2,000
	7-11	The Baggage Smashers	Kalem	1,000
D	7-11	The Half-Wit	Lubin	2,000

Wednesday.

D	7-12	Men and Women	Biograph	3,000
C	7-12	The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition"	Essanay	1,000
C	7-12	The Quack Quakers	Kalem	1,000
C	7-12	A Spring Cleaning	Vim	1,000

Thursday.

D	7-13	Expiation	Lubin	3,000
T	7-13	Selig-Tribune No. 56	Selig	1,000
C	7-13	Spaghetti	Vim	1,000

Friday.

C	7-14	The Wishing Ring	Kalem	1,000
D	7-14	The Dupe	Knickerbocker	3,000
C	7-14	The Great Safe Tangle	Vim	1,000
C	7-14	The Man From Egypt	Vitagraph	1,000

Saturday.

D	7-15	Secret of the Night	Essanay	3,000
D	7-15	The Broken Rail	Kalem	2,000
C	7-15	Hang on Cowboy	Lubin	1,000
C	7-15	Legal Advice	Selig	1,000
D	7-15	Waters of Lethe	Vitagraph	3,000

Monday.

D	7-17	The Informer	Biograph	1,000
C	7-17	Otto's Vacation	Lubin	1,000
D	7-17	The Private Banker	Selig	3,000
T	7-17	Selig-Tribune, No. 57	Selig	1,000
C	7-17	The Musical Bather	Vitagraph	500
S	7-17	The Head Waters of the Delalven	Vitagraph	500

Tuesday.

D	7-18	By Man's Law	Biograph	2,000
D	7-18	The Other Man	Essanay	2,000
C	7-18	Title Not Reported	Kalem	1,000

Wednesday.

C	7-19	Vernon Howe Bailey's Sketch Book of New Orleans	Essanay	1,000
C	7-19	A Water Wooing	Kalem	1,000
C	7-19	The Connecting Bath	Vim	1,000

Thursday.

D	7-20	The Roughneck	Lubin	3,000
T	7-20	Selig-Tribune, No. 58	Selig	1,000
C	7-20	Aunt Bill	Vim	1,000

Friday.

C	7-21	A Double Elopement	Kalem	1,000
D	7-21	Sibyl's Scenario	Knickerbocker	3,000
C	7-21	Help! Help!	Vim	1,000
C	7-21	The Fur Coat	Vitagraph	1,000

Saturday.

D	7-22	The Grouch	Essanay	3,000
D	7-22	In Death's Pathway	Kalem	2,000
C	7-22	Americans After All	Lubin	1,000
C	7-22	Shooting Up the Movies	Selig	1,000

V. L. S. E. Program

6-20	Hearst-Vitagraph, No. 49	Vitagraph	1,000
6-23	Hearst-Vitagraph, No. 50	Vitagraph	1,000
6-26	Winifred, the Shop Girl	Vitagraph	5,000
6-26	The Valiants of Virginia	Selig	5,000
7-3	The Conflict	Vitagraph	5,000
7-10	According to the Code	Essanay	5,000
7-10	Fathers of Men	Vitagraph	6,000
7-17	The Tarantula	Vitagraph	5,000

Mutual Program

Monday.

D	7-10	Love's Bitter Strength	American	2,000
D	7-10	The Secret of the Submarine, No. 10	American	2,000

Tuesday.

C	7-11	Stung By Gum	Vogue	1,000

Wednesday.

T	7-12	Mutual Weekly No. 80	Mutual	1,000
C	7-12	Two Slips and a Miss	Beauty	1,000
S	7-12	See America First, No. 44	Gaumont	700
C	7-12	Kartoon Komics, No. 44	Gaumont	300

Thursday.

D	7-13	Quicksands of Deceit	American	3,000

Friday.

D	7-14	Rugged Jim's Pardner	Mustang	2,000
C	7-14	The Hero of the E. Z. Ranch	Cub	1,000

Saturday.

D	7-15	The Fool's Game	Centaur	2,000

Sunday.

C	7-16	The Rummy Act of Omar K. M.	Beauty	1,000
C	7-16	A Deep Sea Liar	Vogue	1,000
T	7-16	Reel Life	Gaumont	1,000

Monday.

D	7-17	The Dancer	American	2,000
D	7-17	Secret of the Submarine, No. 11	American	2,000

Tuesday.

C	7-18	Jealousy a la Carte	Vogue	1,000

Wednesday.

T	7-19	Mutual Weekly, No. 81	Mutual	1,000
C	7-19	In the Land of the Tortilla	Beauty	1,000
S	7-19	See America First, No. 45	Gaumont	700
C	7-19	Kartoon Komics, No. 45	Gaumont	300

Thursday.

D	7-20	Gate of Divorce	Gaumont	3,000

Friday.

C	7-21	Jerry's Stratagem	Cub	1,000
D	7-21	The Dyspeptic	Mustang	2,000

Saturday.

D	7-22	The Ostrich Tip	Centaur	2,000

Sunday.

C	7-23	A Studio Satire	Beauty	1,000
C	7-23	For Ten Thousand Bucks	Vogue	1,000
T	7-23	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	7-10	Henry's Little Kid	Nestor	1,000
D	7-10	Peg o' the Ring, No. 11	Laemmle	2,000

Tuesday.

D	7-11	Nature Incorporated	Gold Seal	2,000
D	7-11	War-Ridden Mexico	Rex	1,000
C	7-11	A Stranger in His Own Home	Imp	1,000

Wednesday.

D	7-12	A Conflicting Conscience	Victor	1,000
C	7-12	Ignatz's Icy Injury	L-Ko	2,000
T	7-12	Animated Weekly, No. 28	Universal	1,000

Thursday.

D	7-13	No. 16 Martin Street	Laemmle	2,000
C	7-13	The Three Brave Hunters	Big U	1,000
C	7-13	Sammy Johnsin Gets a Job	Powers	1,000

Friday.

D	7-14	The Little Grey Mouse....Imp	2,000
D	7-14	Little Boy Blue....Victor	1,000

Saturday.

D	7-15	The Human Pendulum....Bison	3,000
C	7-15	The Harem-Scarem Deacon....Joker	1,000

Sunday.

D	7-16	The Crimson Yoke....Rex	3,000
C	7-16	Baseball Bill No. 2....Laemmle	1,000
C	7-16	Two Seats at the Opera....Imp	1,000

Monday.

C	7-17	Kill the Umpire....Nestor	1,000
D	7-17	Peg o' the Ring, No. 12....Laemmle	2,000

Tuesday.

D	7-18	The Crystal's Warning....Gold Seal	3,000
C	7-18	The Gentle Art of Burglary....Victor	1,000

Wednesday.

D	7-19	The Garden of Shadows....Laemmle	2,000
C	7-19	A Bold Bad Breeze....L-Ko	1,000
T	7-19	Universal Animated Weekly, No. 29....Universal	1,000

Thursday.

C	7-20	The Belle and the Bell Hop....Victor	2,000
D	7-20	His Own Story....Big U	1,000
E	7-20	The Devil Dancers of India....Powers	1,000

Friday.

D	7-21	Lee Blount Goes Home....Imp	2,000
D	7-21	The Phone Message....Rex	1,000
C	7-21	The Come-On....Nestor	1,000

Saturday.

D	7-22	Midwinter Madness....Bison	2,000
D	7-22	A Social Slave....Laemmle	1,000
C	7-22	She Was Some Vampire....Joker	1,000

Sunday.

D	7-23	Branscombe's Pal....Rex	2,000
	7-23	No release this week....Imp	
C	7-23	Spring Fever....L-Ko	1,000

Miscellaneous Features

		Chip's Rivals....Juvenile Film	1,000
		For Sale—a Daddy....Juvenile Film	1,000
		How Britain Prepared....Patriot Film	5,000
		The Zeppelin Raids on London and the Siege of Verdun....Kemble Film	
		Civilization....Thomas H. Ince	8,000
		The Fall of a Nation....National Drama	
		Casey's Kids....Reserve Photoplays	1,000
		The Jockey of Death....Signet Flms	5,000
		Tom & Jerry—Bachelors....Emerald M. P. Co.	1,000
		Tom & Jerry Quarantined....Emerald M. P. Co.	1,000
		Casey's Wedding Day....Reserve Photoplays	1,000
		The Lottery Man....Unity Sales Corp.	5,000
		The Marriage Bond....Unity Sales Corp.	5,000
		Tom and Jerry in the Movies....Emerald M. P. Co.	1,000
		Love Wins....Raths-Seavolt	5,000
		Casey's Servants....Reserve Photoplays	1,000
		Tom & Jerry in a Fog....Emerald M. P. Co	1,000
		Casey, the White Wing....Reserve Photoplays	1,000

Bluebird Photo-Plays, Inc.

	5-29	Naked Hearts....Bluebird	5,000
	6-5	The Eye of God....Bluebird	5,000
	6-19	The Three Godfathers....Bluebird	5,000
	6-26	Shoes....Bluebird	5,000
	7-3	Broken Fetters....Bluebird	5,000
	7-10	The Love Girl....Bluebird	5,000
	7-17	The Grasp of Greed....Bluebird	5,000

)BB-7; 02CiS½z61rLae61vf..xHarrET cmfwy vbgk vbgk vbgk vbgkqj..

Fox Film Corporation

Released Week of

	5-1	Blazing Love	5,000
	5-8	The Eternal Sapho	5,000
	5-15	Sins of Men	5,000
	5-22	Battle of Hearts	5,000
	5-29	The Spider and the Fly....Fox	5,000
	6-5	Hypocrisy....Fox	5,000
	6-12	A Woman's Honor....Fox	5,000
	6-19	East Lynne....Fox	5,000
	6-26	The Bondman....Fox	6,000
	6-26	Ambition....Fox	5,000
	7-3	The Man from Bitter Roots....Fox	5,000
	7-10	Caprice of the Mountains....Fox	5,000
	7-17	A Tortured Heart....Fox	5,000

International Film Service, Inc.

	7-7	Hearst International News Pictorial, No. 54	1,000
	7-10	Mysteries of Myra, No. 12	2,000
	7-11	Hearst International News Pictorial, No. 55	1,000
	7-14	Hearst International News Pictorial, No. 56	1,000
	7-17	Mysteries of Myra, No. 13	2,000
	7-18	Hearst-International News Pictorial, No. 57	1,000
	7-21	Hearst-International News Pictorial, No. 58	1,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain....Kleine	5,000
Feb.	9	When Love Is King....Kleine	5,000
Feb.	9	The Martyrdom of Philip Strong....Edison	5,000
Feb.	16	The Scarlet Road....Kleine	5,000
Feb.	23	At the Rainbow's End....Edison	5,000
Mar.	1	The Mishaps of Musty Suffer....Kleine	10,000
	5-22	Gloria's Romance....Kleine	40,000

Metro Features.

Released week of

	6-5	Dorian's Divorce....Metro	5,000
	6-12	The Masked Rider....Metro	1,000
	6-26	The Flower of No Man's Land....Metro	5,000
	6-19	The Purple Lady....Metro	5,000
	7-3	A Virginia Romance....Metro	2,000
	7-3	The Eternal Question....Metro	5,000
	7-10	The Quitter....Metro	5,000
	7-17	The River of Romance....Metro	5,000

Mutual Master-Pictures.

Released week of

	5-8	Her Father's Gold....Thanhouser	5,000
	5-15	The Isle of Love....Gaumont	5,000
	5-18	The Courtesan....American	5,000
	5-22	Nancy's Birthright....Signal	5,000
	5-26	The Reclamation....American	5,000
	5-29	The Man From Manhattan....American	5,000
	6-1	Other People's Money....Thanhouser	5,000
	6-5	Whispering Smith....Signal	5,000
	6-8	Soul Mates....American	5,000
	6-12	The Inner Struggle....American	5,000
	6-15	Abandonment....American	5,000
	6-19	The Wasted Years....Centaur	5,000
	6-26	The Sign of the Spade....American	5,000
	6-29	The Decoy....Mutual	5,000
	7-3	Medicine Bend....Signal	5,000
	7-6	The Highest Bid....American	5,000
	7-10	Dust....American	5,000
	7-13	Her American Prince....Mutual	5,000
	7-17	Purity....American	7,000

Paramount Features.

Released week of

	6-26	Paramount-Pictographs Weekly Magazine....Paramount	1,000
	6-26	The World's Great Snare....Famous Players	5,000
	6-29	The American Beauty....Pallas	5,000
	6-29	Bobby Bumps' Fly Swatter....Paramount-Bray	1,000
	7-3	The Dupe....Lasky	5,000
	7-3	Paramount-Pictographs Weekly Magazine....Paramount	1,000
	7-6	Farmer Alfalfa's Watermelon Patch....Paramount-Bray	1,000
	7-6	The Smugglers....Famous Players	5,000
	7-10	Paramount-Pictographs Weekly Magazine....Paramount	1,000
	7-10	The Selfish Woman....Lasky	5,000
	7-10	Beautiful Bavaria....Paramount-Burton Holmes	1,000
	7-13	Davy Crockett....Pallas	5,000
	7-17	The Dream Girl....Lasky	5,000
	7-17	Paramount Pictographs Weekly Magazine....Paramount	1,000
	7-17	Down the Danube to Vienna....Paramount-Burton Holmes	1,000
	7-20	Under Cover....Famous Players	5,000

Pathe.

Released Week of

	7-17	Who's Guilty, No. 11....Pathe	2,000
	7-17	The Grip of Evil, No. 1....Pathe	2,000
	7-17	Unfriendly Fruit....Pathe	1,000
	7-17	Home, Sweet Home....Pathe	500
	7-17	The Caterpillar....Pathe	500
	7-17	The Shadow of Her Past....Pathe	5,000
	7-17	Pathe News, No. 58....Pathe	1,000
	7-17	Pathe News, No. 59....Pathe	1,000

Red Feather Productions.

Released Week of

	6-5	The Madcap....Red Feather	5,000
	6-12	What Love Can Do....Red Feather	5,000
	6-19	The Man From Nowhere....Red Feather	5,000
	6-26	It Happened in Honolulu....Red Feather	5,000
	7-3	The Way of the World....Red Feather	5,000
	7-10	The Heart of a Child....Red Feather	5,000
	7-17	The Seekers....Red Feather	5,000

Triangle Film Corporation.

Released week of

	6 25	A Wild Girl of the Sierras....Fine Arts-Triangle	5,000
	6-25	The Apostle of Vengeance....Kay-Bee-Triangle	5,000
	7-2	Casey at the Bat....Fine Arts-Triangle	5,000
	7-2	The Phantom....Kay-Bee-Triangle	5,000
	7-9	Flirting with Fate....Fine Arts-Triangle	5,000
	7-9	The Deserter....Kay-Bee-Triangle	5,000
	7-16	The Little School Ma'am....Fine Arts-Triangle	5,000
	7-16	The Eye of the Night....Kay-Bee-Triangle	5,000
	7-16	Hearts and Sparks....Keystone-Triangle	2,000
	7-23	Stranded....Fine Arts-Triangle	5,000
	7-23	The Captive God....Kay-Bee-Triangle	5,000

World Features.

Released week of

	5-29	Fate's Boomerang....World	5,000
	6-5	The Woman of It....World	5,000
	6-5	His Brother's Wife....World	5,000
	6-12	The Crucial Test....World	5,000
	6 12	Perils of Divorce....World	5,000
	6-19	La Boheme....World	5,000
	6-26	What Happened at 22....World	5,000
	7-3	The Crucial Test....World	5,000
	7-10	The Story of Susan....World	5,000
	7-17	Friday, the 13th....World	5,000

Brief Stories of the Week's Film Releases

General Program

The Private Banker—(Three Reels)—Selig.—Featuring Edith Johnson and Wheeler Oakman. A review appears elsewhere in this issue.

The Informer—Biograph—July 17.—Featuring Mary Pickford. The young lover leaving home at the opening of the war to join the Confederate Army, tells his brother to take care of his fatherless sweetheart during the perilous times which are to follow. But the brother weakens and fails to be true to his trust. He permits her to believe that her lover is dead. Caught in the neighborhood, however, between the lines of the enemy, the brother appears before them at the crucial moment. In retaliation the false brother turns informer. Both forces are aroused to arms and during the attack upon the girl defending her wounded lover and family alone in the negro's cabin, retribution comes in the form of a stray bullet.

Otto's Vacation—Lubin—July 17.—Featuring Davy Don. Peck, whose wife grabs all the money he earns, when he gets two weeks vacation with pay, keeps the money and tells her he has been laid off. She orders Peck to get to work, but he makes his getaway, leaving a note telling her he is going to have two weeks' enjoyment and suffer the consequences. While at a summer resort Peck saves an heiress from drowning and through misunderstanding his picture and the heiress' get in the paper along with the announcement of their engagement. When Mrs. Peck reads the announcement she enlists the aid of the police and they have a merry time trying to locate him. Peck makes his getaway from the police, but Mrs. Peck pursues and overtakes him and then she proceeds to beat him up. Peck gives her a roll of bills he obtained from the heiress' father and after explaining matters she forgives him.

By Man's Law—(Two Reels)—Biograph—July 18.—Featuring Mae Marsh and Robert Harron. "Are the days of despotism over, when one hypocritical money god can so sway the wheels of destiny that thousands of helpless men, women and children may be thrown defenseless upon the world?" So the editorial questioned. It served only as an impetus for the magnate to turn public opinion by philanthropy, while he continued to satisfy his own lusts at the expense of other lives.

The Other Man—(Two Reels)—Essanay—July 18.—Featuring Francis X. Bushman and Lillian Drew. Harry Ross, returning from a long trip taken when his wife divorced him at her father's behest to marry Frederick Braddon, a millionaire, calls on her. She finds the old love returning and consents to fly with him. But Bleeker, the old butler, stands at the door with her child as Mildred, suitcase in hand, prepares to depart. She cannot go on. So it is Bleeker instead of Mildred who meets Ross at the hotel. Ross is given a letter, a locket and a photograph of the baby. He understands and, a broken man, leaves.

Vernon Howe Bailey's Sketch Book of New Orleans—Essanay—July 19.—These are motion drawings picturing New Orleans from the time of its earliest settlement in 1702 by the Indians. The walled city, constructed of five forts in 1769, is shown with the development which has brought it up to its present state—a great modern city, important in commerce and shipping and having a population of 350,000. In the old French quarter much of the picturesqueness and charm of its earlier days is retained and this has not escaped the pen of the sketch artist. This is a split reel release, sharing the length with western scenic.

The Connecting Bath—Vim—July 19.—Featuring Rosemary Theby and Harry Meyers. Hubby and Wifey part company and their divorce suit comes off. They arrive in the city and, unconsciously, put up at the same hotel. There is only one bath left, connecting between two rooms, and they are assigned to these rooms. Wifey goes to take a bath and is scared away by Hubby's sneezing. Hubby enters the bath room and locks the communicating door. Wifey, indignant, beats on the door. Hubby sniffs the perfume she has left behind, and thinks of his wife. He writes a note of apology and retires. Wifey sniffs the cigarette butt he has left and thinks of her husband. She also writes a note. The house detective, his suspicions aroused by the constant slamming of doors, enters and arrests Hubby for playing Bo-peep under the door. Then he goes to arrest Wifey. Each gets into the other's room and sees his or her photograph on the dressing table. With a cry of joy they clinch as they meet in the bathroom, and when the detective interferes they drown him in the tub.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

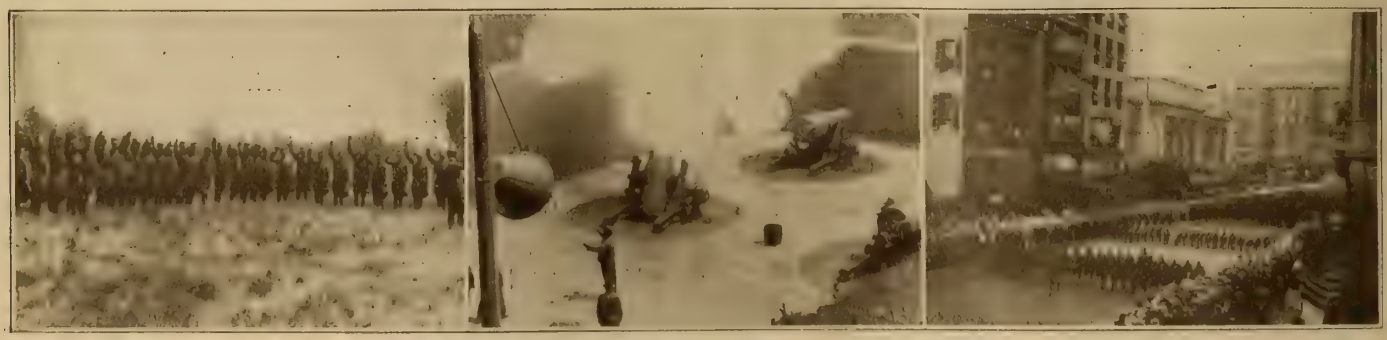
The Roughneck—(Three Reels)—Lubin—July 20.—Featuring George Routh and Evelyn Page. Larry Grady, a roughneck, is willed by his former employer a steam yacht on condition he use it to make his own living by chartering it. John Calkins, a manufacturer of firearms, hears that Luis Fernandez, a Santa Bana revolutionist, is in this country to buy arms and through Mary, his daughter, Calkins manages to meet Fernandez and lands his order for the firearms. On account of the embargo they decide to charter a yacht to carry the guns to Santa Bana and accordingly they arrange terms with Larry, explaining to him that they want to use his yacht for a pleasure cruise and telling him that Mary, who he some time before rescued from drowning, is going. Larry discovers that Fernandez has the firearms on the boat and tells him that they are going to turn around and go back. Larry is thrown overboard by Fernandez's crew and swims to shore, where he sights an American warship in the bay and signals them that the Americans in that city are in danger. Fernandez is trying to force Mary to marry him when the Americans arrive and rescue both Mary and her father.

Aunt Bill—Vim—July 20.—Featuring Babe Hardy and Billy Ruge. Plump receives a letter stating that his wife's unknown and wealthy aunt is to pay them a visit. Plump tells his friends at the club of the good things to come and they plan that one of them shall dress up and pose as the wealthy aunt. Plump's best friend overhears the plot and informs Plump of the impending deception. The real aunt appears sooner than expected and Plump and Runt, thinking she is the impersonator, lead her the life of a dog and at last, driven wild by her relatives' unexplainable conduct, aunty gathers her clothes and steals out and meets the bogus aunt. Explanations ensue, but to no avail, for the now thoroughly disgusted lady tears up the $10,000 check and departs, leaving her would-be heirs frozen with disappointment.

Sibyl's Scenario—(Three Reels)—Knickerbocker—July 21.—Featuring Marie Empress, Philo McCullough and Lucile Piets. Mercedes Gonzales, a Spanish cabaret dancer, learns by telephone that her daughter, Bernice, has been kidnaped by James Harper, a wealthy clubman. The information is given out by an old nurse, named Mary, who has reared the girl in ignorance of her mother. Harper's accomplice repents and brings the girl back. She overhears enough to send her to the city in search of her mother. Meanwhile Mercedes, disguised as a boy, breaks into Harper's apartments and is captured by his Oriental servant, Carib. Carib confesses that he, too, hates his master, and they plot to have him shanghaied. All goes well with the exception that Harper is drowned. Mercedes and her daughter are united.

Help! Help!—Vim—July 21.—Featuring Robert Burns and Walter Stull. Pokes becomes a hero in the eyes of Ethel when he frightens Robin away from her side and he is getting away with a great amount of cheap talk concerning his ability as a fighter when Jabbs strolls along and walks away with Ethel. Pokes, thirsting for revenge, secures the services of a professional strong arm to give Jabbs a well-deserved beating and not knowing Jabbs' name merely tells the agent to beat up the man with the mustache sitting on Ethel's porch. Robin has also hired a man to give Pokes a beating, also giving him the same instructions as to the man with the musache. Jabbs, who is a member of the Strong Arm Club, is sent out on the second order, little knowing that he is looking for himself. When Norton, who is Robin's agent, and Jabbs arrive at Ethel's house they find Pokes and as he has a mustache they go after him, but Pokes turns and routs both of the thugs only to find that after all his strenuous fighting Ethel now thinks him too rough and gives her affections to gentle-hearted Robin.

The Grouch—(Three Reels)—Essanay—July 22.—Featuring Harry Beaumont, Harry Dunkinson and Virginia Bowker. Dr. Bradley has been trying without success to amputate Peter Dixon's grouch. Peter is the original hard shell crab, and his contracting business suffers. When Jimmie Bradley, the doctor's son, comes home from college with a commercial education, friends try to get him the position of office manager for Dixon. On the mayor's recommendation Dixon gives him a trial. He effects a complete change in the office and in Dixon. The grouch permits himself to be taught golf and startles his wife and daughter by his change in demeanor and attire. Suspicious, they follow him to the coun-



The "war" in the news films. The first picture, from the Pathe Weekly, shows the Illinois militia pledging their allegiance to the country as they were mustered in to the regular service; the second shows Pathe's view of one of Uncle Sam's Connecticut coast batteries at practice. On the right the Mutual Weekly shows New York's seventh regiment on their way down Broadway to entrain for the border.

try club and find him gaily chatting with a number of girls. There is a scene and Jimmie is discharged in front of everybody. But Mrs. Dixon, Helen and Jimmie are contented, nevertheless, the latter two for more than one reason.

Americans After All—LUBIN—JULY 22.—Featuring an all-star cast. Four members of a German street band in a small town are married to women of other nationalities. Wurst is married to an Irishwoman, Kleine to an Irishwoman, Muller to a Frenchwoman and Keller to an Italian. When it becomes known that Ireland has espoused the cause of England in the war of the nations and that Italy has declared war, the disputes that follow lead to a fight and the members of the band make their getaway and find temporary lodgings in boxes and barrels away from their irate wives. Later, however, the wives come to the conclusion that, base as these German husbands are, they are, after all, their husbands and they appeal to the police to assist them in finding them. The police, fearful that they are German spies, arrest them and matters are at a crisis when Marie Wurst and Peter Kleine solve the problem, the four Germans shall become American citizens and the entire party proceed to the City Hall, where the first papers are taken out.

Shooting Up the Movies—SELIG—JULY 22.—Featuring Tom Mix and Victoria Forde. Tom Travis, a bad man, comes to Mexico and sees Vicky, the sheriff's daughter, playing a part for a motion picture company and when the action calls for Vicky to be overcome by the villain and thrown on a horse, Tom blazes away at the villain and the horse upon which Vicky is riding becomes frightened and runs away. Tom rescues her and they fall in love. The sheriff, upon learning that Tom is a bad man, orders him away and in rage Tom shoots up part of the town known as Hell's Half Acre. The sheriff and posse pursue Tom, but on second thought the sheriff decides to make Tom a deputy because of his good work in clearing up the neighborhood; he also decides to make the best of the love match and permits the couple to plight their troth.

Selig-Tribune No. 54—JULY 6.—Workmen are literally wading into wealth as they load six closely guarded trucks with eighteen million dollars of the city's money for a journey of three blocks from the old to the new city hall, San Francisco, Cal.; allied troops in their advance arrive in camp with native transport bearers after a long day's march, German East Africa; members of Troop A, Jersey cavalry, go through army maneuvers preparatory to embarking for the Mexican borderland, Sea Girt, N. J.; trim soldiers and sailors ready for fight or frolic are cheered as they march through the streets here to the strains of patriotic music, Los Angeles, Cal.; President and Mrs. Wilson and members of the Presidential party leave D. A. R. Hall after attending memorial services for Yuan Shih-kai, late President of China, Washington, D. C.

Selig-Tribune No. 55—JULY 10.—His Majesty, King George V, attended by Captain Godfrey Fausett, R. N., and Lieutenant Colonel Clive Wigram, inspects troops belonging to the Western command, London, England; Chicago's famous Stock Yards become the clearing house for the good old dependable mule, as thousands of National Guardsmen pass through here on their way to the Mexican border, Chicago, Ill.; to familiarize passengers with the proper method of putting on life-saving jackets, all passengers sailing on the Norwegian steamer Bergensfjord are obliged to go through this drill before the ship departs, Bergen, Norway; negro troopers of the Tenth U. S. Cavalry who were taken prisoners in the Carrizal fight are marched to the center of the International Bridge and turned over to the United States, El Paso, Texas; during springtime thousands of seals frequent Pigeon Islands, Cal.; Charles E. Hughes, Republican nominee for President, and William H. Taft, ex-President, meet here for conference, Bridgehampton, L. I.



Mutual dramas on the way. Top to bottom, "The Land of the Tortilla," "The Taming of Wild Bill" and "The Dancer."

Mutual Pictures

Secret of the Submarine, No. 9—(TWO REELS)—AMERICAN.—Featuring Tom Chatterton and Juanita Hansen. A review appears elsewhere in this issue.

The Dancer—(TWO REELS)—AMERICAN—JULY 17.—Featuring Anna Little and King Clark. Johnny Madden, son of a wealthy farmer, comes to the city to seek his fortune, much against his mother's and sweetheart's wish. He meets and falls in love with Capella, a popular dancer, and soon after they are married. Johnny's mother and sweetheart, Daisy Brown, are not satisfied with his marriage and beg Capella to give him up and, yielding at last to their importunities, Capella leads Johnny to believe she has deserted him and he goes back home. Months pass and his mother, noting his continued despondency, reveals the plot and they immediately start a search for Capella, whom they find in a hospital with a little baby, and in their new joys the past is forgotten.

Jealousy a la Carte—VOGUE—JULY 18.—Featuring Rube Miller. Art and Rube, both employed in the same cafe, are in love with Alice, a Spanish dancer, who is an entertainer in the cafe. They are bitter rivals for her favor and come to blows about her, much to the detriment of the service of the cafe. Madge comes to the cafe as a cashier, and Art and Rube fall for her, and Madge being a flirt, encourages them both. They have a bitter quarrel about her, which winds up in a duel between them with meat cleavers as the weapons. As a climax to their struggles to win her favor, Madge is attracted by the brass buttons of a policeman, and falls in love with him. Alice, too, is charmed with brass buttons, so Madge and Alice leave Art and Rube and go with a couple of strange policemen who happen to come on the scene. Art is so disgusted that he polishes a frying pan, hands it to Rube. Rube then hits Art and himself on the head and they both pass away.

In the Land of the Tortilla—BEAUTY—JULY 19.—Featuring John Gough, John Steppling, John Sheehan and Carol Halloway. Karl Kerner, camera man for the Associated Press, learns that Veeha has been captured by Caperanza and is about to be executed and desiring to get pictures of the execution he goes to the consul in Mexico and through his efforts he gains entrance, but when the Mexican general sees the funny little box with the crank on it he refuses to let him go further, but Karl was determined on getting pictures so with the help of Francisco Caperanza he secures pictures and when the Mexicans spy him they open fire and give chase. But the timely arrival of the Americans save poor Karl and his execution pictures.

Dyspeptic—(TWO REELS)—AMERICAN—JULY 21. Ashton Deerholt and Nita Davis. A review appears elsewhere in this issue.

Jerry's Stratagem—CUB—JULY 21.—Featuring George Ovey. Jerry's persistence wins for him a millionaire's daughter in this comedy. After getting the best of both the police and father, Jerry and his girl ride off on the road to happiness in the stolen patrol wagon.

The Ostrich Tip—(TWO REELS)—CENTAUR—JULY 22.—Featuring William Clifford and Margaret Gibson. The plot of this drama hinges on the vengeful attitude which the deposed head dyer of an ostrich farm takes toward his successor, John Williams. By torture he tries to extract from the latter some valuable dye formulas, but, failing in this, he drags Williams' daughter off to the ostrich pens, where she will be kicked to death. The timely arrival of help saves the girl from this end and the story comes to a happy close, with the girl held fast in her lover's arms.

A Studio Satire—BEAUTY—JULY 23.—Featuring Orral Humphrey. The director and author are talking over the coming film-flam while the actors and actorines patiently wait for their parts. One of the characters purchases a box of Dremo-Pills, every color advertised to produce a different dream. Yellow was for the vampire stuff and one of the actors drops a yellow pill into each of the glasses of grape juice which the director and author are sipping, and while Morpheus takes a hand in it the bunch depart for the beach. The director and author both have funny dreams all about a vampire who captured the director in the face of her lover. When the bunch return from the beach the director and author are still sleeping. They awaken with a start and again the question of a story is broached and the director and author find that they have dreamed fairly good ones and the writer starts banging his typewriter.

For Ten Thousand Bucks—(TWO REELS)—VOGUE—JULY 23.—Featuring Paddy McQuire and Ben Turpin. Bungling Bill and Bloggie steal a letter and Ford machine from the owner and after a series of adventures the two men take refuge in the apartment of Carmen Sapho, an adventuress, who holds them up and searches them. Upon finding the letter and reading the contents she learns that ten thousand is to be shipped from Canarsie station on the limited train that afternoon. She hires the two to go to the station and steal the money, but arriving at Canarsie they are arrested and forced to act as strike-breakerrs during the strike which is now in progress on the road. The events that follow are fast and furious, which finally results in the round-up of the culprits who have stolen the money.

Universal Program

Kill the Umpire—NESTOR—JULY 17.—A baseball comedy with Eddie Lyons and Lee Moran. Mr. Fan has no love for umpires and even the impressive proportions of a new one named Bull Dugan fail to keep him from protesting loudly at decisions. Bull notices Mr. Fan and determines to remember him. After the game they meet face to face in a saloon and as Mr. Fan is a fleet runner he arrives home safely. He accom-

panies his wife to the home of her school friend only to find that said friend is Bull's wife. Matters are rather strained at first but diplomacy wins, and Mr. Fan is now an ardent admirer of the umpire.

The Crystal's Warning—(Three Reels)—Gold Seal—July 18.—A mystery story laid in Washington and concerning a young man in the diplomatic service. Chadwick is accused of a murder and is about to sign his resignation when the Baron Haddad Haig enters and explains. Hobart Henley, Sydell Dowling, Clara Beyers and Sydney Bracey are in the cast.

The Gentle Art of Burglary—Victor—July 18.—Martin Ellis pays a visit to his friend, Neil Spencer. Spencer has been called out of town, but he leaves a note asking Ellis to enter by the window. That night a burglar and a society girl who is being initiated into a girl's club enter by the same window. Footsteps are heard in the hall and all three take refuge in bed. Ellis and the girl are found in a compromising position, more or less, and to stop all talk Ellis and the girl marry, which they are happy to do, regardless of circumstances. William Garwood and Violet Mersereau are featured.

The Garden of Shadows—(Two Reels)—Laemmle—July 19.—Mary Fuller is featured as the wife who separated from her husband because of her infatuation for another man. After a year they are reunited by the child. Niles Welsh is the father and Violet Axtell the little daughter.

A Bold Bad Breeze—L-Ko—July 19.—Billie Ritchie is here seen as an interloper. His love for the wife of a hot-tempered man is not tempered with discretion and the result is sad for him. A chase over roofs and up and down elevators furnishes most of the excitement and humor.

His Own Story—Big U—July 20.—King Baggot recounts one of his adventures and the visualized story occupies the main portion of this release, which begins with a motion picture director's offer of fifty dollars for a scenario. At the close of the exciting account King Baggot receives the prize.

Dr. Dorsey's Travel Pictures—Powers—July 20.—The second release in this educational series gives many interesting views of India. The Devil Dancers of India is the title of the release and in addition to showing these men practicing their religious service pictures of native animals are given.

The Belle and the Bellhop—(Two Reels)—Victor—July 20.—A comedy playing in a metropolitan hotel which introduces amusing characters and situations. The bellhop is in love with the cigar counter girl and finally he wins her. Pat Rooney is the bellhop.

Lee Blount Goes Home—(Two Reels)—Imp—July 21.—Herbert Rawlinson is seen as a convict serving a long term in prison for another's crime. He receives a letter from his wife, who, with their child, is now reduced to dire poverty. He reviews his past life in a dream that reaches a tragic pitch. Upon awakening he learns that the guilty man has confessed and he is released.

The Come On—Nestor—July 21.—With Jane Gail as a very clever crook who outwits three other crooks. They think her a simple girl from the country and their mistake costs them $5,000. The fact that Mary is a crook comes as a surprise at the end of the picture. Matt Moore, who produced the picture, plays opposite Miss Gail.

The Phone Message—Rex—July 21.—Cast with Ruth Stonehouse, Allen Holubar and Jack Hold, this modern melodrama tells of a rejected suitor who stealthily enters the home of the newly married couple during the husband's absence. Daphne flees to her room and locks the door. This gives her time to 'phone to her husband, who hurries from his office. By the time Lourelton has broken down the door Daphne has escaped to another room. Laurelton is about to break down the door again when the husband arrives. He is accidentally shot by Daphne but the wound is not serious. Laurelton is taken by the police.

She Was Some Vampire—Joker—July 22.—Gale Henry is the dangerous lady of the title. She has two admirers. One sells peanuts and the other is a vender of shoestrings. Detective Binks displays a huge bank-roll in her presence and then the vampire sets her cap for him. Jealousy on the part of the two lovers and bungling on the part of Binks put an end to the vampire's plans and teach him the nobility of loyalty to one's wife.

Midwinter Madness—(Two Reels)—Bison—July 22.—This melodrama is laid in the Northwest. Rosalie is the wife of Jean Lenormand and though she rejected Pierre to marry him, Jean is jealous and fears that Rosalie is still in love with Pierre. The two men fight and Jean is wounded. His condition renders him very irritable and his continued taunts to Rosalie drive her out of the house. She is about to give herself to Pierre when the cries of a baby in a room of the dance hall awaken her to her duty to her own child. She escapes from Pierre and returns to her cabin, where a reconciliation with Jean takes place.



Mutual chuckle-growers soon to appear. From the top, "Art Buys a Chicken," "A Studio Satire," and "For Ten Thousand Bucks."

The Social Slave—Laemmle—July 22.—Written and produced by Jacques Jaccard, this is a modern drama concerning a man whose wife is absorbed with the business of enjoying herself at social affairs. The neglected husband soon grows to love his stenographer, but he will not divorce his wife and realizes that the best way is for him to leave on an extended journey. He tells the stenographer that some day their long denied love will be fulfilled.

Branscombe's Pal—(Two Reels)—Rex—July 23.—This drama tells of a young man whose love for a girl prompts him to prevent a scandal implicating her brother. His sacrifice is misunderstood by the girl and they are not reconciled until his dog carries a letter received from the erstwhile worthless brother, who has now made a man of himself, to Helen. Harold Shaw produced the picture.

Spring Fever—L-Ko—July 23.—Billy Armstrong is the poet whose love for the girl brings down upon him many trials and woes. He engages his rival in combat and even the aid of a sympathetic girl does not put an end to his troubles, for another person appears and there is a duel which furnishes excitement. Gertrude Selby is the girl.

Universal Animated Weekly No. 27—Universal—July 5.—Charles E. Hughes, candidate for president, has jolly time at college reunion, Brown University, Providence, R. I.; care of cavalry horses plays a big part in army's plan for preparedness; war munition plant burns at Bloomfield, N. J.; Orient sends tigers and monkeys to United States, San Francisco, Cal.; death sentence is passed on Sir Roger Casement after sensational trial, London, England; President Wilson tells advertising men his beliefs, Philadelphia, Pa.; 22nd Corps engineers road-making in mobilization camp, Beekman, N. Y.; bayonets keep spectators from 71st Regiment's street kitchen, New York, N. Y.; cartoons by Hy Mayer.

Universal Animated Weekly No. 28—Universal—July 12.—President Wilson and Samuel Gompers, labor chief, review parade at Washington, D. C.; school children dance and play in physical culture exhibition, City College Stadium, New York, N. Y.; floral floats pageant precedes drill of champion Knights Templar, Los Angeles, Cal.; Britons honor banners of England and dominions at cathedral service, St. Paul's London, England; Canada's 77th battalion receiving its colors from Major General Sir Sam Hughes, Ottawa, Ontario; refugees from Vera Cruz and Mexico City reach U. S., Galveston, Tex.; trained team takes daring high dives, Glen Island, N. Y.; what causes and how to prevent infantile paralysis epidemic that is killing many kiddies, New York City, N. Y.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Grasp of Greed—(Five Reels)—Bluebird—July 17.—Featuring Louise Lovely. John Meeson, a millionaire publisher, makes a contract with Alice Gordon that she shall submit to his firm all her writings to be paid for at the firm's own estimate. Eustace, his nephew, comes into the office while the old miser is driving his bargain with Alice and when she leaves the nephew upbraids his uncle for his grasping greed and tears up the contract, and for this action old Meeson disinherits the boy. Alice receives an offer from a firm in Australia and old Meeson, learning this sails on the same boat for the antipodes for the purpose of buying out the firm. The ship is wrecked and old Meeson, Alice, a child and two sailors are cast away upon a barren island. Exposure and the miser's advanced age brings him close to death. His conscience smites him and he desires to make a new will, but writing material is not to be had, and Alice allows his last testament to be tattooed on her back. Soon after the old man's death the party is rescued and upon arriving in New York Alice is kidnaped by the publisher's partners, who have learned that Alice possesses old Meeson's last will. Eustace comes to her rescue and because of her love for him Alice undergoes the humiliation of baring her back before a law court, deciding the legality of the will and having come into his inheritance Eustace marries Alice.

Fox

Caprice of the Mountains—(Five Reels)—William Fox—July 10.—Featuring June Caprice. A review appears elsewhere in this issue.

A Tortured Heart—(Five Reels)—William Fox—July 17.—Featuring Virginia Pearson. Joseph Larimore, pastor in a little southern town, discovers a baby on his doorstep and in the face of the censure and scandal-mongering of his flock he decides to adopt the child, which he names Margery and whom he places in the care of

BLUEBIRD

AT the BLUEBIRD booth up in front at the exposition at Chicago, you will find ample evidence of the merits of BLUEBIRDS.

Striking the key note of this upward trend, the BLUEBIRD Photoplay has already become the first choice of Theatre managers who are building for future as well as immediate success.

Audiences everywhere have hailed the introduction of BLUEBIRD Photoplays with unmistakable satisfaction and pleasure because BLUEBIRD brings the first perfect Photoplay before a critical public.

Conceived and produced on the policy of "The Play's The Thing," BLUEBIRD Photoplays have established a new and finer precedent in cinema entertainment.

The Charm of the BLUEBIRD Photoplay is rapidly becoming a household phrase.

Whether you are playing features or not, you will be gladly welcomed at the BLUEBIRD Booth, and full information will be given you on request.

BLUEBIRD Photoplays (Inc.)

Executive Offices:

1600 Broadway **NEW YORK**





$200,000

now being spent by BLUEBIRD Photoplays (Inc.) in half page advertisements running continuously for fifty-two straight weeks in the *Saturday Evening Post*, the largest single advertising campaign in the history of feature productions, all of which will have a tremendous influence on the American public in their desire to see BLUEBIRD Photoplays. Ask for a copy of the BLUEBIRD advertising campaign book that explains the entire plan. This book is of vital interest to every exhibitor, for it tells a story that every exhibitor should know.

Lucille Darrell, the only woman who looks upon the pastor's deed as right. Margery grows to girlhood and is loved by Bob Saunders, a young artist, but she refuses to marry him because she does not return his love. Leon Muller, a French teacher, pays marked attentions to Margery and one day he finds a letter which upon examination proves to him that Lucille is Margery's mother, she having been disowned by her parents when she married Margery's father. He uses this means of blackmail against Lucille and after getting large sums of money from her elopes with Margery. Leon with his money enters on a career of drunkenness and debauchery, which ends in the utter neglect of Margery and his own death. Margery, heartbroken, writes to the minister and he sends Bob to bring her back home and there kind treatment and sunshine makes her heart-whole once more and after two years she marries Bob Saunders. George Larkin, Stuart Holmes, Marian Swayne complete the cast.

International Film

Hearst-International News Pictorial No. 53—July 4.—Dick, the pet leopard of the Central Park Zoo, submits to a manicuring operation after he has been tied securely with heavy ropes, New York, N. Y.; Sir Roger Casement, Irish leader, is sentenced to die for high treason in connection with the recent Irish uprising in Dublin, London; Mayor Mitchel turns a large crank and water is admitted into the cofferdam surrounding the new one million dollar ocean liner pier at West 46th street, New York, N. Y.; latest styles for indoor and outdoor wear; Englewood commandery Knights Templar of Chicago present a beautiful spectacle as they march before a large crowd at the conclave at Los Angeles, Cal.; Charles Evans Hughes, Republican nominee for the Presidency, entertains William H. Taft, former President, at his country home at Bridgehampton, N. Y.; motion picture exhibitors of New England hold an outing at Pemberton, Mass.; President Wilson addresses an enthusiastic audience of advertising men in Independence Hall and Mrs. Wilson is one of the audience, Philadelphia, Pa.; troopers of the Tenth Cavalry wounded in the battle of Carrizal, Mexico, are brought to El Paso and removed to the base hospital at Fort Bliss.

Hearst-International News Pictorial No. 54—July 7.—Victory over the eastern clubs in the annual People's Regatta over the beautiful Schuylkill course is won by the Detroit club, Philadelphia, Pa.; Mrs. Vincent Astor christens the hydro-aeroplane recently presented to the Second Battalion Naval Militia as it is launched upon its initial flight, Brooklyn, N. Y.; latest fashions in fashionable afternoon gowns; Vance McCormick, campaign manager for President Wilson in the coming presidential election, and William E. Wilcox, who will handle the political affairs of Charles E. Hughes, pose for the Hearst-International News Pictorial, Washington, D. C.; Mrs. Josiah Cowles, new president of the Federation of Women's Clubs, represented more than ten million club women, is received at Los Angeles, Cal., with enthusiasm and flowers are scattered in her path; the burning of a mansion threatens the destruction of a fashionable suburban colony, Portland, Ore.; Major Douglass MacArthur, U. S. A., the man who will tell you what you can read in the way of Mexican war news, Washington, D. C.; negro troopers of the Tenth U. S. Cavalry captured by Mexicans at the battle of Carrizal, are delivered to American army officers on the International bridge, El Paso, Texas.

Kleine

Gloria's Romance No. 9—(Two Reels)—George Kleine—July 17—"The Shadow of Scandal."—Featuring Billie Burke. A review appears elsewhere in this issue.

Gloria's Romance No. 10—(Two Reels)—George Kleine—July 24—"Tangled Threads."—Featuring Billie Burke. A review appears elsewhere in this issue.

Paramount

Pictographs—Paramount—July 16.—Ice, Natural and Made to Order, the first number in this issue, is both interesting and cooling subject to observe on the screen at this season of the year. Science and Invention, which gives pictures of the waterways and a number of railroads now run by steam which could be run to better advantage by electricity; Testing Your Mind, by Professor Munsterberg, and the Better Babies department are included in this release.

In Beautiful Bavaria—Burton Holmes-Paramount—July 16.—Picturesque scenery and quaint customs are offered by this travel picture. Some of the scenes might be shortened and the reel thereby enhanced, but still, In Beautiful Bavaria is satisfactory scenic offering.

The Wild and Woolly West—(Split Reel)—Paramount-Bray—July 16.—An animated cartoon by A. D. Reed. A western melodrama is the subject of a rather agreeable cartoon comedy. On the same reel with:

Wild Babies.—A Dr. R. A. Ditmars animal subject.

The Selfish Woman—(Five Reels)—Lasky—July 10.—A melodrama playing in a construction camp which features Wallace Reid and Cleo Ridgley. The story is by Hector Turnbull. Reviewed elsewhere in this issue.

The Smugglers—(Five Reels)—Famous Players—July 6.—Donald Brian is the star of this comedy by Charles F. Horne. Olive Tell, Cyril Chadwick and Margaret Greene appear in support of the star. Sidney Olcott directed the production. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 54—Pathe—June 5.—Men of the Royal Naval Service pull the carriage of Flight Commander Shephard and his bride from the church, Eastbourne, Eng.; the city treasurer keeps a watchful eye as his purse of eighteen million dollars is moved to the new town hall, San Francisco, Cal.; scores of Indians from western reservations gather to celebrate the Fort Armstrong Centennial, Burlington, Iowa; latest fashions; Mr. and Mrs. Vincent Astor attend the launching of the new hydro-aeroplane presented by him to the New York Naval Militia, New York, N. Y.; medical authorities put into commission a large children's floating hospital to take care of the infants during the hot weather, Boston, Mass.; regiments of National Guard have begun an active recruiting campaign to enlist enough men up to their required strength, New York, N. Y.

Pathe News No. 55—Pathe—July 8.—Children flock to the municipal floating baths to take advantage of "Splash Week" and learn how to swim, New York, N. Y.; cleaving waters at a marvelous speed of 44 miles an hour Miss Minneapolis wins the mid-continental motor boat regatta on the Mississippi, St. Paul, Minn.; the King and Queen leave St. Paul's Cathedral after attending a memorial service to Lord Kitchener, London, England; the town of Hackney, England, turns out to honor the return of its hero, Private Kenny, wounded while saving his comrades in a fierce battle; General Bell and a motorcycle squadron go to the International bridge to meet the soldiers taken prisoners at Carrizal and released by Carranza, El Paso, Texas; refugee Americans, warned of the unsafe conditions in Mexico, return from Vera Cruz to their native soil, Galveston, Tex.; citizens, soldiers and marines participate in a great parade celebrating the one hundred and fortieth anniversary of Independence Day, Lewiston, Me.

The Iron Claw No. 20—(Two Reels)—Pathe—July 10.—A review appears elsewhere in this issue.

Who's Guilty No. 10—(Two Reels)—Pathe—July 10.—A review appears elsewhere in this issue.

Who's Guilty No. 11—(Two Reels)—Pathe—July 17.—A review appears elsewhere in this issue.

The Grip of Evil No. 1—(Two Reels)—Pathe—July 17.—A review appears elsewhere in this issue.

Red Feather

The Seekers—(Five Reels)—Red Feather—July 17.—Featuring Flora Parker De Haven. Ruth Heck's brother, Lemuel, is accused of robbing the town's bank and imprisoned and Ruth goes to work as a nurse for an aged minister, whose son John is sheriff. Lemuel escapes from prison and jumps from the train at the very neighborhood where Ruth is employed. He finds her and she aids him to a hiding place in the barn. An old gossip of the village happens to see Ruth and Lemuel and spreads the news that Ruth is entertaining a lover and John, who loves Ruth, becomes jealous and watches her closely. Later he sees her take a bundle to the barn and follows and surprises the pair and recognizes Lemuel as the man wanted by the police. Ruth, however, fells him with a blow and her brother makes good his escape. Later the Seekers have a custom of selecting each year a young man and woman to be married and sent forth to establish a new colony and it happens that John and Ruth are the couple selected. They are married, he still suspecting that she had an affair with the convict. On the way to their new abode Ruth tells John that the convict was her brother and he folds her in his embrace. Paul Byron, Charles Mailes and Edward Hearn support Miss De Haven and Otis Turner directed the picture.

Triangle Program

The Half Breed—(Five Reels)—Triangle-Fine Arts—July 20.—Featuring Douglas Fairbanks. This story deals in an intensely interesting manner with the adventures and love affairs of a half-breed Indian, "botanist and man." It was written by Brete Harte. Reviewed elsewhere in this issue.

Stranded—(Five Reels)—Triangle-Fine Arts—July 23.—Featuring De Wolf Hopper. This is a highly interesting story of an old man's devotion. Bessie Love is the feminine lead. The story was written by Anita Loos. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Fathers of Men—(Six Parts)—Vitagraph-Blue Ribbon—July 10.—Story written by James Oliver Curwood and production by William Humphrey. This is a story of the North, featuring Robert Edeson, in which a man "gets" the scoundrel who has stolen his wife. Reviewed elsewhere in this issue.

Miscellaneous

Jaffrey—Frohman—July 15.—A review appears elsewhere in this issue.

CLASSIFIED ADVERTISEMENTS

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, JULY 29, 1916 No. 5



EDNA GOODRICH WITH MOROSCO

Paid Circulation of this Edition Exceeds 10,000 Copies

He's starting something again!



Always at it, is this Prince of Laugh Makers. Not content with the trail of joy his earlier releases leave wherever they are shown,

Frank Daniels

cuts loose in an entirely new set of comedies—

"The Laugh Maker Series"

To be completed in ten episodes.

First comes

"Movie Money"
Released Monday, July 24th

And then

"Dear Percy"
Written by Cyrus Townsend Brady
Released Monday, July 31st

"The Laugh Maker Series" simply had to come. Exhibitors all over the country have urged us to increase our production of Frank Daniels comedies. They're clean, original, snappy, full of quick action, and above all, really funny.

Bookings for all Daniels comedies, including the new series, can be made now through

V-L-S-E

"His face is your fortune"

BIG FOUR FEATURE PLAY V L S E

VITAGRAPH

TRIANGLE PLAYS

Bessie Barriscale in THE PAYMENT



A modern drama of the very highest type and by far the best picture in which Bessie Barriscale has starred, "The Payment" released for the week of July 30th will receive more than a passing welcome.



Hundreds of prominent exhibitors, producers and stars from all parts of the country attended the convention banquet given by the M. P. E. L. at the Hotel Sherman, Chicago, on July 17.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

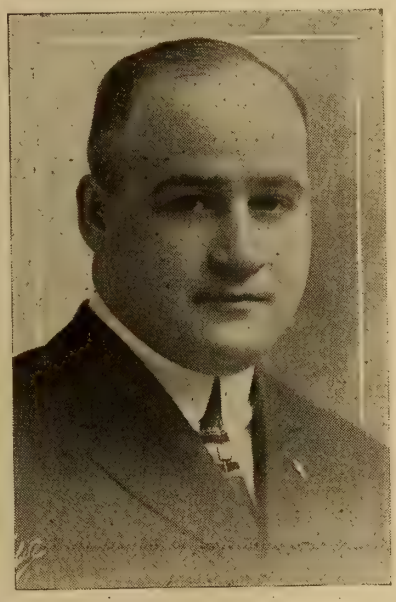
Vol. XVI CHICAGO, JULY 29, 1916 No. 5

Industry's Biggest Convention Over

M. P. E. L. JOINS NATIONAL ASSOCIATION—COMPLETE STORY OF SESSIONS

THE biggest and most important convention in the history of the motion picture industry has come to a close.

Quite aside from the significant actions that were taken, the big get-together of exhibitors from the length and breadth of the nation was of the utmost importance in its representative attendance and its strong desire to thoroughly organize and to place the industry upon a sound basis. The stabilizing results of the convention just passed will be felt throughout the exhibiting branches of the motion picture business.



Lee A. Ochs, of New York, the League's new president.

"It is the biggest convention and exposition ever held," said Secretary William J. Sweeney, and everyone is agreed with him. Hundreds of prominent exhibitors were present.

Probably the most important single step taken by the League was its amalgamation with the National Association of the Motion Picture Industry newly organized in New York. The election of new officers was also, of course, of the utmost importance. The current opinion is that with Lee A. Ochs at its head the League should take some big strides during the coming year.

Chicago has again proved itself to be *the* convention city, for the national convention will be held there again in 1917. The permanent headquarters of the League, so far as that has been determined will also be in Chicago, at the office of Executive Secretary William J. Sweeney.

The last issue of MOTOGRAPHY gave a complete report of the actions of the convention up to Thursday morning of the first week—July 13. Following is the story of the remaining days of the big meeting.

The first business to come before the convention on Thursday was the presenting of the report of the Committee on Resolutions offered by Frank J. Rembusch of Indiana. The resolution read as follows:

Uniform Rental Standard

Whereas the motion picture industry as a whole is overreaching, over-producing, and a lack of standards and universally recognized terms, agreements and prices in the buying and rental methods and regulations between the manufacturers and exchange men and the motion picture exhibitors; and furthermore to create a general business basis and general recognized estimate of the possible earnings of the business and to cure the present senseless and ruinous competition which we believe to be caused by a lack of understanding of the true economic basis of this business, and to create a departure of credit, therefore



William J. Sweeney, elected executive secretary.

Be it resolved, That the Motion Picture Exhibitors' League of America in convention assembled shall create a system, agreement or understanding with the manufacturers of films and other trades whereby a universal standard of the price for film service, the terms and agreements thereof, and a system of credit for the protection of both the exhibitor and manufacturer shall be established. Furthermore to create a plan whereby the program offered to the public will be made more diversified and suitable so that there will be greater interest stimulated in the moving picture business by greater attendance on the part of the public, thereby creating a greater market and larger earnings to the manufacturers, exchange and exhibitor of films. Terms and agreements shall be brought about by a conference between the exhibitor and manufacturer, which committee shall be of such character as this convention shall designate, and act upon the power invested in them by the convention.

The report was adopted as presented.

Constitutional Changes

The report of the Committee on Constitution and By-Laws was then made by Chairman Charles S. Phillips of Wisconsin. It follows in part:

ARTICLE III. OFFICERS.

Eliminate all of Section 3 in Article III and add thereto a new section to read as follows:

Section 3. There shall be a laws and legislative committee composed of five (5) members who shall be elected by the convention.

ARTICLE V. MEETINGS AND VACANCIES.

Section 3. After all expenses of conducting the convention and exposition have been deducted the net profit is to be divided as follows: Sixty per cent to the National League and forty per cent to the state organization conducting the convention.

ARTICLE III. ADMISSION FEES AND DUES.

Section 2. Strike out the words "Two" ($2) and insert in lieu thereof "One" ($1).

ARTICLE IV. COMMITTEES.

Section 1. The committee on credentials and resolutions shall be one member from each state selected by the state delegation.

Committees on ways and means, good and welfare, press and auditing, shall be elected by the delegates in convention assembled.

ARTICLE V. DELEGATES AND ALTERNATES.

Section 1 A is to be eliminated entirely.

Section 2. At the top of page 12 strike out the words "National Vice-President" and add a new section as follows:

Section 2 A. All delegates' credentials shall be sent to the National Secretary of the League at least thirty days prior to the meeting of the National Convention and all delegates' names must be certified by the State President and Secretary.

ARTICLE X. NOMINATIONS AND ELECTION OF OFFICERS.

Insert in the fourth line between the word "convention" and "at" the following: "On the 3rd day of the Annual Convention."

ORDER OF BUSINESS.

Rules and regulations used in the U. S. Senate.
Call to order.
Roll call of officers.
Election of committees.
Roll call of delegates.
Reading of minutes of previous meeting.
Reports of officers.
Reports from all committees.
Reading of communications and bills.
Unfinished business.
New business.
Installation of officers.
Committee on constitution and by-laws.

Respectfully submitted, Charles H. Phillips, Milwaukee, Wis., chairman; M. A. Choynski, Chicago, Illinois; Lee A. Ochs, New York; C. A. Megown, Cleveland, Ohio; Frank J. Rembusch, Shelbyville, Ind.

New National Association Presented

It was awfully hot, but a good-sized attendance settled down to business—nearly—on Thursday afternoon.

The first speaker who was given the floor, and with acclaim, was Walter W. Irwin, general manager of V-L-S-E, who was chairman of the New York committee of twelve who drafted the organization of the new National Association of the Motion Picture Industry, created by mutual consent of all concerned to succeed the Motion Picture Board of Trade. Mr. Irwin was also chairman of the committee sent from New York to present the new organization at Chicago for the Convention's sanction. The new association was also planned to give exhibitors a prominent position in the organization and in view of this fact it was expected that the M. P. E. L. would decide to come into the general association of all film interests. This was, by the way, accomplished on Friday.

In his speech Mr. Irwin dwelt on the vital points of the new organization, pointing out its spirit of harmony and consideration for the interests of every phase of the motion picture industry and the necessity for closer organization. He made a strong appeal for the adoption of the new federation. He said, in part:

W. W. Irwin's "Keynote" Speech

I address you solely as a representative of upwards of one hundred and twenty gentlemen from all of the branches of the great art and business of motion pictures, who desire to seek the welfare of the whole industry, and who believe that its protection and promotion can only be brought about through proper and equitable organization.

At a luncheon held in New York on June 8, largely attended by representatives of all branches of the industry, including your national secretary, Mr. Delves, and the officers of various state and local exhibitor organizations, a resolution was unanimously passed in support of the principle of organization.

Remarks and discussion that preceded the passage of this resolution clearly demonstrated that everyone connected with the industry is of one mind upon the proposition that the time has now arrived when an industry so important to the public, so large in the number of its employes, and with such extensive investments can no longer afford to continue devoid of organization for protection and promotion; but, on the contrary, must organize for the purpose of permitting us to present a solid front to our common enemies and to gain the benefit of our combined influence.

In fact, it was recognized that the industry not only owes this duty to itself but to the public in order that the chief means of public amusement and education shall not be hampered or stinted in its development.

Our domestic disputes and trials ought to be settled within the family circle instead of being displayed to those who would take advantage of them. Wherever a question arises which affects the entire industry, our attitude towards it ought to be determined by a majority vote.

It must be self-evident to the exhibitors that neither their national association, nor their state or local associations can be as effective in matters pertaining to the industry as a whole, as they would be if we were working in conjunction with all of the other members of the motion picture family. In any event it has become perfectly apparent to the other branches of the industry that they cannot produce the desired results in behalf of the whole industry, except by the co-operation of every branch, including the exhibitors with their tremendous influence extending over the entire country.

Plan Aids League

The plan instead of attempting to destroy or weaken any existing organization such as the Motion Picture Exhibitors' League of America, has for its foundation the fostering and strengthening of your organization and of any similar organizations that may come into existence, for it was the belief of the committee that such an organization as yours ought to be aided and encouraged.

This plan proposes that no exhibitor shall become a member of the associated branches of the industry except by joining the Motion Picture League of America, and it is believed that if this association of the branches, this federation, is brought to its proper strength and influence, that there will be no exhibitor, big or little, who will not want to have a voice in the affairs of the whole industry, and who therefore will be compelled to join the Exhibitors' League of America in order to give expression to his views and exert his influence. The plan as outlined by the sub-committee is as follows:

The industry is divided into five classes:

First. The producers.

Second. Your organization. The membership of your organization carries with it membership in the federation for every one of your members who is in good standing with you.

Third. All the equipment and material manufacturers—every one that has to do with the building of our theaters and studios, decorating, upholstering, and furnishing of chairs, and the contractors and architects.

Fourth. The distributors of pictures.

Fifth. Miscellaneous—all those who are not included in the other four classes.

Exhibitors Have Most Directors

It is proposed to have thirty directors, five to each class, excepting the class of your organization, which is to have ten directors.

The reason why it was thought proper and equitable that your association should have ten directors was because it was pointed out as sound logic that, in almost every instance, the purchasers and exchange men are one and the same, and it was thought proper that the exhibitors should have a total representation on the board equal to the combined number representing exchange men and producers.

It is further provided that, in any meeting of this federation, whether the exhibitors have one man present or fifty, that your representatives shall have, on all occasions, votes equal to the total vote of the producers and exchanges.

These directors, five from each class, excepting that of the exhibitors which has ten directors, will be elected from branch committees. It is proposed that you gentlemen may appoint a branch committee of ten, fifty, five hundred or a thousand



A. P. Tugwell, first vice president M. P. E. L.



William Isenberg, second vice president.



Peter J. Jeup, treasurer.

exhibitors; whatever number you decide upon; that the producers, if there be thirty-five of them in this federation, may have a committee of five, ten, or thirty-five, and the same with other classes. These branch committees shall elect the directors to the federation.

It is further proposed that this federation shall only operate or act upon questions affecting the industry as a whole; that is, to keep the federation free from politics; that all questions affecting any branch, your branch for instance, shall be determined within your own branch. Yours shall be your own governing board, and your branch will be controlled absolutely by your own association.

Of the 30 directors, 12 constitute a quorum, and at a meeting of the association, 30 is a quorum. In other words, there is no quorum unless there be in attendance a number equal to the directors provided for in this federation.

It is also proposed that we ask that all of the people who make money from us, and who are a direct part of the industry, such as those who build our theaters and studios, and furnish our chairs, shall recognize that our welfare is their welfare, and that we cannot be injured nor stunted in our development without it being an injury to them, and that they therefore join our federation to prove to us that they are interested in our welfare.

I have merely outlined the fundamentals of this proposition. The work of this committee is not perfect. We do not pretend that it is perfect. The greatest committee that ever worked on a document, the committee which formulated the constitution of the United States was not perfect. The United States constitutition was amended time and again, as you know.

No one can clearly see the future of this industry except along general lines. Let us form a federation of each branch without weakening the other branch, but on the contrary strengthening all. Let us have a federation where we can look each other in the eye and deal with each other as men, with the cards on the table. It has been my good fortune, within the last year, to have come into personal contact with your president, and with the presidents and other officers of state and local organizations, and it is not flattery when I state as a fact that it has been a pleasure to negotiate and deal with them because their cards are always on the table.

They state what they want; moreover, they think what they mean. There are some people who do not think what they mean. Your representatives not only think it but they say it. Now, touching upon the disposition and character of those gentlemen, it is perfectly safe to assume that the character and disposition of the vast majority of exhibitors are the same, or you would not have elected men of that character as officers of your organization. Now, let me say to you that, in the other branches of the industry, there are also men who are honest in their intentions, who do not resort to any fine worded diplomacy, who are not afraid to lay the cards on the table and deal with men as men. And I say, gentlemen, bring this organization to its greatest power and influence, not alone so that you can help yourself, but so that you can be of benefit to the whole industry. Let us bring this federation to such a large membership that there will be no exhibitor who does not want to belong to the federation, who does not want to have a voice and influence in the industry as a whole, but let him gain that voice and influence by joining the organization of his branch and asserting that voice. If all of us are big enough to bury personal animosity and the suspicion that others may have some ulterior motive, see to it that we have the right fundamentals, then, on the presentation of amendments, we can start with the assumption that most men are honest and therefore, such amendments, when made, will be just and fair to all alike.

Seabury Speaks

W. N. Seabury, the prominent New York attorney who formerly represented the Motion Picture Board of Trade and who was one of the organizers of the new association, also made a powerful speech in behalf of federation for the purpose of protection against outside invaders.

I want to warn every exhibitor here and every exhibitor in the United States against the so-called social reformers who are in many localities interfering with the motion picture industry without just cause. They are over zealous, many times. Many of these reformers are serious-minded, honest people who do not wish to injure yours or anyone's business. They are working for what they consider the good of the whole community. These people are all right. The reformers I wish to put you on your guard against are those who do not use reason in their investigations or their demands. Resist their attacks with their own weapons—with clean films and upright methods of conducting your business, with the welfare of the community in which you live at heart.

And in the future, beware particularly of political schemers who are bound to make bold attempts to use the power of the screen to their own advantage, just as they now use some portions of the press. The only way in which you can protect yourselves from these outside influences is to organize yourselves into an efficient, closely knit army. Get together. Show them you are "prepared," that you have a powerful organization and your rights will be respected. Organization is the one thing that will put the Motion Picture Exhibitors' League of America upon its feet and make it the powerful force it deserves to be and is bound to be in the film world and in the world of industry in general.

Mr. Seabury also emphasized among other needs which the national federation meets, the need for a definite budget for the League and for the national film organization itself. He explained how the constitution of the new associataion provides for this important matter.

Lewis J. Selznick spoke briefly regarding the mer-



Fred Herrington, Pennsylvania.



Thomas Furniss, Minnesota.



Samuel Trigger, New York.



Charles Phillips, Wisconsin.

M. P. E. L. DIRECTORS IN NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

its of all the forthcoming Clara Kimball Young films.

Marcus Loew, the prominent theater man and exhibitor of New York, was called upon and spoke informally of the dark ages of the industry. He told how the mayor of New York once closed all the picture houses because he saw a few which were unclean. He also strongly favored a close affiliation of all branches of the industry.

Louis Levine, another prominent New York film man, said: "What we need is a constructive plan to place the exhibitors where they belong in reference to the rest of the industry. It is true that the exhibitor must co-operate with the manufacturer if he is to hope for the best."

W. Stephen Bush then paid a tribute to Mr. Irwin and to the open booking policy. Hiram Abrams, president of Paramount, was given "the courtesy of the floor" and displayed rare good judgment in his simple, quiet statement that Paramount was in Chicago forty strong to help the exhibitors.

The convention then decided to name a committee of twenty for the purpose of considering the constitution and by-laws of the new National Association of the Motion Picture Industry and the relations with the other phases of the business which the new association had provided for the Exhibitors' League. The committee, named by President Herrington, was as follows:

Samuel Bullock, Cleveland, chairman; Judge A. P. Tugwell, California; Samuel Trigger, New York; Lee A. Ochs, New York; F. J. Rembusch, Indiana; Chas. Phillips, Wisconsin; Tom Furniss, Minnesota; Wm. J. Sweeney, Illinois; Peter J. Jeup, Michigan; McMillan of Ohio; S. H. Jones of Oklahoma; Bartell of Pennsylvania; Osgood of Massachusetts; O. H. Blank, of Iowa; Isenberg of Mississippi, and Kepper of Florida.

The convention then adjourned for the fourth day and the above committee retired into a session which was destined to endure eight strenuous hours.

Upon the fourth day the resolutions committee was also appointed, as follows: Samuel Bullock, Cleveland, chairman; Judge A. P. Tugwell, Los Angeles; Louis F. Blumenthal, New York; Alfred Hamburger, Chicago, and Dr. S. T. Rhodes of Indiana.

Tax Reduced to One Dollar

On Friday at ten-thirty the "Big League" boys again took their places in Convention field for the fifth "game" of the national series against those persistent opponents, Loose Organization, Business Tobedone and Eagerto Speakers.

President Herrington gaveled the meeting to order and discussion of League constitutional amendments was begun. The per capita tax was reduced from two dollars to one dollar. A gusset was made in the constitution to provide for the entrance of the League into the new National Association of the Motion Picture Industry, formed in New York to supplant the old Motion Picture Board of Trade and presented to the convention by Chairman W. W. Irwin of the committee sent from New York for the purpose.



F. J. Rembusch, Indiana, director.

A motion to elect a convention treasurer to have full charge of expenditures and settlements was laid on the table after considerable discussion, the main objection to the move being that it placed too much power in the hands of one person.

This matter is at present in the hands of the executive committee and a number of men, including President Herrington, spoke against disturbing this arrangement.

It was decided to appoint a committee of five on constitution and by-laws to report at the next annual convention, this committee to be appointed by the president later.

Next was brought forth the report of the committee of twenty which was appointed on Thursday for the purpose of considering the proposition of the entrance of the M. P. E. L. into the new National Association of the Motion Picture Industry. This committee was in session eight strenuous hours, from 4 p. m. Thursday until after midnight. Their decision was as follows: "Resolved, That the Motion Picture Exhibitors' League of America become a member of and affiliate with the National Association of the Motion Picture Industry."

The League Joins the National Association

Chairman Charles Phillips and Alfred Hamburger were among those who pleaded for the adoption of the



Maurice Choynski, Illinois.



Louis Blumenthal, New York.



Louis L. Levine, New York.



Peter J. Jeup, Michigan.

M. P. E. L. DIRECTORS IN NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSRY



A. P. Tugwell, California, director.

resolution. The vote was unanimously in favor of it. This was probably the most important step taken at the convention. It meant the desertion of the plan to expand the M. P. E. L. to include all branches of the industry. And, which is more important, it meant the recognition of the power of the exhibitor by the other branches and a big step toward the complete organization and harmonizing of the entire industry. The National Association of the Motion Picture Industry is now a complete and workable organization.

In the constitution of the National Association ten directors from the M. P. E. L. are provided for. The other branches of the industry are given but five. It was moved and carried that these directors be elected later by the convention.

At this point a telegram from John S. Mitchell, president of the Los Angeles Chamber of Commerce, was read. It sent greetings from the city and the 40 studios there. Another wire from Wm. A. Brady of New York was read. "Organize from stem to stern," he said. "Fight the proposed government tax of one-half of one per cent of the gross receipts of theaters. Send resolutions to Washington." C. A. Ellendorf sent a letter also opposing the tax. Discussion then followed as to the best method of registering the convention's opposition to the proposed measure, which has already slid through the House of Representatives.

Walter W. Irwin then appeared in the hall and was called upon. In part he spoke as follows:

This is indeed a happy moment for the whole industry. Very important things have been done here by this convention, particularly the amalgamation with the National Association of the Motion Picture Industry. The whole matter is utterly free from all personal aims and jealousies. Cliques have killed many an organization. If we continue in the spirit you have started the success of the federation is assured.

The greatest influence comes from the exhibitors. They extend from border to border. You know your clientele as neighbors. Many of you are members of your chambers of commerce. So the federation must and will get its vital power from the exhibitors, and this association will see to it that the League is given its proper place. Mr. Brady, Mr. Zukor, Mr. Lasky and all the others are absolutely sincere in wishing to give the exhibitors their proper representation in the Association.

In behalf of the committee from the new Association in New York I want to thank the convention and its delegates for their courtesies.

The Friday afternoon session opened with the presenting of a number of resolutions by the chairman of the resolutions committee.

The first one adopted was to the effect that the Motion Picture Exhibitors' League of America endorse Wid Gunning's magazine, *Wid's.*

Legalized Censorship Condemned

It was decided that one exposition each year should be endorsed by the League and that it should refuse to sanction any but the exposition of the National League.

Another resolution was passed requesting the abolishment of all advance deposits by members of the League and the trade and the establishment of a credit system to protect themselves against the fly-by-night showman asking for advance deposits.

It was decided that every delegate accredited to this convention be elected a member of the Branch Committee of the National Association of the Motion Picture Industry to represent the interests of the Motion Picture Exhibitors' League.

A resolution was unanimously adopted condemning legalized censorship and condemning the action of the small body of film manufacturers who tried to help federal censorship; also condemning the Pathe Company for the sending out of a letter to all exhibitors asking that they support the bill before Congress advocating federal censorship, and that they try to interest their congressmen in having this bill passed.

A resolution that the delegates protest against the tax on the gross receipts of the motion picture theaters on the ground that the tax is out of all proportion to the margin of profits, was adopted, and it was moved and seconded that this motion be put in the form of a telegram and sent to the United States Senate.

Another resolution was passed to the effect that the League go on record against the condition whereby the exhibitor is compelled to run a serial for the entire course when it does not come up to standard,

and the privilege be given the exhibitor to cancel said serial when he pleases.

Directors in National Association Elected

Nominations were then made for the members of the Board of Directors to represent the exhibitors in the National Association of the Motion Picture Industry. A ballot was taken, which resulted as follows:

	Votes
Thomas Furniss, Minnesota	100
Samuel Trigger, New York	93
Maurice A. Choynski, Illinois	90
Charles H. Phillips, Wisconsin	89
Fred Herrington, Pennsylvania	85
Frank J. Rembusch, Indiana	84
Alexander P. Tugwell, California	79
Louis F. Blumenthal, New York	72
Peter J. Jeup, Michigan	70
Louis L. Levine, New York	62

Reports of the officers were then read. President Herrington called attention to the growth of the League as shown by the San Francisco convention a year ago, at which representatives from only five states were present and not more than seven delegates came from east of the Rockies, and the present convention which shows that the organization is far stronger than it has ever been in its history.

At the conclusion of this report a rising vote of thanks was extended to President Herrington for his report and his work during the past year.

The secretary and treasurer's reports were then read and it was moved and seconded that they be referred to the auditing committee.

Officers Nominated

The nominations for the election of officers was the next business taken up.

The nominations were made by states and resulted as follows:

California	Herrington
Florida	Stand with the majority
Illinois	Ochs
Indiana	Rembusch
Iowa	Ochs
Michigan	Herrington
Missouri	Ochs
Minnesota	Ochs
Mississippi	Ochs
Massachusetts	Ochs
New York	Ochs
Oklahoma	Ochs
Ohio	Herrington
Pennsylvania	Herrington
Wisconsin	Passed

Mr. Rembusch and Mr. Herrington then withdrew in favor of Lee A. Ochs of New York and by a rising vote it was decided that Mr. Ochs was unanimously elected president, and three cheers were given for the new League head.

The nominations for the other officers resulted in every case in one vote for each, as follows: First vice-president, Alexander P. Tugwell, of California; second vice-president, Will Isenberg, Mississippi; secretary, William J. Sweeney, Illinois; and treasurer, Peter J. Jeup, Michigan.

Lee A. Ochs was then called to the chair and gave a short talk on what he desired to do for the League as president.

At the Saturday morning session the exhibitors were addressed by William A. Brady, of New York.

At the conclusion of the speech, which is given on another page in this issue, a rising vote of thanks and three cheers were given to Mr. Brady.

The Commission on Resolutions and the Board of Directors then went into session with Mr. Brady.

The first action of the afternoon session was a motion that the former motion regarding the sending of the telegram to Washington be rescinded and the plan suggested by Mr. Brady be followed, which was that each state send a telegram to the Senate condemning the tax on the motion picture theaters, and that each state get its representative to take action on this matter.

The new officers of the League were then installed and the president appointed the following committees:

Executive Committee: Besides the officers, this committee is made up of Thomas Furniss, Minnesota; Ernest Horstman, Massachusetts; Alfred Hamburger, Illinois, and Samuel Trigger, New York.

Law and Constitution Committee: Charles Phillips, Wisconsin; C. E. Glamann, Kansas; B. H. Zerr, Pennsylvania; C. A. McGowan, Ohio; and A. H. Blank, Iowa.

Grievance Committee: Samuel Bullock, Ohio; Cane Kettler, Jr., Florida; A. J. Bartelle, Pennsylvania; James Gilosky, Minnesota; and John Manheimer, New York.

The sixth national convention then adjourned sine die.

"Ads Shouldn't Affect 'Stories'"

Sidney E. Abel, in behalf of V-L-S-E Incorporated, gathered together a company of Chicago newspaper critics and representatives of a number of the trade journals of New York and Chicago for a luncheon at the Chicago Athletic Association Wednesday of convention week.

The object of the luncheon was for the purpose of extending to the representatives of the press the open hand of hospitality from the Chicago office of V-L-S-E.

Wid Gunning of *Wid's* said that the secret of success of motion picture producers in the future is to make fewer pictures and make them better, and prevail upon the exhibitors to run these pictures three or four days instead of one, thereby making more money for themselves as well as the exchanges.

E. L. Masters, V-L-S-E advertising manager, said "The newspapers should entirely divorce their editorial columns from their advertising columns, and advertisers should not expect to receive free publicity in proportion to their paid space. We all want publicity, but editors want to and always will print the kind of stuff that is real news, and it is up to the producers to supply the right kind of material. Advertising is legitimate news in itself, and no newspaper should subsidize one news column for another. This may sound like heresy, but it is the attitude that is going to come among producers."

League Branch Elects Officers

The Northeastern District of Ohio Motion Picture Exhibitors' League of America has elected the following officers: B. J. Sawyer, president; Henry Lustig, vice-president; C. A. Megown, secretary; E. Mohrer, treasurer.

The following were the delegates to the national convention in Chicago, July 10 to 18: Samuel Bullock, W. J. Slimm, C. A. Megown, W. H. Horsley, S. J. Deutsch; alternates, Henry Lustig, B. J. Sawyer, J. H. Simpson, George Heinbuch and Ernest E. Schwartz.

Chicago Goes Star Gazing

FILM EXPOSITION A RECORD-BREAKING SUCCESS FROM EVERY STANDPOINT

WITH the Twentieth Century once again relegated to its duty of carrying ordinary passengers and not glorified by the presence of a bevy of moving picture stars each day, the "fans" triumphantly telling of all the stars with whom they shook hands and displaying the autographs they secured, the stars themselves once more posing before the camera instead of the cheering throngs of their admirers, the manufacturers delighted with the thousands of visitors who attended their exposition, and the exhibitors happy in the realization of work well done in their convention, the 1916 Exposition of the Moving Picture Industry has passed into history.

Every day and every night, beginning with Wednesday night, July 12, Chicago film fans, and this term seems to include the larger part of Chicago's population, thronged the Coliseum, eager to gaze on their beloved heroes and heroines of screen romance, to touch their hands, to speak to them. And when the players were too busy playing in pictures to visit Chicago, the "fans" gazed on their painted portraits and gathered armfuls of photographs and other souvenirs presented at the various booths.

Wednesday evening, "Essanay Night," started the Exposition in a promising manner. The players were there and their admirers were there. Long before nine o'clock the aisles leading to the Essanay and General Film booths were packed with spectators. Edna Mayo, Henry B. Walthall and Sidney Ainsworth called forth comments on their "Mary Page" story. Nell Craig and Marguerite Clayton shook hands with their admirers. V. R. Day and Ben W. Beadell, in charge of the booth, introduced the players to the audience. Those present included almost the entire Essanay roll call.

Thursday was "Clara Kimball Young" day, and Miss Young, seated in the Central Film Company booth, met and in a gracious, unaffected manner, conversed with the many admirers who came forward to express their admiration for her and appreciation for her work. She held court in the afternoon and evening.

Friday was Metro day, but the Metro stars are such busy people that the trip to Chicago could not be arranged, to the great disappointment of their friends. The Metro booth, beautifully and elaborately designed, was one of the most popular on the floor, and the Hawaiian musicians held a constant audience in the aisles about the booth, while the Metro parrots above and the ducklings in the tiny garden helped entertain the visitors.

For a number of people, Saturday, July 15, is marked in red letters. On that day they saw Mary Pickford in real life. Perhaps the most remarkable demonstration of the week was the reception given this little girl, both in the afternoon and evening. All Chicago, but especially Chicago's children, turned to the little actress in sincere affection, an example of the power of personality as the screen presents it. The Paramount booth also on that day was honored by another popular "Famous Player," Pauline Frederick.

Rose Tapley presided in the Vitagraph booth every day and evening of the exposition, greeted her many friends and autographed photographs for them. On Sunday, Vitagraph day, she was assisted by Harry Morey and Edith Storey, while Lillian Walker arrived on Monday. A feature of the Vitagraph booth was the introduction, on a very small "Trans-lux" daylight screen, of the leading Vitagraph players. Among these were E. H. Sothern, the Shakespearean star, soon to be seen in Vitagraph pictures.

On Monday, Alice Brady, World star, held a conference with picture-struck girls in the *Herald* booth. The benefit of her experience and her knowledge of film conditions she gave to the would-be actresses who sought her advice. While Monday was officially her "day," Miss Brady appeared in the World booth on other occasions graciously to greet her admirers.

"Peerless, fearless Pearl" White breezed into the Pathe booth Monday afternoon and presented souvenir mirrors to the "fans" who formed a compact mass about the booth to see the daring creature who thinks nothing of risking her life, "just like that," to the click of the camera. Tom Moore was another Pathe star who materialized and held a reception in the Pathe booth.

Harry Watson, in his "Musty Suffer" make-up, gave the audiencec a chance to watch him act, assisted by his musicians, on a built-up, roped-in platform.

The trite old phrase, "a sea of faces," applies without any qualifications to the closing night of the exposition. The sea penetrated into every nook and corner, splashed up in waves that threatened the breakwaters around the booths where a screen luminary shone, overflowed upstairs into the swirl of the free dance hall.

It was Universal night. Petite and tired Violet Mersereau was the only Universalite to warrant the name. The de Coriche sisters were Universal attractions in the afternoon. Lillian Walker dimpled from the Vitagraph booth, Nell Craig was the Essanay attraction, Wallace MacDonald, who plays opposite Mary Miles Minter at the American Santa Barbara studios, autographed powder puffs bearing the little star's picture in the Mutual booth. MacDonald's visit to the exposition was arranged by R. R. Nehls of the American company in Chicago. Rose Tapley, Vitagraph, directed Louise Murray, the 16-year-old girl who won the exposition "Beauty Contest," in a play which was filmed before the crowds of fans. Miss Tapley and Miss Walker appeared at Hamburger's V. L. S. E. Theater on Wednesday.

Bluebird gave away a doll by means of free "chances." It was won by Robert Ascher, a lucky Chicago four-year-old.

Summing up the whole exposition, the consensus of opinion is that it surpassed any other show the picture industry has seen. "We surely got the crowds," said William J. Sweeney, "and I think the show is bigger and better even than the first one held in New York three years ago. The manufacturers are satisfied too."

Ex-president Fred J. Herrington of the League also stated to MOTOGRAPHY that without a doubt the 1916 exposition was the biggest thing of its kind ever held.

Director Jack Dillon of the Vogue-Mutual producing corps is putting on a comedy in a large department store.



It is conservatively estimated that more than one hundred thousand people saw these exhibits at th e sixth National Exhibition in Chicago, July 12 to 18.

Enter President Lee A. Ochs

FACTS ABOUT THE LEAGUE'S NEW LEADING MAN AND WHAT HE STANDS FOR

THE theory that "nobody loves a fat man" was exploded at the convention of the Motion Picture Exhibitors' League of America when a veritable landslide put Lee A. Ochs of New York into the presidential chair. There were only two other candidates for the office, Fred Herrington of Pennsylvania and Frank Rembusch of Indiana, and they quickly withdrew, in public spirited and unselfish manner, in favor of Mr. Ochs, making the election unanimous.

The new president has spent all of his business life in theater work of the legitimate and moving picture variety, and is well qualified to handle in an understanding manner all the problems which will come to him with his new dignity. He was born in Cincinnati, Ohio, and at an early age moved to Chicago and was educated in the public schools of that city. After completing his high school course he attended the Packard University of New York, and immediately after graduation started a company devoted to legitimate theater enterprises, making theatrical bookings and so forth. He was one of those who blazed early trails in the moving picture business and has devoted nine years to this work with such success that he now owns five theaters in New York: the Costello, Concourse, Fordham, Grand and West End.

Mr. Ochs confesses to being married and having a small family of one boy and one girl, of whom he is very proud.

President Ochs stands ready to throw himself heart and soul into the work of the League and is very ambitious to bring the Motion Picture League of America up to one hundred per cent efficiency during his regime, and has chosen for his slogan a closer affiliation of the entire industry.

One of the first steps he is going to take under his new office is to try to get the candidates for the presidency of the United States to make a definite statement as to how they stand on federal censorship. He believes that this is just as important as any other point in their platform and that they can be forced into showing clearly their standing on this subject through the efforts of the League.

There were many rumors afloat around the convention to the effect that the new president was connected with a film exchange and a manufacturing company or was contemplating such an affiliation. Mr. Ochs emphatically denied that he was in any way directly or indirectly connected with the moving picture industry from any but the exhibiting end of the game, and that he never expected to be.

Another demand which Mr. Ochs makes is a square deal by the trade papers, and he stated that if the trade papers will not give the exhibitors what they want then the exhibitors will start a paper of their own which will give them what they want. While he does not now advocate this move he does desire fair treatment by the trade papers and would force them to give it. He claims that as much attention should be given to the exhibitors as to the manufacturers; that all the exhibitors ask is real service in the form of true statements of affairs and a true criticism of pictures. The exhibitors do not desire the trade papers to be knockers but do ask that a true statement be given regarding a picture which is poor or off color with no glossing over of the subject always in favor of the manufacturer, who is the advertiser.

Another subject upon which Mr. Ochs feels strongly is open booking, and he is going to work hard toward this end which he believes can be accomplished if the exhibitors will help him in the matter.

He also promises the members of the League that he will keep them fully informed as to what is happening in the market.

Mr. Ochs comes to the chair full of ambition for the Motion Picture Exhibitors' League of America and is anxious to make it a bigger and better organization, one of which every member will be proud. Here is wishing him success, and it is hoped that every member of the organization will stand back of and work with their newly appointed president.

Pathe Head at Exposition

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., ex-Chicagoan, and now one of the big figures of the motion picture industry, since he represents not one, but many producing organizations, was in Chicago for the exposition.

He was fairly bubbling over with big new plans for making the Pathe organization bigger and better than it already is. First of all came his announcement that greater activity would be noted almost immediately on the part of Pathe. Instead of one big feature a month there are to be three Gold Rooster productions of five, six or perhaps even eight reels. And these additional features are to be made by better directors, from better stories and feature more prominent stars than ever before. The new schedule of releases goes into effect the latter part of August or the first of September.

Right on top of this announcement Mr. Berst made another that will interest every film fan. The Thanhouser brand will soon be numbered among Pathe releases. Up till the last few weeks Thanhouser films were a part of the Mutual program but now Edwin Thanhouser is making some surprising multiple reel subjects that are to be given to exhibitors through Pathe Film Exchanges.

"And then there's the fashion films," casually suggested Mr. Berst, referring to the new departure soon to be inaugurated, of showing the very latest in women's fashions on the screen. In addition to the presentation of the newest in women's wear in the picture theaters, newspapers all over the country are going to have an opportunity of presenting pictures and descriptions of the same frocks to their readers, and certain stores in the larger cities will actually display the garments themselves, which are worn by the models in the picture. "This fashion picture," explained Mr. Berst, "will be made under the personal supervision of Miss Florence Rose, until a few weeks ago editor of *L'Art de la Mode* and editor of the fashion pages of the New York *Evening Mail* and the New York *Globe*."

Mr. Berst spoke at the banquet of the Exhibitors' League of America last Monday and returned to New York on Tuesday, taking back with him Miss Pearl White, who was one of the attractions at the Pathe booth at the exposition.

Exhibitors at Convention Banquet

"And a lovely time was had by all" at the banquet given for the delegates, alternates and guests of the Motion Picture Exhibitors' League of America at the Hotel Sherman. The banquet started at midnight, and it is whispered that the banqueters rambled home about 5 a. m. Tired? Yes, but happy!

The moving picture stars and some real legitimate stars were the guests of honor. Seated at the center table which was profusely decorated with American Beauty roses might be seen Alice Brady of the World Film Corporation; Lillian Walker and Rose Tapley of the Vitagraph Company; Pearl White and Tom Moore of Pathe; Harry Watson of Kleine; and Nell Craig, Bryant Washburn, Dick Travers, Henry Walthall, Ernest Maupin and Marguerite Clayton of the Essanay.

Charlotte Greenwood of the So Long Letty Company and Tom Powers of Mr. Lazarus fame represented the "legit."

W. Stephen Bush of the *Moving Picture World* acted as toastmaster and called upon W. R. Moss, representing the Chicago Association of Commerce; former President Herrington of Pittsburgh; Judge A. P. Tugwell of Los Angeles; Robert R. Levy of Chicago; Alfred Hamburger of Chicago; Samuel Trigger of New York; George Henry of Chicago; Fred Schaefer of Chicago; and William Sweeney of Chicago.

Exhibitors Entertained by Chicago Paper

A complimentary performance of "Mr. Lazarus," the current attraction at Chicago's Princess Theater, was given on the night of July 16, or rather the morning of July 17, to the convention delegates by the Chicago *Herald*. The entertainment was planned by H. C. Holah, motion picture manager for the newspaper and former Chicago Pathe manager. The show was begun at midnight. Nearly 1,000 exhibitors and film men were present.

Henry Kernan, who is now directing for the Mutual-Vogue forces, was at one time an architect.

Epidemic Hits Metropolitan Houses

THEATERS CLOSE—EXCHANGES SHARE BURDEN

THE epidemic of infantile paralysis in New York has become a very serious matter with metropolitan exhibitors. All children under 16 years of age have been debarred from all theaters. Efforts to have the age limit lowered from 16 to 12 years have met with no success, the License Commissioner and the Health Department declaring that the present regulation is absolutely necessary. Upon last reports more than 450 houses had closed their doors.

On the other hand, the plea of the exhibitors that the film exchanges bear some of the burden has been answered by a general reduction of film rental rates. The exchange men, after a decisive meeting, decided that a universal lowering of rates could not be granted. However, it was agreed to take up the case of each exhibitor personally, granting a reduction to meet the individual requirement. At present, reductions ranging from 10 to 50 per cent obtain. At the New York branch of the Exhibitors' League it was declared that the concessions of the exchanges following the request made by the league at a meeting called by Lee A. Ochs just before leaving for the Chicago convention, were on the whole satisfactory, and that the stress had been materially lightened.

The plague has caused the closing of a few more theaters in Brooklyn and in the lower part of New York, but the percentage is very small compared with the number that closed during the first week of the health ordinance.

At Coney Island and other out-of-town resorts the dispute with the health authorities resolved itself into a question of whether those open-air houses where refreshments are served, but no admission fee charged, should come under the letter of the law.

Half a dozen proprietors of moving picture shows, who were warned of the restrictions by policemen on post, visited the station house at Coney at intervals during the course of the week seeking advice and a reasonable interpretation of the law. In the first place, they said, their picture shows were free and most of the performances were held almost in the open air, without even a curtain between the street front entrance and the sidewalk. In the second place, they could not understand how they could provide refreshments, beer and frankfurters for the parents and deprive the children of pop corn, peanuts and ice cream cones when all comers claimed the right to sit at the tables and order what they wanted.

It was argued that moving pictures were merely incidental entertainment anyhow, and even if it were stopped that would not lessen the supposed danger of infant paralysis. Moreover, when the rain came at the close of an unusually cloudy day family parties sought refuge in these places, which are without doors, and it was more than the waiters could manage to keep them off the pavilion floor.

Clearly, the undertaking was not a great deal different from trying to keep children off of the streets and street cars.

Captain Linden was quick to see that such a proposition was unreasonable, if not quite impossible. And inasmuch as the moving picture men did not wish to defy the order if a remedy could be found they were given the assurance they would not be arrested except for flagrant and obvious violation of the law.

A delegation from the Associated Motion Picture Exhibitors of Brooklyn, including William Brandt, executive secretary, early in the week asked the Public Service Commission to permit the Edison Electric Illuminating Company of Brooklyn to make a reduction in rates for current used by motion picture houses.

The delegation was informed that the Public Service Commission's law prohibits discrimination in rates and that the Commission is powerless to permit the electric company to make such a reduction unless it is made uniform and available to all consumers in the same class. Mr. Brandt was also advised that if the Edison Company should make application to the Commission to put into effect a new tariff providing for a reduction in rates that is legal the Public Service Commission will undoubtedly give it favorable consideration.

Fight! Mr. Exhibitor, Fight!

DEMAND FAIRER LEGISLATION AND CLEANER PICTURES

William A. Brady's address to the Motion Picture Exhibitors' League ofAmerica at the Chicago Convention.

THE first theatrical organization took place about 1890 in the Madison Square Garden Theater in New York City. At that time there was no theatrical man's note in the United States that was worth the paper it was written on.

We were looked upon as vagabonds, strolling players. Since that time the industry in the United States has grown until now it represents the fourth or fifth greatest industry in the United States. In 1890 it was ruined by a clique which lived about three months.

Eight years after that another organization was formed, known as the Theatrical Producing Managers' Association and for a time it represented every branch of the theatrical industry in the United States. People in the motion picture industry at that time had just attempted to have passed at Washington a bill which permitted them to appropriate any successful stage play without the formality of paying for it. The question of copyright came up. A bill was introduced in congress with a joker in it: to turn any play into a picture and be forced to pay a fine of only $100 in order to use that play. It was simply a fight of two classes of people in the theatrical business and another. A number of us went to Washington. Five or six prominent men headed by Augustus Thomas, George Broadhurst and other men of national reputation, in just an hour licked that legislation to a finish and the senate committee asked how we wanted the bill arranged. Now, I am just bringing this thing up to show you the value of organization.

The child labor bill which shut children out in twenty-three states in the United States, we killed. It was one thing after another until in this country we had respect.

One day at a meeting of the Theatrical Managers' Association, twenty-four of the members walked out because they could not have their own way. They were only there for their own personal interests and in a few months the association went out of business. I was the president of the association at that time. In two months they started another association. But what has happened to that national association? It has not had an election in two years.

Get After Congress

And I tell you that unless this present bill before the Senate is headed off the motion picture and legitimate interests will be paying out millions and millions of dollars, for you will have to give up to the government one-half of one per cent of your gross receipts, and that bill was rushed through Congress without referring it to a committee. It is a custom that when a bill is offered which may work a hardship on any person or industry, it is referred to a committee which is authorized to hear both sides of the question.

Did they take a percentage of the baseball games? No. Did they take a percentage of the attendance at the churches? No. Did they take a percentage of the attendance at any other public gathering in the United States of America?

Last week I was called into a conference by Henry Morgenthau, President Wilson's campaign manager. Mr. Morgenthau said, "Mr. Brady, you are well known as a supporter of Mr. Wilson. Would you suggest how we can use the field of motion pictures in this campaign?" I said to him I can suggest one scheme whereby motion pictures can be made to help you. Have President Wilson make a series of kindergarten speeches. Let him make them and we will illustrate what he is talking about and in one month you can have President Wilson in every water tank town and he can address all the people in every part of the United States personally. Now I am bringing this question to you so that you people will know that you possess in yourselves the might of presenting any question or fight any question that is brought up to hurt you exactly the same way as the president could address every man and woman in the United States by motion pictures. Gentlemen, send a committee to Washington. Demand a hearing. Telegraph to President Wilson, to Champ Clark. Telegraph to your senator, to your congressman, demand a hearing. We are human beings, business men, and we deserve square treatment.

Fight censorship. Don't leave the fight for the state of Ohio; don't let the men in Idaho fight by themselves. Have one go to Tallahassee, and one go to Phoenix, Arizona, and say we stand here representing the motion picture business in the United States, nationally—not locally. The future of pictures does not depend upon any one state, but upon the whole country. And it depends upon education. Soon, the highest class schools and colleges in the United States will include among their necessary equipment a motion picture machine and a library of motion picture records and it is upon the producer rests the burden. He can provide entertainment with education. He can make motion pictures as great as the newspaper or the church.

"For God's Sake, Stand for Cleanliness"

Be your own censors. Don't put anything on your screen that you don't want your own daughter or your own child to see. I introduce into your organization a decree that any man who maliciously makes a dirty picture be ostracised—expelled. For God's sake, stand for cleanliness. Stand for decency. Never in the history of the theatrical business has there been a period in the theater business in the United States in which salacious plays were produced that lasted over two or three months, and the producers suffered for it afterward. You may present a dirty picture on Tuesday night, but you will hurt your clean pictures for the rest of the week. You are not only disgracing yourself in your own community but disgracing the organization.

I came to Chicago with a little girl and I was amazed to see a couple of thousand people at the depot awaiting to see her get off the train. What does she stand for? I refer to Miss Mary Pickford, and she stands for cleanliness.

Now, gentlemen, I come to the most serious part of my talk,—the business part of it. On my way out here I had opportunity to read a Chicago newspaper and in a very large advertisement I read these words, "Death to the Program." I am going to show you how to put the program out of business. What does the program represent? If you run six features a week, you are getting productions which cost at the minimum, $150,000.

The actual cost of these features is not less than

$25,000. The man in Peoria, Illinois, who plays Metro, Paramount, Triangle, World—plays them for the first time he is getting material which is costing somebody $150,000 a week, and lo and behold, here comes this Lochinvar who tells us "Put the program out of business." Are you going to depend upon him? Put the program out of business. He did put one program out of business. I like the man, in one way he is one of the most brilliant men that in my thirty years of theatrical work I have ever met. The best trader—keeps his word, when he can and when he wants to, but if you can't pay $30 or $40 a night now to the companies who are putting their business into your hands, what is the result? The product decreases 300 per cent and therefore by the natural law of averages, the price will increase 300 per cent. Therefore, I say to you gentlemen, the program is the spine of the business. These reputable men who are working day and night and who are paying money out on a gamble are doing so to please you also. Stick to the ship that carried you over the danger points until the ship starts to sink, but don't get on another ship that may sink faster than that one.

The motion picture business has been using up material so fast that an alarming condition is going to appear presently. In reading the criticisms of the exhibitors I find one line constantly appearing, "we don't want romance, we want modern stories." There are just so many modern stories. So many things can happen between a woman and two men, or two women and a man. Don't tell your branch man "we don't want romance." Get your public used to it. Get your public used to it so that you can put Dickens, Shakespeare, Thackeray, Tolstoi, etc., before them. You open up to the motion picture industry an enormous field of stories, once you bring them out of the hysteria of Perils of Divorce, The Poor Old Shop Girl, and When Nellie Left Home. I remember when every murderer, divorce, shop-lifter, and every girl who had done something sensational had a play written around them—result, one Saturday night something hit the theater playing these things. Davis and Keogh had twenty-one companies on tour doing these plays and one Saturday night something hit them and the following Monday the twenty-one companies disappeared. Your profession has stepped in and taken that place, but you are doing just the same as Davis and Keogh.

You are afraid to offer the public something pretty. Try to get your public to see something pretty—get the public to go and see the fiction classics, then we can go down to the Astor library and get thousands of wonderful stories. I can't get my boy to read Dickens' "Barnaby Rudge," but if you put it on the screen he will go to see it and will like it. Therefore, the screen properly handled will soon take the place of a library. I went to see Bertha Kalich in one of the Tolstoi stories that I could never read and on the screen I was simply wild about it.

Therefore, I say to you gentlemen, look up, don't look down. Don't let anybody walk on your toes. Fight to a finish. Fight for clean stories—fight the crooked, grafting politicians through your screen. Then you will get attention; then you will ge the representation in Congress you are entitled to and which you ought to have. You will get more by fighting than by watchful waiting. We won't go for Mexico because in Mexico we would be fighting a lot of half starved greasers, but here we have to fight a lot of fat, greasy, miserable grafters, Judas Iscariots, who hold the fat palm of friendship out, while the other is hidden and holds a dirk with which to stab you to the very vitals.

AMERICA PREPARING

Ten-Reel Offering Produced with United States Government's Sanction, Presented by Wm. H. Kemble, Is Unusual

Practically every unit of the fighting forces of the United States is exhibited to the spectator by "America Preparing," the ten-reel offering produced with the sanction of the United States Government officials and presented by Wm. H. Kemble. "America Preparing," which had its first public showing at the Lyric Theater, New York, on Monday, July 10, will doubtless prove a vastly attractive picture to the people of this country.

It is a comprehensive film record of this very important department of the nation's affairs and now when the vast majority are talking "preparedness" the majority should be particularly interested in gaining some idea of the present condition of the military. That such information as this is best obtained from the screen is demonstrated by "America Preparing" which instructs entertainingly.

Since the beginning of the war in Europe the picture-going public has had almost its fill of marching men and heavy-gun firing, so that by this time it is not surprising to see spectators take quite calmly the European war pictures. But it is different with the scenes contained in "America Preparing." The heavy coast defense guns in action thrill one. They here have a personal side and one holds them fondly in a mind which automatically imagines them in action against a force intent upon invading these shores, should such condition ever arise.

The big battleship Texas firing broadsides is another memorable thrill offered by this picture, and there are numbers of other really exciting moments experienced by one who views "America Preparing." In addition to the coast defense guns and the pictures of the superdreadnaughts, the picture gives intimate glimpses of the submarines, the aeroplanes as well as every arm of this country's present army.

The photography, a most important element in an offering of this type, is consistently good, and the various pictures are well assembled. Technically the production is of a high standard. The first five reels are devoted to the Army and the last five to the Navy. The first half of the picture is all of entertaining and interesting, but the real thrills are offered by the second part of the picture. "America Preparing" is a very notworthy production and it seems bound to meet with unusual success.

Ohio Exhibitors' Merger

It is probable that the two powerful rival associations of Ohio motion picture exhibitors having headquarters at Cleveland and Cincinnati, will consolidate very soon. Some time in September or October a convention will be held in Cincinnati to complete the merger, according to a communication received by H. Serkowich, secretary of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, from C. A. Megowan of Cleveland, chairman of the executive board of the Motion Picture Exhibitors' League of Ohio, and Frank Beverstock, of Mansfield, a director of the Cleveland organization.

The new combine expects to remedy with harmony all the evils fostered by rivalry.

Feeling the Convention's Pulse

RED BLOODED NEWS FROM THE HEART OF THE BIG NATIONAL SHOW

MAYOR WILLIAM HALE THOMPSON of Chicago, who had promised to open the Exposition, failed to materialize, but nobody missed him. In fact, owing to the crowds and the combined activities of exhibits, stars, dancing and free picture shows, it is hard to see where a place big enough for "Big Bill" could have been squeezed in.

One of the daily attendants at the convention was M. J. Mendelsohn of New York, proprietor of six houses—the North Star, Park, Morris, Bronx, Belvidere and the Lennox. Instead of returning home on the New York special Mr. Mendelsohn expected to take a run up into Wisconsin for a vacation in the woods.

James B. Clarke, president of Metro, announced that Francis X. Bushman and Beverly Bayne could not interrupt the producing of "Romeo and Juliet"; Mabel Taliaferro was in the midst of "God's Half Acre," and Olga Petrova could not be spared from the production she had under way, therefore Metro day, (Friday, July 14), was almost Metroless. However, Alice Brady, Rose Tapley and the Essanay stars were on hand at the Expo.

According to a reporter on one of the Chicago dailies, John Kunsky, of the Kunsky Theatrical Enterprises, of Detroit, says that up in the City of the Straits people refer to scenarios as "flicker tales."

An effort was made by several of the convention delegates to induce the popular Tom Furniss of Duluth to enter the presidential contest, but Tom backed away when politics was mentioned.

The plutocracy of the films is proved by the fact that the very exclusive, and expensive, Blackstone Hotel played host to scores of visiting film men and women. Paramount, World and Famous Players-Lasky headquartered there. Mary Pickford, Pauline Frederick and Clara Kimball Young were among the stars who hesitated for a short time at the lake front palace.

There were not very many feminine touches to the convention. One of these was Mrs. Marie L. Hume, who came all the way from Gladstone, Michigan. This is a little town in the upper peninsula, at the top of Green Bay.

W. W. Johnston of the International Film Service, issued a convention and exposition supplement to the Chicago *Examiner*. It contained four pages of news, many pictures of prominent film men, feature stories about motion pictures and about International stars.

It seems that Exhibitor A. P. Brauns, who owns all the picture theaters in Iron Mountain, Michigan, was in Chicago during convention week and knew nothing about the big doings. A Universal man captured him and brought him to the last sessions at the Sherman House.

All the exhibitors thought she was Alice Brady or some other star when Frances Marion strolled into the convention Saturday morning with Harry Reichenbach, World's publicity manager. Miss Marion did gleam on the screen at one time, opposite Mary Pickford in "The Girl of Yesterday." She is now one of World's scenario editors and traveled to Chicago in Miss Pickford's party.

Ben Beadell introduced "a friend from Kansas City" to the chief salesman at the Bartola booth at the Coliseum. Taking the cue the sales specialist launched into a half-hour's exposition and argument regarding how the Bartola organs pull 'em in and "give just the needed touch to your performance." Finally he asked the man how large a house he had. He dropped limply onto an organ seat when "the friend from Kansas City" replied, "House? Why I haven't got a house. I've got a thirteen-room apartment."

J. A. Berst, vice president and general manager of Pathe, attended the last few days of the Chicago Exposition. He brought Pearl White along with him and the latter distributed photographs and souvenirs from the Pathe booth on Monday.

"Please may I see the lady with the big eyes?" said little three-year-old Dorphia Silhanek, as she came to the booth where Clara Kimball Young was receiving her admirers. The baby not only saw the star but had the honor of being photographed with her meanwhile receiving many impulsive hugs and pats from the adored star.

"Moving Picture Hero of My Heart," was the title of a song which the Chicago *Morning Telegraph* was distributing from its booth.

Did you say souvenirs? Well it was as much as your life was worth to mention the word at the Coliseum for the visitors were simply souvenir mad. They would accept anything and everything and ask for more.

The thirteen cancelled checks belonging to Charlie Chaplin which were displayed in the Mutual booth drew forth many exclamations from the throngs who had never before seen checks made out in such large figures—two were for $5,000, one for $100,000, one for $40,000 and nine for $10,000.

Although the coolest spot to be found was second cousin to an oven and the improvised theater inside the big show was the hottest place in it the films were shown to standing room only every afternoon and evening. It was a free theater and such a novelty was not to be passed by.

The only exhibitor to have a booth at the exposition was Alfred Hamburger, the prominent Chicago theater man. The display was one of the most attractive at the show.

The flower girl at the World booth, Miss Ruth

Williams, really attracted the attention of several film men who talked to her about work in pictures. Her portrait was sketched by J. Leroy Johnston of *Amusements* magazine.

The aspirations of a number of would-be-film players were realized when Rose Tapley of the Vitagraph Company picked out of the passers-by types to enact a scenario. She directed these players herself in their first appearance before the camera.

A dance was held every night on the second floor of the Coliseum, and this proved one of the most popular spots in the hall.

Musty Suffer suffered some more for the benefit of admiring throngs who surrounded the Kleine booth to watch.

From the Vitagraph booth a miniature picture show was given on a transparent screen with the projector back of it. "Trans Lux" is the name of the new screen and it seems to "work" in great shape, following the statement made some time ago in the *Scientific American* that such picture-catchers were practical.

In the official program for the National Convention the F. I. L. M. Club of Chicago took a page headed "Best wishes to exhibitors attending the Sixth Annual National Convention at Chicago," and followed by the names of the following club members:

S. Abel, V. L. S. E. Co.; W. H. Bell, W. H. Bell Feature Film Co.; L. J. Schlaifer, Unicorn Film Co.; H. E. Belford, Kriterion Film Co.; F. M. Brockell, Famous Players Film Co.; C. W. Bunn, Pathe Film Exchange; J. L. Friedman, Celebrated Players Film Co.; E. J. Flaherty, Universal Film Co.; Thos. F. Fleming, Eagle Film Co.; L. A. Getzler, Mutual Film Corporation; Harry Weiss, Central Film Co.; S. B. Griever, General Feature Film Co.; J. M. Hayes, Picture Playhouse Film Co.; S. B. Hoy, Hoy Reporting Service; E. C. Jensen, World Film Corporation; E. H. Kuh, E. L. K. Film Co.; L. Laemmle, Laemmle Film Service; W. J. Mayer, Central Film Corporation; J. M. Leaverton, Lea Bel Co.; Geo. L. Levy, New Film Corporation; M. Lewis, Owl Film Co.; P. R. McNally, F. O. Nelson Feature Film Co.; J. E. O'Toole, Fox Film Co.; C. R. Plough, Anti-Trust Film Co.; R. O. Proctor, Metro Pictures Corporation; I. Maynard Schwartz, Reliable Feature Film Co.; R. E. Seery, Triangle Film Co.; L. B. Shafford, Barker-Swan Film Co.; W. R. Scates, General Film Co.; H. A. Spanuth, Central Film Co.; I. Van Ronkel, Blue Bird Photoplay Co.; M. G. Watkins, American Standard Motion Picture Co.

Fifty Paramounters at Convention

Nearly half a hundred Paramounters gravitated to the Blackstone Hotel for the private convention regarding the publicity question in general and the localizing of advertising in particular, with the elimination of waste given special consideration.

Among the big smokes present were Hiram Abrams, president; William L. Sherry, vice-president; James Steele, treasurer; Adolph Zukor, president Famous Players-Lasky Corporation; Jesse L. Lasky; Henry Asher, Boston Paramount manager; Herman Wobber, manager Progressive, California; A. G. Flintom, Kansas City; A. T. Seymour, New York; George Mann, Washington.

Indorse Film for Churches

A resolution indorsing motion pictures of an educational character for churches and public schools was adopted at the Wednesday afternoon session of the national convention in Chicago.

The resolution states in part:

"Resolved, That exchanges shall not lease any piece to a church or public school or others that will interfere with any exhibit without consent of the exhibitor, and that all such leases shall conform to local laws and ordinances."

Vitagraph Comedies on General Program

Pretty locations are one of the pleasing features of "A Cheap Vacation," a Vitagraph single part comedy. The theme is very appropriate for hot weather audiences as it deals with the everlasting question, "Where will we spend our vacation?" Two meek husbands decide to summer at a hotel in the mountains, but their wives soon disillusion them and drag them along to camp.

Here is the Beginning of War

HERE is what war is. And it is safe to make the hazard that the switchboard under your hat will instantly plug that statement in onto the line of Sherman's gentle remark.

The fellow glimpsed in this little bit of still from the Pathe Weekly is acting out the same small but trenchant drama enacted within the past two or three weeks by thousands of the soldiers of the national guard. He has been called from his business with only a few hours notice. All his home and social ties are pulled apart with the real torture of parting heartstrings.



The scenes at the entraining stations the country over were all that fiction and history have described it to be. In spite of the fears that lurked beneath the surface, the men were cheerful in the presence of their wives, mothers, sisters and sweethearts who were courageously choking back emotion that would not remain concealed. The mingled feelings of hundreds of men and women and children waving, weeping, laughing as the trains pulled out wrought an atmosphere super-saturated with the emotions of what war means.

"Can I kiss her, ma'am?" said one veteran who was leaving without kith or kin to bid him godspeed. He didn't know the "ma'am" or the child, but both assented without a moment's hesitation. He gave his rough mustache a careful wipe and lifted the little one for his borrowed good-bye kiss.

The various camera reporters have caught these remarkable scenes of mobilization with all the faithfulness that only the films possess. These celluloid newspapers are now telling every nook and corner of the country just what war means, in so far as it has up to now brought about the breaking of home and business associations and the facing of the newly-made soldiers toward the flag and the front. The picturelet shown here is almost a classic of newspaper cameracraft.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, JULY 29, 1916 Number 5

Harmony and Progress as a Convention Result

IF the convention just closed had done nothing else than to weld into one homogeneous structure all the vital interests of the motion picture business it could have claimed a great accomplishment. For the first time in all the history of the industry, the exhibitor, the manufacturer, the distributor and the supply man are united, seated together in common council, prepared to fit the uneven edges of their work into that of their neighbors, and so to secure that perfect cohesion which alone assures efficiency, good business, and profit.

The Motion Picture Board of Trade died of inefficiency. The Motion Picture Exhibitor's League of America lives on, more effective than ever before because of its new affiliations. For its own government it has elected officers whose ability none can question; the records of all of them stand to their credit in the personal knowledge of their fellow members. Everybody knows them, and knows that they are good. For its representation in the councils of the National Association of the Motion Picture Industry, it has appointed its ten members of the board of directors of that body with keen judgment and a strong sense of their responsibility.

Altogether the convention has been remarkable in point of achievement. The thorough report of the meetings printed in this and last week's issue of Motography bears out that statement and makes it unnecessary to repeat here any of the details. The names and portraits of the officers and the ten directors appear on another page. A glance at them will tell the exhibitor who knows his industry's history that the delegates voted with remarkable wisdom. Every man elected is known from New York to Los Angeles for his untiring devotion to the cause and the work of the League. The election of such men means rewarding their self-sacrificing efforts by giving them more work to do; but they are happiest in that work, and will see that it is well done.

While the convention delegates were working in the July heat with the intensity and application for which the industry's representatives are remarkable, the exposition at the Coliseum was teaching its lessons. The most pessimistic of philosophers must have been convinced, as he watched the vast, perspiring throngs of people eddy about the booths that sheltered the stars of the films, that the lure of the picture is as great as it ever was. Judging from that daily and nightly demonstration, indeed, the public is more devoted to the art today than it was when the attraction of novelty was added to the other charms. The thousands who congested the aisles of the big building knew their favorites and all about them; knew the names of the producers and their directors and talked eagerly about coming releases. They showed, in a word, an enthusiastic interest that the speaking stage never achieved with its public, and that few industries of any kind have attained—the automobile being the only example anywhere near parallel that occurs to us.

In view of this extraordinary interest, and its great value in reassurance to those manufacturers who may have wondered sometimes if the public would maintain its loyalty, it is regrettable that many visitors were disappointed by the nonappearance of their favorite stars.

The fact that most of the players who "turned up missing" were positively promised as features of the exposition does not add grace to the situation. However, it was a good natured crowd, as most crowds are, and few complaints were heard. The only harm done was in the possible thought of the people that picture men do not always keep faith.

Now that the League is provided with an efficient executive secretary, who will be on the job all the time, and has recognized the place of the manufacturers in the industrial unit by joining with them, we expect to see an increase in harmony and progress that will make a wonderful report for the next convention. There is no longer any excuse for sustained misunderstandings and antagonistic attitudes between producer and exhibitor. The association provides a means for the arbitration and settlement of all disputes and disagreements; and better still, it will tend to make such disputes unnecessary by eliminating the misunderstandings that lead to them. Conditions all the way through the trade should be brought much nearer to perfection by the final achievement of an organization that is regarded with favor by all branches of the industry.

We would be unappreciative if we closed this brief note without expressing the thanks of the trade to that little band of men who worked so hard to make the convention and exposition a success, and to establish the fair name of Chicago in the minds of all visitors as the ideal convention city for the motion picture business. We are speaking, of course, of Fred J. Hartmann, secretary of the Convention Committee; George M. Laing, chairman, Chris C. Whelan, secretary, and all the other members of the Press, Entertainment and Reception Committee; Exposition Manager Louis H. Frank; and the various other members of the Executive Committee and its several sub-committees. That these men worked for the sheer love of the cause, and succeeded in remarkable degree, makes this small tribute to them the more sincere.

Although no official action has yet been taken in the matter it seems assured that Chicago will be the convention city next year—and perhaps perpetually. This is as it should be. As we have repeatedly pointed out, Chicago is the industrial and transportation center of the country, and film producing companies are recognizing that fact, and all it means in efficiency by establishing their distributing centers here. It is our belief that a few years more will make Chicago the film heaquarters of the world; and so it is fitting that the annual conclaves of the nation's picture men should continue to gather at the point of easiest access, the center of the country and the coming center of the business.

A Confiscatory Tax

MEMBERS of Congress are not necessarily business men, and to them a tax of one-half of one per cent doubtless seems small. Imposed on a net profit possibly it would not be excessive. As a levy on gross business it is liable to make serious inroads on the legitimate income of the taxee.

The House has passed a measure placing a tax of one-half of one per cent of the gross receipts on all theaters in the United States, which means every picture show from the smallest to the largest. Evidently the congressmen think motion picture exhibiting is a profitable business.

A theater doing a gross business of one hundred dollars a day (which is a pretty good business, by the way) will have to pay a federal tax, if this bill becomes a law, of nearly two hundred dollars a year. It is entirely plausible that his expenses, including film service and all overhead, might reach ninety dollars a day—in fact, we know one instance where this figure is correct. The two hundred dollar tax would mean over six per cent of this exhibitor's income—a pretty big income tax on a small profit.

The smaller exhibitor would be even worse off. With profits dwindled almost to the vanishing point, a half-of-one-per-cent tax on gross receipts is very apt to mean anywhere from a five to a one hundred per cent tax on the profits. In other words, such an impost would confiscate a substantial portion of the average exhibitor's income.

We cannot believe but that the United States Senate will reject this measure if its inequitable and confiscatory nature is properly explained. The theater interests will doubtless be granted a hearing, and it should not be a difficult task to convince the senators of the true situation, since it is so readily demonstrated.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

"A Glass House"

BY A. R. M. SUTTON
Special Representative of MOTOGRAPHY.

ONE of the finest suburban theaters of Seattle, Washington, is the Majestic of Ballard, J. G. Jonson and W. W. Kastner, owners and managers. It was designed and built by Architect Jonson, and the owners themselves supervised the construc-



This house—the Majestic, of Ballard, Washington—has a glass room at either side of the rear of the auditorium, one for mothers with noisy babes, the other for men with smelly smokes. Managers Jonson and Kastner are to be congratulated for their brainy originality and the unique service they render patrons.

tion. The interior, with its mural decorations, up-to-date lighting fixtures, and fine furnishings, is unusually attractive.

The seating capacity of the house is 500. On each side of the auditorium there is a room with glass walls. One side is for the use of mothers with fretting children. They can watch the show from here without the youngsters disturbing the other patrons. The other side is a smoking room where the men can see the pictures and still enjoy their pipes and cigars.

The acoustics were given especial attention by Mr. Jonson in designing the house, with the result that the Majestic is said to have the best in the city. It also boasts one of the completest operating rooms. Two Motiograph projecting machines throw to a screen at a distance of 85 feet at a pitch of 10 feet. A Westinghouse motor converter is used and a double dissolving arc light is part of the equipment.

Although the Majestic has only been operating a few months, the people of Ballard no longer go down town to see the best pictures, knowing that they can see them nearer home; and its managers have the reputation of being the livest and most progressive managers of any suburban theater in the state.

Splendid Orchestras in Seattle Houses

Mischa Guterson and his Russian orchestra, advertised as the highest priced musical organization in the West, have signed up with James Q. Clemmer of the Clemmer theater, Second avenue, Seattle. The orchestra with its leader became one of the strongest drawing cards during its winter's stay at the Coliseum, for which it was imported to Seattle by the Greater Theaters Company. With the Clemmer's fine organ as a background it is making music that is bringing record crowds to that theater. In his advertisements Mr. Clemmer gives the daily musical program and also advertises special Friday concerts with selections by request.

With the going of Mischa Guterson and his Russian orchestra to the Clemmer, Manager Clause S. Jensen of the Coliseum Theater announced the coming of his "Coliseum Greater Orchestra," consisting of twelve men. At its first appearance the afternoon concert was lengthened by several enthusiastic encores. As soon as Manager Jensen became aware of the liking his patrons had manifested for it, he came out and spoke to them.

"The new orchestra is permanently engaged," he said. "I consider it the finest orchestraal organization ever heard here or at any other photoplay theater in western America. It is the largest and its splendid volume, a thing of great importance in a great playhouse like the Coliseum is something I have wanted ever since the house was opened, but never before obtained."

The leader is Leon I. Strashun, first violinist with the Manhattan Grand Opera in New York in 1908-9, at the New York Metropolitan Opera House in 1909-10,



This attractive chromatic scale of femininity, propelled by such a worldly thing as a gas truck, was the striking advertisement employed a short time ago by the Wonderland Theater of Clifton, Indiana, to herald the coming of Parmaount's "Seven Sisters." The Wonderland is managed by Mrs. L. A. Homey, and it is easy to deduct the conclusion that the chairs in her house are never lonesome during working hours.

at the Chicago Grand Opera in 1910-11-12-13-14, and at the Chicago Midway Gardens in 1914-15.

Overdoing Competition

By M. C. Forbes

Toledo Hippodrome Company, Toledo, Ohio.

In the issue of Motography for June 17, 1916, under heading "Split Reel" Notes for Theater Men, the first paragraph states: "Six pages of the *Toledo Times* were devoted on a recent Sunday to photoplays and huge broadside ads, etc., etc., . . ."

The same amount of space is devoted to the industry and the business locally *every* Sunday.

The writer is very willing to admit that he himself with the other exhibitors is going a very strong pace on advertising, in view of the fact that we draw checks to the tune of about ninety cents per inch for space and must do this for the benefit of three papers, each having about the same rate.

This is what comes of not having an exhibitors' organization. Each is trying to out-do the other and as a result, all are suffering more or less while the newspapers reap the harvest.

The same thing applies to films. Each trys to outbid the other on specials and the exchanges know it, so they pit one against the other until the price is settled at a figure which is out of all reason.

The straight consistent program first, last and all the time for this house.

Oregon Men Discuss Censorship

By A. R. M. Sutton.

At a recent meeting of the Oregon Motion Picture Men's Association plans were begun for the presentation of the motion picture censorship problem to the public for its consideration at the city election next year, or even sooner. Abraham Nelson, Portland representative of the *Moving Picture World,* was appointed chairman of a committee of four to prepare petitions for the institution of an anti-censorship measure. This is in line with the opinion of exhibitors that nothing but confusion can result from the efforts to interpret the censorship ordinance through the medium of the long list of "don'ts" as formulated by Chairman Richards and the members of the Portland Board of Censors.

"Motion picture men believe that the general public is not in favor of having one or a few people decide what is proper for it to see on the screen, and we are preparing to test that public," declares E. J. Myrick, president of the association.

"I have men tell me every day that they are dissatisfied with conditions in Portland and ask why we do not make an effort to secure the same treatment that the industry receives in practically every city in the United States.

"We don't object to regulation; in fact, we invite it, but we do object to the nagging species of censorship Portland is now getting.

"If you violate a traffic ordinance driving across the intersection when the officer on duty commands 'No,' arrest promptly follows. We demand the same treatment. If we show pictures that are not in harmony with public decency, arrest us, take us into court, and there, if found guilty, fine or imprison us.

"Censorship, the kind we are getting, is hurting business. Portland, in its 49 motion picture houses, has an investment of $2,500,000, with an annual payroll of $400,000. Men are afraid to go into the market for big features for fear that the censors will say 'No.' They are afraid to expend money on expansion, and this fear naturally injures the city.

"There is not the co-operation between exhibitor and censor that we have the right to expect. Viewers inspect pictures with the apparent determination to cut something from them.

"The new code of standards, 'the fifty-seven varieties,' promises to do nothing more than confuse the viewers. If this interpretation of the city ordinance, itself a slap at the intelligence of the viewer, were to be adhered to, not a Shakespearean drama could be filmed, and every scene which alludes to the seamy side of life, no matter for what object, would be eliminated.

"Naturally, I am hopeful for a betterment of conditions, but of late they have taken a turn for the worse, and unless a broader-minded spirit is evinced toward the industry I can see no relief but in appealing to the public."

Tell Us Your Good Ideas

Editor Motography:—We are taking considerable interest in your open "Forum" for the exhibitor. In the smaller cities where there is no chance to glean ideas from the exhibitor in competition, your "Forum" could be made an invaluable aid to exhibitors by the interchange of ideas. In the exploitation of pictures, we search the trade papers and the ads of other houses, in other cities, as well as our individual brains for ideas to give "punch" to any picture we deem worthy of extra effort.

If we evolve some good idea here, some thought that brings results, we are glad to exchange it for some fellow-exhibitor's good idea. We also hope the exhibitor in other localities will send his hits to the "Forum" for general use.—J. E. Rickards, Phoenix Amusement Company, *Owners of the Columbia and Amuzu Theaters, Phoenix, Arizona; the Iris, at Ray; the National, at Hayden; the Isis, at Florence, and the Juarez, at Sonora, Arizona.*



Crowds before one of Loew's theaters in New York, to see the featured personages in Pathe's "The Iron Claw." In the center of the picture from left to right, are M. Ramirez-Torres, manager of the Pathe film producing department, John Dunn of "The Iron Claw" company, Sheldon Lewis, and Edward Jose. These gentlemen may be identified by the fact that the first three wear stiff-brim straw hats, and Mr. Jose sports a Panama. The Loew management report phenomenal records from the big Pathe serial.

A new comedy company was added to the Universal City forces when Director John Steppling arrived to produce pictures featuring "Smiling" Billy Mason.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Chicago Mutual exchange is moving from the fourth floor of the Mallers building, where it has been for so long, to the eighteenth floor of the Consumers building, where the offices will occupy practically the entire floor. It is expected the new quarters will be in working order August first.

The Orpheum Theater of Moscow, Idaho, is getting out an especially attractive and interesting program. The house is managed by R. S. Tucker.

McMinniville, Oregon, a town of 2,500 inhabitants, has a regularly appointed board of censors. There is nothing like creating offices for deserving citizens.

The Kedzie Avenue Theater, Madison street and Kedzie avenue, Chicago, prints on the cover of its program the exact time of the beginning of each afternoon and evening show. "Come early" is advised.

Mayor M. M. Rothleiter of Columbus, Nebraska, is manager and lessee of the North Theater there. He is re-decorating the house and will re-open it the latter part of August. His son, Milton, is a hustler in charge of the house's publicity.

"Don't spare on advertising—that's the main thing," declared a prominent exhibitor of the south who attended the Chicago convention. He refused to give his name but admitted that he has six houses on the string and that they are all doing "pretty well."

The Tivoli Theater of Portland, Oregon, issues a ticket which is good for three admissions for ten cents. "Bring your friends," it says, "this ticket will admit three for a dime." The coupon is good but two days a week. These days are reserved for the showing of a serial.

A midnight matinee was run recently by Managers Smith Brothers of the Muse Theater, Fonda, Iowa. The feature was "The Battle Cry of Peace," which was begun at midnight and finished at three in the morning. That's keeping their attention glued to the screen.

The Strand of New York last week ran Mae Murray in "The Dream Girl," with a short comedy, a "Mutt and Jeff" comic, a scenic series and the Strand Topical Review. The symphony orchestra and soloists, of course, continue to furnish the musical settings, a very important factor.

The Victoria Theater of Harrisburg, Pennsylvania, issues a light blue card which folds once into a handy sized program. It is mailed by the "1c paid" method, which saves the trouble of stamping. The valuable thing about the program is that it is easily carried in the pocket for reference.

Reverend Father F. B. Dickman, pastor of the Catholic congregation of Rutland, Illinois, manages the local opera house, where he shows pictures exclusively. He gives as his reason for this activity that motion pictures are a powerful influence for social good in any community. He selects and censors his own films.

On account of the very serious epidemic of infantile paralysis in New York and Brooklyn the World exchange permitted 67 exhibitors to cancel their contracts in one day. Other exchanges have taken like steps to relieve conditions until children are again allowed to attend picture houses.

The following warning to exhibitors appears in the latest issue of *Paramount Pointers,* the Paramount organ published in Philadelphia:

> We have been obliged to charge exhibitors lately with several feet of film, owing to punch holes having been made. We would caution you against this method to mark the end of a reel. Your operator should be on the job and not need punch holes to call his attention to the end. This method will prove expensive, as we will charge you with ten feet of film when these holes appear.

Exhibitors and exchange men of Cleveland met in a deadly controversy on July 19 when they slaughtered each other in a baseball game at Cedar Point, Ohio. The occasion was an outing under the supervision of the Cleveland Screen Club. The organization has just adopted a complete set of rules and by-laws.

At Oatman, the sensational gold camp in Arizona, they have a new way to get publicity. When "The Red Circle," a Balboa production, featuring Ruth Roland, was put on there recently, the manager of the local picture show placed seven men with megaphones on the roofs of houses and relayed the good news around the camp. A record attendance was the answer.

J. H. Clark, manager of the Isis Theater, Cedar Rapids, Ia., gets out a weekly program the front cover of which is decorated with an actual photographic print of some film star. The photographs are two inches by three inches and increase the cost of the program to a little more than four cents each, but Mr. Clark declares they bring the desired return.

Through the courtesy of Daniel Frohman the Rialto Theater, New York, is in the enjoyment of the advantages provided by use of the Augustin Daly music library. Mr. Frohman bid it in on the occasion of the auction of the effects of Daly's theater and when visiting the Rialto a few days ago tendered Managing Director S. L. Rothapfel the use of his prize—an offer that was promptly accepted.

The program of the "Theatre Louisiana" contains a good feature which many house managers are adopting. On its back cover it carries a schedule showing what stars are to appear on the house screen each night without reference being made to the stories in which they appear. "With Us This Week," is the heading. Then it goes on, "Monday, Grace Cunard

and Francis Ford, Lillian Drew and Marguerite Clayton. Tuesday," and so on through the week.

Bruce Godshaw of the Cosmopolitan Theater, Chicago, conducted a novel contest to advertise "The Secret of the Submarine" and to stir up community interest in the serial. He gave prizes of free admissions to the children who drew the best pictures of a modern submarine. The idea proved to be a valuable one and the results were more than satisfactory for the little effort and expense.

For the indirect benefit of exhibitors the country over, to whom the effects of photoplay publicity come, a new form of press matter has been put out by the Vitagraph company for the use of editors of newspapers and trade papers. It consists of a stapled pad of printed news in a handy size. It is easier to use than typewritten matter. Exhibitors should also find it invaluable in editing programs.

The Washington Theater, one of Detroit's finest and largest theaters, is now showing the second week of twilight sleep pictures accompanied by lectures by Mrs. Robert T. Liggett of St. Paul, Minnesota. The matinees are for women only and open discussions are held. The house is under the management of the Kunsky Theatrical Enterprises, the concern which is building the big new Madison Theater in Detroit, and which controls a large string of photoplay houses in the City of the Straits. John H. Kunsky is the head of the company.

On the occasion of his birthday a short time ago, Managing Director S. L. Rothapfel, of the Rialto, New York, was tendered a banquet by the Rialto symphony orchestra. Fifty members of the "theater family" were present. The guests included all the employes of the house. After the music and speeches, Mr. Rothapfel was presented with a silver loving cup by the mechanical staff, a mahogany phonograph by Alfred de Manby, the director of the orchestra, and a pipe set by the ushers.

Reel Stuff is the name of the newest magazine to appear on the newsstands. It sells at ten cents and is printed by William McWhorter of Chicago. It is made up from the news, features and paragraphs that have appeared in the Selig organ, *Paste Pot and Shears.*

What would you do if your local lighting plant burned down? That's what happened in Almena, Kansas, three days before Exhibitor M. P. Smith was to show "The Battle Cry of Peace." Mr. Smith skipped over to Norton, fourteen miles away, secured a generator and put the big picture on, while the rest of the town was still in darkness. The little lesson of ignoring the impossible applies here.

D. L. Sharits, who formerly owned and managed the Star, of Medford, Oregon, has sold out and will tour the country making motion pictures of a scenic nature for a New York firm. He is on his way to Birmingham, Alabama, in a Buick and will make numerous side trips to wind in the beauties of nature his contract calls for. Mr. Sharits, the story of whose experiences appeared in Motography's "What Theater Men Are Doing" department some time ago, was formerly a cameraman, which probably accounts for his present filming trip. George Hunt will manage the Star from now on, and when he arrives in Alabama Mr. Sharits will take the management of another house.

The Montclair Theater, Montclair, New Jersey, now uses the inside front cover of its large program for the following notice, "inserted without charge, for the public welfare, by the Montclair Theater Bulletin."

WARNING

Infantile Paralysis

Parents are advised not to take their children to New York, Brooklyn, or any other infected locality, while the present epidemic continues and not to permit children from these cities to come to their homes.

Every child who comes to Montclair from any infected locality, will be quarantined until released by the Board of Health, and citizens are requested to notify the Board of all such children.—Montclair Board of Health.

Let Us All Work Together to Keep This Scourge out of Montclair!

The Lyceum Theater of Monticello, New York, publishes a little magazine which, though not attractive in appearance, contains matter that is sure to interest fans. On the first page begins the "Comments of Current Lyceum Attractions." These are well written paragraphs that really stir up additional interest in the films to be presented. For instance, one begins: "Did you ever read Don Quixote? Horrible confession,—but we tried it five times and gave it up every time. *But* it certainly makes a much better photoplay than a book." Then it goes on to tell how the film story gives in a vividly interesting way the old masterpiece that everyone should know. The title of the Lyceum organ is *Lyceum Motophotograms*—like the familiar household word "Motography" with an extra joint in it.

"Civilization" at White House

Thomas H. Ince has been granted the honor of presenting his "Civilization" at the White House before President and Mrs. Wilson. Details for this event are now being completed even to elaborate preparations being made for special scenery. The prologue in which 50 persons take part in a war and peace pantomime story preceding the picture will also be given. The usual chorus of thirty-five voices will be augmented in Washington by about 100 more young women of prominent choral societies there, who will participate in this one performance.

President Wilson, at the request of Mr. Ince, will select his own invited audience. It is expected that all of the prominent members of the Cabinet, Senate and House of Representatives will attend. The exact date of the performance will be announced shortly.

The first showing of the American Ambulance Corps war pictures which the French government presented to the ambulance corps in recognition of its heroic services and which the Triangle Corporation has volunteered to exhibit as its contribution to the fund which is required for the maintenance of the corps, was held at the Hotel Majestic, New York City, on July 5.

Silent speeches of American statesmen will be shown in "Oratory," a release of the Paramount Pictographs.

First Aid to Theater Men

BY S. L. ROTHAPFEL

IT was a very great disappointment to me that I was unable to attend the sixth national convention of the Motion Picture Exhibitors' League of America in Chicago. I had planned to be present at all the sessions and was counting upon the pleasure of meeting my fellow-exhibitors, especially you with whom I have been corresponding, and having a chance to talk with you personally regarding some of your problems. I was in hopes I could help you who are just starting in the business to make your theaters as successful as my theater here in New York. I am very proud of my house. It is a remarkable success from every standpoint, in fact the most remarkable of any institution in the history of the industry. In spite of the fact of the torn up condition of our sidewalks and subway construction, in spite of the terrific heat and other handicaps, the Rialto in its three months' existence can show a greater profit than any other theater dedicated to motion pictures.

By the way, I understand that the general opinion at the convention was that I was unable to attend because of my health. I want to correct that error, for I am as husky as ever, but Mrs. Rothapfel was very ill and I did not feel that I could go out of the city until she was better.

47—I have always run my theater as a pink slip house and shown no pictures except under the "No children admitted" sign because I believed that I was furnishing the public what it wanted. The pictures I ran were not always of the kind from which children had to be excluded but I kept the sign out just the same because I thought it drew the crowds. I have always done a splendid business and run to full houses until lately and the last month or so the patronage has been falling off and my receipts have been cut decidedly. I do not believe this is due to the hot weather because it started before the warm months came, but believe that it is due to this campaign that is being waged for cleaner pictures. Some of the women's clubs in our town are doing me a lot of harm. They are writing articles for the papers condemning the theaters which run these pictures under the "No children admitted" sign, and condemning the people, especially the mothers, who attend these shows and so encourage the exhibitor in running them. And now they are talking of establishing a board of women censors to pass upon all pictures. Taken all around I guess I had better pull down my sign and start to show a different class of pictures. Do you think, however, that a theater can change its policy entirely in this way and not suffer by it? Don't you think that if I take a decisive step of this nature I will lose all the patronage I have and have difficulty in getting a big following again? In other words I would like to run a clean show and never use my pink slip sign again but am almost afraid to do it for fear I will be forced out of business.

I BELIEVE that the writer of this letter has voiced the sentiment of a number of exhibitors who started out on the policy of pink slips exclusively with the idea that this was what the public wanted, only to find that it was a false desire which they were creating and that the public has now been satiated with this class of play to such an extent that a countrywide campaign has been started to exhort the manufacturers and exhibitors to give only clean pictures. The craving for these undesirable pictures is an unnatural one and tends to a lowering of the standard of the motion picture business when the aim of every manufacturer and exhibitor should be to elevate it. I do not mean to say that every picture which is not good for a child to see is to be condemned, for this is not true. I am speaking of the class of pictures which it is undesirable for any person to see—the pictures which should never be produced.

Just as much can be done by the exhibitor in this campaign for better pictures as by the manufacturer, for the theater manager is the middleman between the producer and the consumer—he is the mouthpiece of the public—and if he stands out for better pictures to show to his patrons he will get better pictures.

I admire the exhibitor who has strength of character enough to come out and say he has made a mistake. He started with the wrong policy for his house—he admits his mistake and is ready to rectify it.

Do not be afraid to take this radical step of changing completely the policy of your house, for you may rest assured that it is a step upward—a step for the better—and I believe that you will be surprised at the ready response of the public to the right kind of pictures. You will soon find that you are catering to a better class of people and that the reputation of your house will constantly grow higher.

I know from my personal experience that an objectionable house can be cleaned out and started anew and made a success. Perhaps you have never heard of my own experience along this line. It may be that you are not aware that I started at the bottom of the business and worked up. My first venture into the moving picture business was a very much aggravated edition of your present difficulty. I undertook to clean out the back room of a saloon in a mining town—and you can imagine how disreputable this place had grown—and make out of it a wholesome moving picture theater showing only the better class of pictures. Perhaps you think the best way to handle this would have been to start with the rather objectionable films and then gradually have the pictures grow better and better and so educate the audience and bring them unconsciously up to the standard I wanted to attain. This was not my method, however. I decided that I was going to establish my standard from the first, I was going to force the right kind of pictures upon those people and make them like them. And I did. The first film which I showed the habitues of that mining town saloon was a flower festival in California, with masses of beautiful flowers and wonderful exterior scenes. I was sure that beautiful nature would appeal to their better and higher feelings as nothing else would—and I was right. It did appeal to them, they came to see the picture and they came the second time, and they enjoyed it.

The condition with which you have to cope is only a mild case of the same disease which I combated. If you are going to make this change make it radically. Do not try to change your policy by degrees but come out boldly with your new standard. The very fact that you make such a decided change will arouse the curiosity of the people. They will come to the theater just to see what you are going to do. Be very careful about the program you put on for the first month. Show them that you are honest in your conviction, that you do mean to keep on with the new style of program and I believe you will find that they

will come and gladly, and that many who have never been inside your house before will become regular patrons.

To carry out this plan of making a very arbitrary change it might be a good idea to close your house during the month of August and put a big sign across the front to the effect that it will be opened the first of September under a new policy, or you might make some quite startling statement which would mystify the people and cause discussion all through the month as to just what you were going to do, and so you would gain a large amount of free advertising. Then just before you open make a good deal of the fact that your theater is going to be run differently and use advertising freely, stating that you are changing your policy and why, and inviting the people to come and see what you are doing and let you know how they like it. Making a big thing of the change in this way and not just changing it quietly ought to help to get the crowd there out of curiosity, and then it is up to you to make it worth their while to come again and keep on coming.

Above all things do all in your power to check this board of censors composed of women which the town is contemplating, for they will make life miserable for you and every other exhibitor in the place. I would advise you to go to the authorities who are responsible for this movement and tell them that you will become your own censor, will take down your debarring sign, and see if they cannot be persuaded to reconsider this board of censors.

If you make this change of your own free will and not wait until you are forced to do so you will find that it will make a great deal of difference in the standing of you and your theater in the community.

48—Some of the exchanges send out ideas with their films telling the exhibitor of stunts to pull off in his theater to make the people come while you are showing their pictures. These stunts consist of fancy decorations, souvenirs and such things and they all cost money to carry out. Do you think that they pay well enough in the end to justify the extra expense and trouble to which the theater manager goes to carry them out? It seems to me that they entail a lot of trouble and make the manager a lot of unnecessary work.

ARE you lazy or only cynical? If it is a case of laziness and you simply have not had ambition enough to try one of these so-called "stunts" to see what they will bring, then I advise you to wake up and try them out instead of seeking the easiest path by simply asking me what I think about it. This is a question which it is almost impossible to answer without knowing the conditions, the locality of your theater and the class of people to whom you cater. In fact it is a question which I believe every man has to answer for himself, and the only way he can answer it is by carrying out one or two of these suggestions and so finding out whether they increase his patronage to such an extent that the box office receipts for the night make up for the time, labor and money spent. I will admit that for just one night shows anything extensive along this line does hardly seem worth the extra labor and expense, but if you show the same program for two nights or for a week then it is a different matter.

Also the time of year makes a difference. In the winter it is usually easy for all of us to keep our seats filled, but in the summer it is often a very difficult matter and I believe that a little extra effort on the part of the manager to make his show different, to plan some novelty for his patrons, will help in filling a house which would otherwise be very poor. As I said before this will really have to be answered by each individual manager, but some of these suggestions are very clever and at the same time simple. To test them fairly try the schemes two or three times, keep close account of how much time you give to prepare the "stunts," how much money you spend in carrying them out, try it on one of your dullest nights, and then after counting the box office receipts deduct the time and money spent and decide whether it pays.

In most cases anything which will stimulate the interest of the public is worth while, and anything which will pack our houses should be encouraged.

ATTRACTS CLERGY

Pathe's "Who's Guilty?" Series Brings Forth Sermons —Exhibitors Request Continuance of Moore-Nilsson Stories of Modern Life

Pathe's "Who's Guilty?" series has proved to be a strong drawing card and many exhibitors have written expressing their regret that there will be only fourteen episodes. The last one, "The Irony of Justice," will be released on August 7.

One interesting feature in connection with this Arrow made production is the attention which it has received from the pulpit. A number of clergymen have seen in it forceful lessons for good and have not hesitated to mention it in their sermons. Each story illustrates some modern evil and treats it in such a graphic manner that it is bound to provoke discussion. Sympathy for the victims of circumstance is the underlying text of each drama, the story of which in each instance is logical, well worked up and with plenty of punch. With a number of other ministers in his city, Rev. Dr. D. J. Bradley of the Highland church, Cleveland, Ohio, who recently delivered a sermon based on Pathe's series success, "Who's Guilty?" in which he advised every member of his congregation to see the Arrow Film Corporation's production, has written a strong letter to the Pathe exchange with regard to its Masterplot in Fourteen Chapters, "The Grip of Evil." He says, "Without the slightest qualification my answer to the question, 'Is humanity in the grip of evil?' is 'No.'"

Anna Nilsson and Tom Moore are adding to laurels already acquired by their work in this series. Their roles in each episode have been of a kind to severely tax the emotional resources of any artist, but their interpretations have left little to be desired.

Sir Herbert Tree at Triangle

Sir Herbert Tree, the noted English actor-producer, who will appear soon in a Triangle-Fine Arts production, with Director Chet Withey, is now going over several stories to select one that will be suitable.

With a number of theatrical notables, Sir Herbert escorted Mme. Pavlowa to the Salt Lake depot yesterday and bade her farewell on her departure for a vacation in Yellowstone Park.

"Black Friday" is the title of a five-reel feature production being made by Universal Director Lloyd Carleton, featuring Dorothy Davenport and Emory Johnson, supported by such well known players as Gretchen Lederer, Virginia Southern and Richard Morris.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Putting the "Punch" in Pictures

BY WILL M. RITCHEY

Author of Pathe's "Who Pays?" Series

THERE is no short-cut to success in writing for the films; and, of course, to tell in a few hundred words how to write a salable script is impossible. But there are certain essentials which everyone must master. In the first place, "scenario" and "script" are much confused and abused words. Strictly speaking, a scenario is the outline or synopsis of the plot of the play; a script is the completed work for studio use, should include synopsis of the plot, list of characters, detail of the action in each scene, some plot or list of scenes and some studios even desire property lists. The last, however, usually is not for an amateur to essay, as he is not at the studio and cannot know the limitations there.

As a foundation there must be a plot. This does not mean merely an episode or adventure. In a plot many adventures may be experienced by the characters, but there should be only one major plot. Each adventure—each episode in the life of the character—should have some definite bearing on the plot; all other episodes, no matter how much of interest, have no place in the story.

The plot must embrace a struggle—conflict. This may be physical or wholly mental. It is the conflict or two or more characters, each striving for something, which makes the story vital. This is true whether in comedy or drama.

The action should progress logically to the climax. The climax is the point at which the conflict is at its crucial moment, to swing one way or the other. With the conflict decided, there remains but the denouement, and usually the quicker this can be shown, the more smoothly will the picture end.

Why Not Give the Author Credit?

WE are always glad to receive letters from our readers on any subjects in which they may be interested, and to open our columns to them for the expression of their opinions.

George C. Shafer of San Diego, California, has sent us some very interesting reasons why he believes the film companies do not get the best work of the author. We have published a number of letters from the heads of the film companies and the scenario editors telling what they believe is the trouble with the photoplays which they receive. It is about time the writer came back and expressed his ideas from his side of the subject. His views on the matter probably are very different from those of the producer and we would like to know what they are.

Mr. Shafer writes:

I read MOTOGRAPHY and other journals, and if I dare I think I can give some reasons why the art of photoplay writing is dying out for lack of good vital scenarios.

First—And main reason is that the companies who buy them do not like to (mainly will not) take any dictation from the author as to how they should put their ideas on the screen.

Second—When buying they offer an unreasonable price to an unknown author for probably two months work.

Third—They will pay nearly any price to an actor—thereby robbing the author of his due honor—and seem not to understand that most actors are made through the author's writings—bold as this assertion may be.

Fourth—but not last—there are a great many (not designating who) that want to take all the credit and honor for pictures when the same should go to the author of the scenario.

Fifth—These suggestions are looked upon in the same light as most suggestions of an unknown writer are—probably considered fresh or smart on his part. You can see my reasons whether you think it is so or not. The proof is in the pudding taste.

I speak in reference to the scenarios accepted from writers not on the staff. Why is a director's name so conspicous when he is only following out the ideas of the authors? And not one poster in a hundred ever has the author's name on same. If the author had a little more publicity he might take a little more interest in writing.

Are All Pictures Trite and Padded?

A READER who is neither a writer nor a "fan" expresses most forcibly her objections to many things which the directors put into the pictures presented to the public. Whether she is just or unjust in her criticisms is a question for the readers to decide for themselves, and we would like to have some answers to this letter, showing whether and why you agree or disagree with the writer.

There are several things which disappoint me very much in pictures. First of all there are trite, worn out situations "rehabilitated" with new names and new characters—lack of originality in theme I think you would call it. Then there is the highly and utterly improbable that we have to "swallow." Many times, too, a skip, hop and a jump over situations that really need explanation.

Another thing that makes me feel like walking out of whatever theater I happen to attend is this—scene is supposed to show the receiving of a letter; for this it seems absolutely necessary in one and every picture to show first the letter being written; second the posting of same; third the postman bringing it; fourth the butler putting it on a tray; fifth the walking into the room through numerous rooms, corridors and halls until he finally reaches the room wherein sits the financier to whom it is addressed; sixth, handing of letter tray to said man; seventh, man picks up letter, reads address, looks with varied emotions into the camera; eighth, picks up paper cutter, scans letter—and Oh, you know all the unnecessary bunk! Detail, unnecessary, tiresome and boring.

Then it seems absolutely necessary in one and every picture to show a bedroom scene in which some woman in very lovely negligee reclines in a beautiful bed, et cetera, or else substitute one sweet or two sweet children in a small bed, etc.

Then, directors seem to think that everyone in this world, regardless of station, rank or personality, will express the same kind of emotion in the same way. It's all so cut and dried, the effect—you just seem to know what to expect.

Why, the other afternoon we saw Walker Whitesides in "The Typhoon," and I never was so sorry in all my life! I hate to think of him in such a picture! It would seem that

the legitimate stars don't understand the tricks of the movie stage. Saw Cyril Maude and was equally dissappointed.

Patience—A Thirteenth Essential

By Mrs. S. Brownstein.

THE following interesting letter received from one of our readers may be a help to the photoplay-wright who believes it is too much work to put his scenario into the best shape possible and just sends it out "any old way," also to the one who is looking for the quick road to success and being disappointed in his search.

Patience is such an important factor in writing and in the correct construction of the photoplay that I should define it as a thirteenth essential. It is by no means a new discovery. Patience, purpose and hard work have been the direct factors of successful achievement since creation. We know of it, instructors warn us, editorials in publications clamor it, and yet beginners will not, or cannot, appreciate its importance and do not apply it to their work. Many contend it is because of the haste for the "submitted at the usual rates." I don't think so. Of course there are, I suppose, some young Jills who need party dresses badly—some youthful aspiring Christy Matthewsons who want baseball outfits and don't know where they are coming from, and some who think film companies are benevolent institutions, who forth send checks readily, but I haven't these writers in mind.

I believe it is rather ungoverned zealousness, eagerness to feed starved ambition with a little material satisfaction—to shine. And well that it is so, for the writer who hasn't will remain foot-sore on the roadside.

But while desire to shine is conducive to success it can only be attained by hard efficient polishing, and the polish for literary lustre is composed of knowledge, practice and patience. Patience is an essential to healthy writing, if ignored or abused our work becomes sickened. It should be adhered to right in the start for it is easy to acquire the habit of railroading our imaginations on a through route without stopping to take on patience and visualization.

But right here I want to make myself understood—or rather not misunderstood. I do not mean that waiting, dilly dallying fluctuating which stimulates an "I don't dare" feeling, incapability, lack of self-confidence. This is more injurious than impatience. We should write slowly, stop to visualize continually, measure by all the rules, examine and re-examine and finish with a staunch assurance that ours is as good or better than others.

I once wrote a four-reel subject in eight hours. Yes, I was its proud creator all in a one all night session. Luckily it never ventured from its domain of birth—two days later it charred for its inflection, and as I stood by watching the ashes go up the stove pipe I thought I heard a faint echo from a distant stifled warning—patience, patience. I learned a valuable lesson.

It wasn't a bad idea, and had a little literary merit, but I couldn't find what it was that I wanted to tell, it was a story that traveled pell mell without a motive.

Patience is prolific of visualization, and what photoplay can be written with an interesting, telling finished effect without visualization. From my own experience I cannot over-estimate its value. Its remuneration is success.

Ince Offers $1,000 for an Idea

Thomas H. Ince, producer of "Civilization," wants some more big stories representative of teeming, toiling America. He therefore announces a prize contest by arrangement with the *Photoplay Magazine* to remain open until midnight of December 31, 1916. Scenarios must be suitable for five-reel pictures and must deal with representative American expression.

The first prize will be $1,000, second prize $500, third prize $300, fourth prize $200. Other scenarios not winning prizes, but suitable for Mr. Ince's purpose, will be purchased at regular prices.

In speaking of the type of photoplays he is particularly anxious to have submitted, Mr. Ince says:

I want five-reel plays representative of American life in any of its complex phases.

I don't want political arguments or propaganda of any sort.

I don't want dramas embroiling religious sects or political parties.

I don't want any treatment of sex which will offend.

My idea of a play is not sheer tragedy nor unrelieved comedy, but a serious story of real life—a story lightened here and there with laughter, brimful of the suspense of actual existence.

Coming down to individuals I particularly want big, virile stories for William S. Hart; society or light comedy dramas for Bessie Barriscale; big dramas demanding strong characterization suitable for an actor of Frank Keenan's type; romantic plays (not costume drama) suitable for William Desmond, and strongly sympathetic plays—of the same generic type as "The Coward," for Charles Ray.

All manuscripts should be mailed to Ince Scenario Contest Editor, *Photoplay Magazine,* 350 North Clark street, Chicago, Ill. No manuscripts will be considered which are not typewritten and on one side of the paper only. Everyone is eligible for the contest except persons in any way associated with Thomas H. Ince's enterprises or with *Photoplay Magazine.*

What Mr. Blache Wants

Since Herbert Blache's thousand dollar scenario offer was published, inquiries have been pouring into the Greater Blache Studios at Fort Lee, N. J., asking exactly what kind of five-reel dramatic scripts were wanted and the stars to be "fitted." Mr. Blache asks Motography to answer the questions, and states:

I have no special requirements or restrictions to lay down. I am looking for *good ideas,* no matter in what form presented. Just a synopsis may be submitted. I will find stars to "fit" the plays I accept. I know this is reversing the usual process, but the play's the thing in my mind, and then the star.

Del Ruth Desires Multiple-Reelers

I wish to advise that, after having vainly searched for nearly three years for an acceptable story submitted by an outside writer, Keystone has decided that it will be a saving of time and effort to stop considering material submitted by other than our own staff of writers.

Owing to our peculiar needs, it seems practically impossible to successfully prepare Keystone stories, unless one is in close personal touch with our methods. For this reason I feel that it is hardly worth while to send us any more material.

In behalf of the Mabel Normand Feature Film Company I wish to announce that a special reader has been appointed under my supervision to care for all multi-reel comedy dramas, with strong girl leads, that might prove befitting to Miss Normand.

Columbia-Lasky Prize Awarded

When the first class in photoplay writing was started at Columbia University last winter under the tutelage of Professor V. O. Freeburg, the Jesse L. Lasky Company offered a prize for the best scenario submitted to them by a member of this class. William C. de Mille, himself a Columbia alumnus, personally read all the scripts submitted and decided in favor of a story of colonial witchcraft entitled "Humility O'Hedford," written by Dr. R. Ralston Reed, a physician of Morristown, N. J. It is probable that the Lasky Company will make this photoplay contest an annual feature of the photodrama class of Columbia.

"Annie Laurie" has been produced in England by the Hepworths Company.

Southwest Gets "Fall of a Nation"

LIVE EXHIBITORS CINCH SPECTACLE FOR LOCAL HOUSES

EXHIBITORS have been making a scramble for "The Fall of a Nation" rights since its local release date, July 2. Many of the important states are already gone.

W. K. Sheppard, an exhibitor who has had great success operating houses at Laredo and Brownsville,



Three of the interesting personages in Dixon's new spectacle, "The Fall of a Nation" — Baby Beulah Burns, Arthur Shirley, American leader, and Percy Standing, the modern Benedict Arnold.

Texas, walked into the National Drama Corporation office on July 12 and planked down a big certified check for "The Fall of a Nation" rights of Texas, Oklahoma and Arkansas.

"I think that the Dixon-Herbert spectacle will prove more popular with the people down our way than any other current offering. They want the big battle scenes, are deeply interested in the soldier life on the border, moreover they enjoyed so keenly the previous Dixon dramatic stories like 'The Clansman,' 'The Sins of the Father,' 'The Leopard's Spots' and 'The Birth of a Nation,' that the coming of a new patriotic spectacle by the same author will be a decidedly sensational event." Ed. Giroux deposited the check to general account, whilst W. K. Sheppard and Thomas Dixon signed the contract. It was one of the quickest sale transactions in the history of film marketing.

Mr. Sheppard is the hustling type of Southern Alleghany folk that have made good in Texas. Born in Parkersburg, W. Va., where his family are prominent in commercial affairs, he went to the Lone Star State seven years ago. He operated successfully a small motion picture house in Laredo, later became proprietor of a large and modern theater in Brownsville which he equipped with the latest conveniences and made extremely popular. An inkling of the possibilities of big films was afforded to Mr. Sheppard when he had a $1,000 advance sale for "The Birth of a Nation." In fact, he has done capacity business for almost everything of importance that has come his way. He sold out his southern Texas theater interests last March.

The first step in Mr. Sheppard's Southwest campaign will be the establishment of a film exchange in Dallas, Texas. It will be in operation by the first of August. One of the most prominent exchange men of the south will be in charge, and this head office will be plentifully supplied with prints and with every kind of publicity, musical scores, etc. Elaborate runs of "The Fall of a Nation" are planned in Dallas, Little Rock, Oklahoma City, Fort Worth, Houston, Galveston and San Antonio, after which the spectacle will be shown in the smaller towns. As a graceful compliment to the militiamen and regulars now encamped along the Mexican border, the management intends to give early showing of the picture in several of the important border posts and camps. Several hundred of the guardsmen who are protecting Texas against Mexican bandit attack did motion picture duty last winter in the mimic war scenes staged for "The Fall of a Nation."

A wise contractor in his day and generation is F. E. Backer of the Englewood Theater, Englewood, New Jersey, who bought the New Jersey State rights of the film the same morning that Sheppard secured the Southwest. Mr. Backer will take advantage of the crowded August season at the beaches by showing the picture in Atlantic City, Cape May, Asbury Park, Long Branch and other centers. He is also rapidly arranging autumn bookings throughout the principal cities of the State. A third State Rights buyer at the National Drama offices last week was R. R. Roberts, who had previously been identified with the purchase of many big features and who acquired the Dixon-Herbert offering for West Virginia. Besides the above transactions, several other important deals for territory have been practically completed and due announcement of them will be made.

Monday, July 24, is the release date of the picture in New England and Greater New York. W. M. Powers left the city July 17 to wait on the New England trade, many of whom have wired their intention to make early bookings. The offices of the National Drama Corporation at 1465 and 1485 Broadway were crowded all last week with New York and Yankee exhibitors arranging for dates. The corporation is booking this territory direct, and there is a lively scramble to secure first runs.

Frank Daniels, Vitagraph's famous comedian, is now being directed by Arthur Ellery, who produced many Thanhouser plays during the past three years.

Ty Cobb will probably be featured in films this fall by the Sunbeam Corporation of Cleveland.



The explosion of a shell in "The Fall of a Nation."

International Holds Meeting

International Film held a convention of its own during the national meet of the League. The Sherman House was made International headquarters and ten of the managers of exchanges in important cities attended. The purpose of the get-together was to form as definite an opinion as possible in regard to the pictures demanded just now by the motion picture goers of the different parts of the country. International will use the data and impressions of its various exchange managers in forming its production program for the future.

Among those who attended the conference were the following: J. K. Burger, assistant general manager of the company; Joseph Engel, New York branch manager; J. F. Bowman, Chicago branch manager. The exchanges at Boston, St. Louis, Los Angeles, Washington, Atlanta and Pittsburgh were also represented by their managers.

In Honor of Sam Trigger

The executive committee of the sixth natural Exposition and Convention, out of its great respect for Samuel H. Trigger, tendered that gentleman a dinner at the Illinois Athletic Club Tuesday evening, July 18.

All of the members of the executive committee were present with a few other guests and some representatives of the press.

Mr. Trigger is usually the first Motion Picture Exhibitors' League delegate to put in an appearance at a convention, and he is, without exception, the one delegate who stays on to the finish. His popularity in Chicago is quite as large as it is in New York City, and while we are never sure regarding what the future holds for us, health permitting, Mr. Trigger will be in Chicago at the next annual convention.

Deitrich International Press Man

The International Film Service, Inc., has appointed Theodore C. Deitrich publicity and promotion representative. Mr. Deitrich has long been connected with the editorial department of the New York *American*.

The International Film Service, Inc., has grown so rapidly that in order to find room, two entire floors, the eighth and sixteenth, of the new building at 729 Seventh avenue, corner of Forty-ninth street, New York, have been engaged and elaborately fitted up.

The International has three great films in rehearsal, two of which are serials that promise to be more elaborate and startling than any heretofore produced. Details concerning them will be announced shortly.

During recent repairs and enlargement of the positive developing room at the Vitagraph laboratory, the work of this department was done in the negative developing room, which was used at night. This feat was managed without confusion, although just now an unusual amount of work is thrown upon the laboratory owing to the large number of large productions under way.

Brenon Forms Independent Company

WILL USE ONLY WOMEN STARS IN HIS PRODUCTIONS

HERBERT BRENON, whose unusual talent and power as a director has been demonstrated in his productions for the William Fox Company, with whom he has been connected, has announced that he will start a producing company of his own. Although Mr. Brenon has not all his plans perfected as yet, he states that within a short time he will have several interesting announcements to make regarding his new productions.

As would naturally be expected from Mr. Brenon, he has several original ideas as to the way in which he will produce and distribute his films. His photoplays will all be released on the state rights basis, as he believes this is the only satisfactory method. He will have his own studio and in the business end will be associated with a prominent exchange man and an exhibitor.

Mr. Brenon states emphatically that every picture which goes out from his studio will be his own work. This does not mean that he will supervise the work which is done by some assistant director, but that he will personally direct every picture himself.



Herbert Brenon.

Another innovation in this new company will be the lack of masculine stars. Mr. Brenon from his long experience in the work has come to the conclusion that the public wants women stars and he is going to fill this desire.

Also he believes that as a general rule most women, especially if they have worked on the legitimate stage, are more easily moulded to the screen than are the men, and are less temperamental. He plans to make all his productions features of about six or seven reels, depending upon the merit of the subject.

It has not been announced as yet what the first subject will be, but work will begin immediately and the first release of the new company will probably be made about the middle of September.

In March work will be begun on a production featuring Mary Garden, but it has not been decided just what form this play will take.

The productions of this new company promise a variety of stars as well as subjects, as Mr. Brenon will use no one star for more than one picture a year. By this method he plans to insure the exhibitors obtaining rights to his pictures before the film becomes old through subsequent releases of other companies in which the same stars are featured.

Mutual Advocates All Star Policy

PRESIDENT FREULER PLANS FOR WESTERN OFFICES

"A MILLION dollars for another Chaplin," was the reply of John R. Freuler, president of the Mutual Film Corporation, to the recent utterance of the motion picture magnates who seek to depreciate the position of importance occupied by the stars in the photoplay industry.

Mr. Freuler claims that back of the expressions of the men who charge that the exploitation of stars is a detriment to the film drama you will find a false hope of the reduction of production costs and a hopeless attempt to foster a market for a photodrama product of mediocre quality.

To attain stardom for an actor is simply to gain the public's stamp of approval. The actor who serves and pleases the public best is the greatest star. The permanence of the position of the star in the photodrama is assured. Dramatic art cannot be divorced from personality. The making of Chaplins and Pickfords and Mary Miles Minters is not the matter of a film man's whim or desire and it is beyond his control. Stars are made by the artist and the public, and no one can successfully come between them.



It will not be the women alone who are interested in the American sport fashions shown in the Mutual Weekly. Above is exhibit A to prove the fact.

Within a period of a few weeks the Mutual Film Corporation, in pursuance of its all-star policy, has announced a most remarkable collection of series of star productions, featuring Mary Miles Minter, Helen Holmes, William Russell, Audrey Munson, Florence Turner, Richard Bennett, Clarence Kolb and Max Dill.

Mr. Freuler says he is proud to point to such productions as "Whispering Smith" and "Medicine Bend," the products of the Signal studios and the craftsmanship of Director J. P. McGowan and Miss Helen Holmes; or the picture entitled "Purity" coming from the American studio, directed by Rea Berger and featuring Miss Audrey Munson, the artist's model; or such productions as "Soulmates," featuring William Russell, from the pen of Edward A. Kaufman; or the Mutual-Chaplin comedies. In the Florence Turner pictures produced by Larry Trimble I am happy to be able to point to "The Welsh Singer" as a Mutual product.

Exhibitors are looking with expectancy toward the announcement of the release date of the first of the Mary Miles Minter features, "Youth's Endearing Charm," now nearly ready to leave the American's studios, and the second of the series entitled "Dulcie's Adventure," the first of the productions featuring her directed by James Kirkwood.

The titles of the latest Kolb and Dill comedies suggest some lively, quick-step amusement. Here they are: "A Million for Mary," "The Three Pals"—imagine Kolb and Dill in fire-eating wild west roles—"The Bluff," "A Reck o' Pickles," and "Beloved Rogues." Mr. Freuler while in Chicago to attend the exposition took up the matter of a location for the western executive offices which he proposes to establish here for the service of the Mutual's increasing business in the middle west.

With L. N. Burrud, chief cameraman, already on the border waiting word to proceed to Gen. Pershing's headquarters, and the various mobilization camps of importance thoroughly "covered," Mutual Weekly is prepared for eventualities.

Chaplin says right out in public that he couldn't be hired to drive an auto.

The reason he gives is that on his first attempt as a chauffeur he nearly ended his salary-drawing days. He allowed he could drive a car as well as anybody without taking any lessons.

He encountered no difficulty in making it start but when it came to stopping the thing that was something else again and after a mad dash through the main streets of Los Angeles he came to an abrupt stop against the side of a building, smashing the car and narrowly escaping serious injury.

Now he lets his chauffeur do the driving while he sits back and takes things easy.

Rarely does a person taken from real life as a character in a novel have the opportunity of seeing himself as the author pictured him. Such an experience, however, befell W. L. Park, vice-president of the Illinois Central railroad, when he was a guest at a private showing of the Helen Holmes Mutual Star Productions, "Whispering Smith" and "Medicine Bend."

Ministers Interested in "Whose Guilty?"

Manager Johnson of Pathe's Cleveland office has gotten the ministers in his territory interested in "The Grip of Evil." He sends in three letters from John I. Wean, Pastor of the Lakewood Methodist Episcopal Church, Lakewood, Ohio, another from Dwight J. Bradley, the Highland Church, Cleveland, Ohio, who recently delivered a sermon on "Who's Guilty?" and another from Dan F. Bradley, Pilgrim Church, Cleveland, Ohio. Each of these letters show deep interest on the part of the writer in the Pathe series.

Bessie Barriscale, whose most recent appearance on the Triangle program was made in "The Sorrows of Love," soon will be offered as star by Thomas H. Ince in a compelling drama of sacrifice entitled "The Payment." This is a story from that seemingly exhaustless fount of literary gems, C. Gardner Sullivan. and is declared to be among his strongest works.

SPECTACLE FILMED TO MUSIC

"A Daughter of the Gods," New Fox Fantasie, Contains Big "Mechanical God" Which Belches Fire and Brimstone

The songsmiths of America and the popular music-publishing foundries in which are produced the contemporary melodies and jargon-music of the day contributed their bits to the making of the William Fox $1,000,000 Kellermann picture, "A Daughter of the Gods."

William Fox, owner of this great film spectacle, knows the value of music and applies it to the work of production.

Just as the cigar-makers of Key West and Tampa work to the strains of music, or while some hired reader drones his way through a story, just so did Mr. Fox utilize music for much the same purpose.

He had close to 20,000 persons on his hands. The semi-tropical sun was hot and disheartening. Spirits often sagged low under the blazing tropical sun.

So music was the solution of his problem. While you might have thought, had you been close enough to hear them, that "Tipperary" or other later airs were being sung as written, this was not the case—not by a long shot. All of the songs were re-built to make them especially suitable and personal for the occasion, whatever that happened to be.



Annette Kellermann, celebrated amphibious girl featured in "A Daughter of the Gods."

This picture was, all told, eleven months in the making. All of the work was done in or near Kingston, Jamaica, where the waters are opaline and the skies are every color from burnished gold and champagne color to the most regal purples.

In "A Daughter of the Gods," the William Fox $1,000,000 picture starring Annette Kellermann, there is a scene of remarkable ingenuity. A Sultan and his wives, his large and picturesue retinue, are witnessing dances in the harem. Suddenly the grotesque idol becomes animated and begins to open its mouth, exposing huge fangs. Out of its mouth come showers of sparks and breaths of flame. This fire falls over the entire city. Thousands of the population rush pell mell through this deluge of fire, until the good fairy of the story comes to the aid of Miss Kellermann and quenches the flames with a torrential downpour of rain.

There has been a great deal of exaggeration in the past in motion picture and dramatic enterprises. Men have been accustomed to saying that this or that show or picture "cost $200,000," or more or less, with little regard for truth. A year ago William Fox checked off on his fingers the five biggest film features made since the invention of motion pictures. Millions of persons have seen the pictures he listed. He then checked off mentally what he recalled to have been the big dramatic episodes, thrills or moments in those five pictures. He next jotted down what he knew on good authority to have been the actual cost of the five pictures and when he had finished doing this he said:

"I will now produce a picture that will excel the biggest moments in all five of these pictures combined. I will make a picture so gigantic that not in the next ten years will there be a man who will dare to expend so vast an amount of money on a single picture." And "A Daughter of the Gods" is the result.

ANOTHER INCE PRODUCTION

A Greater Play Than "Civilization" Is Promised for Next Year—Thomas Ince Writes Words for Peace Song

What will the year 1917 bring to the screen from the master mind of Inceville and what is the next theme that is destined to inspire the man who produced "Civilization"? This is the question that a MOTOGRAPHY reporter put to Robert Grau, one of Mr. Ince's closest confidants and manager of his international campaign for promoting "Civilization."

"That there will be another feature film spectacle emanating from the brain of Thomas H. Ince for 1917," said Mr. Grau, "is no longer a mere prophecy but a fact. But it is doubtful if I can give you any more information than that in advance of its production. Nevertheless, it is no secret that Mr. Ince not only has decided on the subject of his next offering but that he has already determined that the production which will succeed 'Civilization' will require a full year of preparation and the most he will say now is that it is not a play, and surely not an adaptation of one for the screen."

Although Cuba and the West Indies were included in the lump sum proposition which would have disposed of the South American rights for "Civilization," Thomas H. Ince has just received a cablegram from the directors of the new opera house in Havana announcing that a representative has sailed for the purpose of negotiating a separate sale for Cuba.

Billie Burke Booth at Exposition

One of the spots that was always surrounded at the big motion picture exposition at the Coliseum in Chicago last week was the George Kleine booth, where was exhibited a whole wall full of portraits of Billie Burke, star of "Gloria's Romance."

Incidentally, these pictures of Billie were no chromos, like so many that ordinarily make their appearance at motion picture conventions, but real hand-painted Sarony photographs.

The back wall of the George Kleine booth at the Coliseum was formed of a 7x8 foot frame, containing one extremely large Sarony portrait of Billie in the center, surrounded by four other photographs of the "Gloria's Romance" star, each 22x28 inches in size. At other points in the booth were displayed two hand-colored pictures of Billie, 22x28 inches in size and each framed separately, while at still another vantage point the largest of all portraits of Miss Burke were visible. The arrangement of the booth was carried out under the direction of Merle E. Smith, general manager of George Kleine film exchanges.

John Steppling, well known director and actor, has joined the Universal City forces.

Thanhouser Joins Pathe

WILL PRODUCE TWO GOLD ROOSTERS A MONTH ON GREATER PATHE PROGRAM

THANHOUSER has now joined hands with Pathe. Arrangements have been made for the release on the Pathe program of two five-reel Thanhouser features a month. These will sail under the flag of Pathe's Gold Rooster plays. The first will be launched in August.

The contract was signed on July 12, by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Edwin Thanhouser, president of the Thanhouser Film Corporation.

"I take great pleasure in announcing an alliance with Pathe," Mr. Thanhouser said to an interviewer in his home in New Rochelle. "Our decision was based on a careful investigation of the motion picture field. One of the most important factors that led to our conclusion to release through Pathe, was the fact that Mr. Berst is now general manager of that company.

"I consider Mr. Berst one of the most important factors in the motion picture industry today. Through his long years of association with exhibitors and manufacturers, he has a deep insight into all of the details of the motion picture business.

"I am familiar with his plans for the expansion of Pathe's activities in America and I am glad that we have been able to make arrangements to release our output through a concern with such an enviable reputation."

It is known that another important factor in Mr. Thanhouser's decision was the Pathe accounting system. The accounting system makes impossible much of the waste and inefficiency so common in many companies.

It is known that Mr. Thanhouser was also influenced by the fact that every exhibitor in the United States is visited at least once a month by a salesman from one of the thirty Pathe exchanges.

"It is because of all these things that Pathe has been able to build up one of the most successful organizations in the industry," Mr. Thanhouser said. "Pathe knows how to market high class features as well as serials and I know that the class of pictures we will bring to their program will assure even greater success.

"With our splendid facilities in our New Rochelle and Jacksonville studios, we could turn out eight features a month. Instead we will concentrate on two productions every month. Three of these features have already been made. We have under contract excellent stars, authors and directors."

Mr. Berst was equally enthusiastic about having gained the Thanhouser product for the Pathe program. Mr. Berst made the following statement:

"Thanhouser pictures have been known and admired by exhibitors and public alike for years. The Thanhouser Film Corporation achieved success in the early days of the industry. Each year it has made its success still greater. The Thanhouser people know the picture business from the ground up. The first features they have made for release through Pathe are excellent. Mr. Thanhouser and his associates are broad minded and able men with whom it is a pleasure to be associated in a business way."

Our combination with Thanhouser gives us more productions for the Greater Pathe Program. With Arrow, Astra, Balboa, Blache and Thanhouser—with contracts for picture rights to the stage successes of Al. H. Woods and Henry W. Savage, and with a staff which includes some of America's best playwrights, we guarantee future releases up to the standard of 'At Bay,' 'Via Wireless,' 'Madame X,' 'The Woman's Law' and 'New York,' which rank among the greatest features ever produced. Pathe feature releases compare with Pathe Serials and Pathe News, which all admit are in a class by themselves."

Negotiations looking toward the alliance between Thanhouser and Pathe were begun some time ago between Mr. Berst and Mr. Shallenberger, president of the Arrow Film Corporation which releases its features and "Who's Guilty?" series through Pathe. Mr. Shallenberger is the largest individual stockholder in the Thanhouser Film Corporation.

With preliminary negotiations opened between Mr. Berst and Mr. Shallenberger, the matter was placed before the executive committee of the Thanhouser Film Corporation consisting of Mr. Livingston, chairman, Mr. Thanhouser, and Mr. Shallenberger. At Mr. Shallenberger's suggestion, it was decided that Mr. Thanhouser should conduct the negotiations with Mr. Berst and the highly satisfactory agreements that have now been entered into by the two companies are splendid tributes to the business ability of these two men.

The first two chapters of the "Grip of Evil," and a Gold Rooster play featuring Lina Cavalieri and Lucien Muratore are the most important features of Pathe's varied program for the last of July.

Films Show Grocerymen Their Faults

Showing grocers how to make a success of their business is one of the latest feats which the film has been called upon to perform. About three hundred grocerymen gathered in the assembly room of the Bourse to watch a feature film "Troubles of a Storekeeper, and How to Regulate Them," with an explanatory talk by Frank W. Atkin of the National Cash Register Company of Dayton, Ohio.

The film started with a picturization of the untidy grocery store of the unsuccessful merchant and depicted all the mistakes that result from lax business methods. The old-time "pencil record" system was shown, no check being kept on incoming and outgoing money, bills were sent to customers who had already settled their account, etc., until finally the groceryman reached a point where his bank refused him further advances and his wholesaler refused him further credit. Then along came a salesman of the National Cash Register Company, sold him a 1916 model and all his financial and systematizing difficulties were at an end.

"A Jealous Guy," a one-part Vitagraph, is a speedy comedy of the slapstick type in which Hughie Mack, Vitagraph's heavyweight comedian, who has the leading role, certainly earns his money. He is knocked about and bruised up unmercifully and succeeds in keeping his audience in constant and continuous merriment. Lawrence Semon, in directing the picture, made capital of every comical situation. Interiors are entirely acceptable (until Hughie and his supporting wreckers get busy, but after they have finished very little remains intact).

Exhibitors Danced

Exhibitors and manufacturers held high carnival on the evening of Thursday, July 13, as guests of the Universal Company at a ball in the Hotel Sherman, convention headquarters. The ball was the principal social event of the convention and was also attended by many stars and producing magnates.

The grand march was led by Carl Laemmle, president of Universal, and Clara Kimball Young.

Other cinema celebrities present were: Edna Mayo, Essanay; Rose Tapley, Vitagraph; Mary McLaren, of the Universal Company, and Miss Dolores Cassinelli, of the Emerald Film Company.

Among well-known executives who took part in the festivities were P. A. Powers, treasurer of the Universal Company; George Brandt, general manager; Harry Heichenbach, publicity manager of the World Film Corporation, and Louis Selznick, head of the Clara Kimball Young Film Corporation.

Delegates' Film

MOTOGRAPHY is authorized by V. R. Day of the Essanay Film Manufacturing Company, to announce to those exhibitors who visited the Essanay plant Tuesday, July 11, that the film made at that time is now ready for delivery. Exhibitors caring to purchase the film outright may have it by sending $10 to V. R. Day, 521 First National Bank Building, Chicago, Illinois. There are 260 feet in the negative.

Albert E. Smith, president of the Vitagraph company, narrowly escaped death by lightning a short time ago when a bolt struck his house and shattered the fireplace near where Mr. Smith was standing.

Fifteen hundred feet of film were recently taken at a house party given by Frank A. Seiberling, president of the Goodyear Tire and Rubber Company, at his estate near Akron, Ohio.

Fox Directors Clever Imitators

LITTLE VIOLET DE BACCARI TO APPEAR IN FOX PICTURES

WITH Mme. Sembrich as a godmother, and Enrico Caruso and Antonio Scotti as intimate friends, little Violet de Baccari's ambition to eventually become a great prima donna bids fair to be accomplished. At present this eleven-year-old Italian actress is working with the William Fox Company. The "child with the golden curls," as she is most often described, made her film premiere in the Fox picture, "Under Two Flags," ready for release on July 31. Previous to this she acted on the legitimate stage, among other roles having played the lead in "The Littlest Rebel."

Little Jane and Katherine Lee of the Fox studios did not realize how very important they were to the film company until the edict of the vigilantes that if they left New York they could not return brought them to a realization that four different film productions would be stopped if they did not appear at the studios each morning. On account of the infantile paralysis plague all children leaving New York are not allowed to return, therefore the Lee family have taken a cottage in New Jersey so that "the kids" may continue with their work.



George Walsh and Anna Luther in an unusually interesting scene, taken from Fox's "The Beast," which is on the verge of the country's screens.

When the public views the wonderful scenic effects on the screen they have no realization of the amount of work and ingenuity exerted by the director in producing them. Director James Vincent of the Fox Company desired to show the luminous effects of a powerful light flashing across the waves from a lighthouse. He tried to take the regular light at night but this was a failure; next he devised a scheme of canvas and mirrors to throw the light on the water and along came a stiff northeaster and blew the canvas apart. Finally he evolved the daylight method by discovering that a simple motion of diaphragm of the camera regulated the amount of light in such a manner that the desired effect could be obtained.

Five thousand people watched the making of a film in Long Island City when the Fox Company dynamited the historic old Thomas homestead which has stood for nearly a hundred years, to furnish a scene in Virginia Pearson's latest picture. In the days of the old-fashioned race track of fifty years ago the Thomas homestead was the mecca for the society people of Long Island.

George Walsh has proved his versatility in the new Fox production, "The Beast." After a desperate hand to hand struggle he lifts his opponent bodily and hurls him through a window two feet above his head; next he rides for miles over a rocky road holding Anna Luther with one hand and guiding the horse with the other; then he plunges into a stream up to his neck in the water carrying the unconscious form of Miss Luther; and ends up by nonchalantly rolling a cigarette with his left hand.

In Theda Bara's latest picture, "Under Two Flags," Director J. Gordon Edwards has produced a most wonderful sandstorm staged on the plains of Long Island, and produced by an aeroplane propeller, hundreds of pounds of powdered cork, bran and flour, and a miniature chute, and he defies the public to compare it with a regular Sahara sandstorm.

V-L-S-E Starts Efficiency Campaign

LUBIN TO FILM REX BEACH'S NOVEL "THE BARRIER"

"WHAT would you do if you owned the V-L-S-E?" is the title of an article written by E. Lanning Masters, advertising and publicity director of the Big Four, in the house organ, *The Big Four Family.*

This is the first step in a general campaign for efficiency in which all employes have joined hands for the general betterment of the company in both service and results.

The article goes on to explain that some of the biggest ideas the world has ever known, have come from the people in the ranks, and the employes of the V-L-S-E are invited and urged to write in to the home office about just what they think is good and what they think is bad in the organization. They are left the discretion of either signing their letters or writing them anonymously.

Heretofore the pages of the *Big Four Family* have been open to each and every individual in the organization. Scores of articles have been printed in it that were written by salesmen, stenographers, telephone operators and even by office boys. The benefits derived from these leads the powers-that-be to believe this new campaign will be of inestimable benefit, not only to the inside of the company, but to those Big Four exhibitors who feature V-L-S-E.

Tom Mix, the Selig cowboy star, who before he entered pictures was an honest-to-goodness cowboy, is soon to appear in a big western drama to be released through V-L-S-E. Mr. Selig has selected an all-star cast to support Mr. Mix in this production.

The much-heralded film strip of Marjorie Sterrett, the thirteen-year-old Brooklyn schoolgirl who was inspired by the Lubin photodrama, "The Nation's Peril," to start a fund with which to build a battleship for the United States Navy, is now being distributed by the V-L-S-E. The strip is being shown in conjunction with "The Nation's Peril."

The regular weekly luncheons of the Rotary Club of New York city have long served their high business purposes, but that of last week perhaps served a larger one than any that has gone before, for it demonstrated the fact that Samuel (Choate) Spedon, publicity director extraordinary and general representative of the Vitagraph Co. of America, is still the champion after-dinner speaker of the film industry.

The rise of the film industry from the nickelodeon variety to its present position of the fifth greatest in the United States, was the subject of Mr. Spedon's address. He traced the rise of the industry and attributed its rapid growth in the last year or two, to the fact that capital now looks upon the business as something other than a wildcat speculation. He declared that capitalists are just beginning to realize the investment possibilities of a standardized product of motion pictures.

Human interest experience in studio life as applied to the Vitagraph then came in for its share of the address. These were received with particularly close attention because of the intimacy injected into them and the graphic manner in which they were told. Pictures of the Vitagraph galaxy of stars were thrown on a screen and were interspersed with reminiscences and remarks by Mr. Spedon.

These were followed by pictures of big moments in Vitagraph plays. They included portions of feature films released by the Vitagraph through the V-L-S-E, such as "The Juggernaut," "The Badge of Courage," "Kennedy Square," and "The Hero of Submarine D-2."

SPLENDID VITAGRAPHS

Several Important and Powerful Plays on the Way—Peggy Hyland and E. H. Sothern Featured—Alice Joyce Signs Long Paper

Several very interesting Vitagraph features are on the way and when they begin to shimmer upon the screens of the country they will undoubtedly make for comfortably filled tills in the box offices of hundreds of exhibitors.

As a reporter in "The Daring of Diana," a Vitagraph Blue Ribbon feature in five parts, Anita Stewart has a role admirably suited to her talent. Miss Stewart is forced to run the gamut of emotions, but whether confined in the cellar of Stange, the villain, not knowing what next to expect, or resting peacefully and contentedly in the arms of her lover, her portrayal is equally convincing.

The direction of the picture, for which S. Rankin Drew is responsible, is flawless. The scenes which are laid in Paris carry a true French atmosphere, and the photography throughout the production is excellent.

The story at the outset centers about Stange, a shrewd Parisian, who after kidnapping Jason Briscoe, the owner of a New York paper, takes his place, intending to sell the paper and abscond with the profits. Diana Pearson, reporter on the paper whose illegal sale Stange plans, finds and—but we leave the rest to your screen.

Another very important feature soon to come from the Vitagraph fold is that containing the powerful work of E. H. Sothern and the charming acting of Peggy Hyland. The title is expected to be "The Chattel." In it there is a vividly exciting stock exchange scene that will interest the men and a fascinating wedding which will thrum the heart strings of all the women and girls. This is the first Vitagraph feature for E. H. Sothern, who is noted everywhere there is a good stage in America and other countries.

Alice Joyce is a sure enough Vitagraph fixture now. Nobody can steal her, for she has signed a contract that holds her to the Vita. mast for some time to come. And everybody is glad of it.

Emerson Goes to Famous Players

John Emerson, who has been directing Triangle Films, has joined the Famous Players' staff to direct a series of pictures starring Mary Pickford. The first which goes into rehearsal is an East Indian story.

William V. Mong has adopted a plan recently, making two pictures at once, at Universal City. He declares he can do it and make speed.

"Twenty Thousand Leagues"

Technical Force at Universal City Produces East Indian City for Production of Noted Jules Verne Story

Resplendent minarets, domes and columns have been erected on the big Hindu temple which has just been completed at Universal City, the massive structure being part of a mythical East Indian city shown in the forthcoming twelve-reel production of Jules Verne's famous submarine novel, "Twenty Thousand Leagues Under the Sea."

For more than a year Director Stuart Paton has been engaged in filming scenes in this big picture, upon which the Universal Film Manufacturing Company has expended five hundred thousand dollars, the under-sea features of which production he made some months ago at the Bahama Islands. There he invented and operated a cinematographic submarine vessel along the ocean bed, photographing the dramatic acts of players garbed as divers. These under-sea thespians, for the first time in the history of the world, enacted thrilling episodes amid coral caves, on deep-buried reefs and in vast seaweed gardens, the ocean's floor being their noiseless watery stage.

Director Paton now is engaged in producing the sequel parts of this Universal marine spectacle, the filming of which will require perhaps another six months to complete.

The Hindu city, where nearly two thousand supernumeraries will be used in many scenes, is a marvelous creation in architectural arts, and besides the great temple has many two-story buildings and a massive gateway and adjoining battlements. The domes and minarets of the temple have been embellished with glittering pennons, thousands in number, which glitter in the sunshine like a sea of jewels. Within the walls of this city many sanguinary engagements will be staged between the Hindus and British soldiery.

The work of constructing the Hindu city has been achieved under the supervision of H. H. Barter, technical director of the Pacific Coast studios of the Universal Film Manufacturing Company, who, with Frank D. Ormston, art director, designed this most attractive collection of oriental buildings.

In "Twenty Thousand Leagues Under the Sea," Jane Gail, the distinguished Universal star, portrays the part of the heroine, with Allen Holubar and Matt Moore as leading men, while other important roles are enacted by Joseph Girard, William Welsh and Lois Alexander.

Barbers Protest Long Haired Artists

The officials of the Barber's Union, Ely, Nebraska, Local, have notified the Mutual Film Corporation, No. 71 West Twenty-third street, New York, that their body has passed resolutions not to attend the moving picture theaters until the stars in the various companies agree to have their hair cut regularly. A copy of the resolutions accompanied the notification. They say in part:

WHEREAS, We the barbers of Ely, Nebraska, find that actors in moving picture companies persist in wearing long hair, a mar to their looks and a reflection upon our profession, hence we do hereby:

Resolve not to attend moving picture theaters until aforesaid actors agree to regularly have their hair cut.

The resolutions go on to state that their business has been hurt by the increased use of safety razors and they feel that moving picture actors are starting a fad of wearing unshorn locks which will be followed by young men in all parts of the country.

The resolutions were signed by William P. Hicks.

Mutual Actors Enlist

Seven Mutual actors have laid aside the make-up box for the rifle and are now new members of the California National Guard awaiting orders. They are Leonard Smith, Claude Mortonsen, George De Witt, William Cook, Roy Osterman, Joseph Miller and Lester Marsh, who have appeared in a number of the Horsley Mutual productions.

"The Girl of Lost Lake" in five reels has been completed by Universal Director Lynn Reynolds.

William Humphrey is putting the finishing touches on the James Oliver Curwood story in which Marc MacDermott makes his first Vitagraph appearance. When this photoplay is completed, Humphrey will immediately start work on a feature by Agnes de Segurola and Marie de Sarlobous. In the new picture Humphrey will be seen as Napoleon.



"Twenty Thousand Leagues Under the Sea" has come to life on the screen. On the left is a view of part of the set built for it at Universal City. The other is a scene taken while Director Stuart Paton was hot in the filming. His assistant, Martin Murphy, holds the script and Cameraman Gaudio is at the right.

Priest Sanctions Paramount Program

PICTURE PROGRESS FOR AUGUST A WINNER

WHILE he does not sanction all moving pictures the Reverend Father F. B. Dickman, pastor of the Catholic congregation in Rutland, Illinois, does believe that the church should furnish whatever pleasure and social amusements are possible to her congregation. Therefore when the only picture theater in town was burned down his congregation bought the Opera House, equipped it with a picture outfit and Father Dickman started in to study all sides of the picture exhibiting game. While he left the projection to members of the congregation he chose all the pictures himself. In speaking of the value of pictures the Father says:

The educational possibilities of pictures alone are almost beyond comprehension. For those who cannot travel, the motion picture opens up a magic wonderland of beautiful lawns and flowers, fine architecture and sublime scenery. The industries of the world are brought to our doors, and we learn all about them without the weary routine of school drudgery.

Human nature craves pleasure and recreation. The photoplay is admirably suited for this. Any normal young man would rather go to a picture show than to a saloon. The acting out of great truths, both religious and social, hilarious comedy that can drive away the blues faster than anything else can, and a thousand other fine things could never be enjoyed without motion pictures.

My chief reason in hesitating before I permitted pictures in our hall was the large amount of objectionable scenes shown in films that were otherwise good. It is easy to reject the picture that is off color, but to find those that have nothing at all wrong is not always easy, but it is necessary where a church is concerned. I have booked the Paramount Program because I feel that those back of it are trying to give the cleanest and best pictures possible. I pay the Paramount Pictures Corporation a great compliment when I say I feel reasonably sure that I can take their releases as they come without fear of compromising my position as a clergyman. A few of their pictures are not what I like to show, but only a few.

George E. Carpenter, director of publicity of the Notable Feature Film Company of Salt Lake City, and distributor of Paramount pictures in that district, conducted an advertising contest among the Paramount exhibitors of the Salt Lake exchange. He offered three prizes to the best illustrated display advertisement that was used during a certain stated period. Over 100 exhibitors participated.

The first prize was awarded to S. Barrett McCormick of the Princess Theater, Denver, Colorado; the second prize to A. H. Tilton of the Grand Theater, Lewiston, Idaho, and the third prize to the Majestic Theater of Grand Junction, Colorado.

Others to receive honorable mention were Jack Nash, Strand Theater, Trinidad, Colo.; G. C. Lindsay, Star Theater, Eureka, Utah; A. J. Bishell, Orpheum Theater, Glasgow, Mont., and M. H. Todd, Lyric Theater, Cheyenne, Wyo.

An interesting article has been contributed to *Paramount Progress* by J. A. Maddox, manager of the Majestic Theater of Columbus, Ohio, on the subject of "Advertising on the Screen." Mr. Maddox says among other things that advertising on the screen is a subject that has been discussed, "pro and con," and at length, for a good many years. To the average small exhibitor struggling to make both ends meet, screen advertising has always been attractive, for the reason that his ability for getting money via the box office route has been limited.

"If you buy a newspaper, it is your privilege to either read the ads or pass them by. If ads are thrown on the screen they are forced upon you. I am not losing sight of the fact that screen advertising of the present day is gotten up in attractive fashion. Neither am I losing sight of the fact that some successful exhibitors are using advertising. However, I am inclined to think that they are in the minority. In our city, there is not one downtown theater running advertising matter."

Harry I. Day, Editor of *Paramount Progress*, contributes an article on "Does Your House Program



Two fine examples of the splendid educational work being done in relation to many vital phases of life by Paramount in its Pictographs. On the left, "Table Manners in the Nursery" are being taught to little picture goers and on the right is a scene showing "The Modern Salesman" in action.

Create Business?" In his article Mr. Day says that the growth of the exhibitor's house organ during the past year is only one of the indications of the general betterment of the conditions under which motion pictures are exhibited and the improvement being made by the progressive exhibitors on not only their programs but their whole sales promotion plans.

In each city or community different conditions make it necessary to give individual attention to the construction purpose and development along lines which will get the most value in advertising and publicity for the house organ. For instance, there is no local printer in the small town of F—, and the showman must get his program printed ten miles away in the nearest city. Apparently the exhibitor is working under great disadvantage, yet he has an opportunity to develop a community news sheet which opens up unlimited possibilities for advertising development.

Nearly every exhibitor has the opportunity of getting personals in his publication. With the exception of a minority of large metropolitan houses, the motion picture is confined to the town or to a community center of a town where everyone is known to the other.

The greatest value of the house organ is not its use as a program to list the present and coming attractions—any fan can get this data from billboards and newspaper advertisements—but the correct house organ must be a "desire producer." It must create, first, a desire to see moving pictures; secondly, to go to your theater to see them, which consequently links up with the stars and features which you are showing and brings up the box office receipts.

Picture Progress for August promises to be a winner.

"Picking Types Not Guess Work" is one of the big features in the issue, as is "What Is a Film," an article that takes up in detail the construction and manufacture of film from raw material to the finished product.

An interesting story on Marie Doro, telling of her fad of being a "cameralady" in the Lasky studio in Hollywood, is illustrated with pictures of Miss Doro. "Famous Writers of the Film," which tells of the big writers whose scenarios and stories have made the Paramount Pictures famous. There are also a number of lighter stories, "Interviewing a Prop Boy in the Morosco Studio" and "Laughmakers Must Enjoy Their Work," a signed story by Marguerite Clark, an article on "Japanese Methods of Preserving Fruit and Flowers," and "Four Points of the Fashion Law," by Susie Sexton.



Guards at all the railway stations examine all incoming children for the purpose of preventing the spread of the serious epidemic of infantile paralysis in New York City. This picture is from the Pathe News.

PICTURE AFFAIRS IN RUSSIA

Scarcity of Film Stock Is Felt—Government May Prohibit Film Imports—Special Showing of War Pictures.

The film industry of Russia is suffering most keenly from the shortage of film stock. Russia used to import positive stock from England and America and negative from France but the difficulty of transportation is now so great that the scarcity of these materials is severely felt by all film producing companies. Also the film trade is expecting every day that the government will pass a law prohibiting the import of foreign products as a luxury, and although the film industry is constantly growing it is not yet strong enough to survive without foreign assistance. If this law should be passed not only the picture theaters and the public but the government as well would suffer because the taxes derived from the moving picture theaters amount to a very considerable sum.

The new tax on amusements has been working a hardship on the public and a delegation from the Theatrical Committee visited various influential people concerning this tax with the result that Mr. Rodzianko, president of the Russian Duma, promised to reconsider the law during the next session of the Duma.

A special performance of "How Britain Prepared" was given in the hall of the Parisiana Company in Moscow for the press and invited guests including all staff officers of the Russian commander-in-chief. This film will also be shown in the portable cinemas at the front by the "Soldiers' Cinema Committee."

A special performance of pictures from the English front was given in the Marinsky Theater in Moscow, the proceeds from which were dedicated to the Invalids' Fund.

The Russian government is realizing the educational advantages of the moving picture and is installing machines and scientific and classical tragedy films in all the schools.

Bert Williams Comedies Pull

Since the first announcement of the Biograph Company to the effect that it will release a series of two-reel comedies featuring Bert Williams, there has been quite a bit of discussion as to the possibilities of the big star of Ziegfeld Follies becoming a king pin in the comedy field. There is no denying the fact that the public is eager for a big change in the comedy line and while it is yet too early to predict anything for Williams the chances are all in his favor.

In a recent interview Gus Mohme of the Biograph Company said:

I have just returned from a three weeks' trip around the various General Film Company Exchanges in the interest of the Bert Williams comedies and if the enthusiasm both on the exhibitors' and exchange managers' parts may be used as a barometer to measure the success of these comedies, then they are due for big business. And why not? There isn't a more popular or clever comedian on the stage than Bert Williams and the fact that he has been chosen again as the star comedian with Ziegfeld Follies and is turning the people away at two dollar prices in New York despite the hot weather, bespeaks his drawing power.

Current Releases Reviewed

"The Dyspeptic"

Two-Reel American "Mustang" Drama. Released July 21. Reviewed by Genevieve Harris

A SIMPLE plot which gives an opportunity for a number of humorous incidents and settings of much charm forms the theme of this release. While unpretentious, it is an enjoyable



Connell rebels against Tom's discipline.

two-reeler and audiences will like it, especially since it is in a way "different" and because it gives a great opportunity to display the excellent photography of which this company is capable. Then, as a "back-to-nature" lesson, it is a good picture for the vacation season.

George Gebhart plays the name role, the dyspeptic, James Connell, a millionaire. Nita Davis is Agnes, his daughter, and Ashton Dearholt is Tom, in love with Agnes. Connell refuses to give his consent to their engagement until Tom shows himself capable of earning money. At the same time, Connell advertises that he will pay anyone a million dollars who will cure him of dyspepsia. Tom sees the connection between his problem and the offer and his method of working it out forms the play.

Masked and armed, he boards the limited train in which Connell and Agnes are traveling, and forces them to accompany him to his shack in the mountains. There he makes them live an outdoor, wholesome life, even when he has to enforce his rules at the point of a gun. Agnes soon learns who the captor is, but Connell does not, until under Tom regime, his health is recovered. Then Tom reveals his identity and claims the reward of a million dollars. And the boy's cleverness in curing the millionaire and winning the prize also forces Connell to withdraw his opposition to the marriage of Tom and Agnes.

"A Tortured Heart"

Virginia Pearson in a Five-Reel Fox Feature. Reviewed by Genevieve Harris

BEGINNING on a dark and stormy night, and dealing with lost babies, family feuds, gamblers and hold-ups, this play in its theme reminds one strongly of the very popular novels which are issued in ten-cent editions after they have been published in *Comfort, Hearthstone,* and magazines of that type. As told through the medium of the screen, however, we have substituted for flowery language some of the most beautiful pictures which have ever appeared in a photoplay. The photography is excellent, the exteriors especially lovely. Most of them suggest the fancy of painting, rather than the realism of camera work.

The first scenes, a storm at night, are not so very well done, the lightning effects being very artificial, so that the beauty of the later scenes is a pleasant surprise. The story is laid many years ago, which gives the characters a chance to wear picturesque costmues. Viriginia Pearson appears first as a young woman, then as one of middle age. She has an emotional role, hers being the "tortured heart." Stuart Holmes, as a gambler and hold-up man, is his usual villainous self, although changed in appearance by his old-fashioned make-up, Marion Swayne, a pretty ingenue, has an important role.

While the plot is not very convincing, it is well presented. Will S. Davis is responsible for the story and direction. A baby girl is left on the steps of the minister's home, and against the will of the people of his church, he adopts it. He is upheld in his actions by Lucille Darrell (Virginia Pearson) a young woman of prestige in the town. Lucille becomes the godmother of the little girl, Marjorie, and directs her education as she grows up. No one in the town suspects the truth, that Lucille is really the mother of the foundling.

Then Marjorie elopes with Leon Miller, a gambler. She is soon very unhappy. Miller, in robbing a stage coach, gets possession of a letter to Lucille from her brother, revealing in the secret. He attempts to blackmail Lucille, but she at last tells the story of Marjorie's birth. Lucille had married a man of whom her brother disapproved. In a duel, her brother killed her husband. Then when Marjorie was born, the cruel brother objected to caring for the child of his enemy, and Lucille had given her baby to the minister to keep. Now they go in search of Marjorie and bring her home. The gambler husband is killed, and Marjorie is reunited with a former, more worthy suitor.

The cast of players includes Fuller Mellish, Stephen Grattan, Frances Miller, Joseph Levering, Glenn White and George Larkin.

"The Tarantula"

V. L. S. E. Offer Striking Blue Ribbon Drama. Reviewed by Thomas C. Kennedy

WRITTEN and produced by George D. Baker, "The Tarantula" is an uncommonly interesting six-reel melodrama. "The Tarantula" tells a well constructed and convincing story and the manner of its telling is highly praiseworthy. Both in writing the play and directing its production Mr. Baker did better than well.

Edith Storey is seen to particular advantage as the Mexican girl whose love is won by an American and her confidence in him makes her prey for his unclean affection. During the early stages of their acquaintance she learns that he is terrified by even the sight of a tarantula. When her father orders her out of his home she and her aunt live in poverty and after the death of her baby she is engaged as a dancer at a low drinking place.

Pedro has long been in love with her, and he makes it possible for her to secure an engagement as a dancer in New York. Both have but one thing in mind and that is revenge. The night of her first appearance she meets the American and arranges to meet him in his apartment some time later. Pedro is advised to bring her the weapon she desires to use. In a carved box she carries a tarantula to the meeting place and the



Edith Storey in "The Tarantula."

man who outraged her dies by the sting of the thing he most fears.

The picture opens in a men's club and an elderly member

tells the story, which is visualized to illustrate his statement that the man sometimes pays. A youthful member is dissuaded from running off with the wife of one of his friends. The close-up of the young man tearing up the letter from this deluded wife might better be left out of the picture. It savors a bit of the gush which the pictures of today, most fortunately, are bravely divorcing themselves from.

The main portion of the picture, however, is without a single impediment to its certain success. "The Tarantula" is perhaps one of the strongest in interest and most artistically produced melodramas that has ever been released on the V. L. S. E. program. It would be very difficult to overestimate the high character of Miss Storey's performance. An actress who is never disappointing, Miss Storey is impressive to an extreme degree in this offering. She has the support of a good play, and a good play with Edith Storey in the leading role is a very happy combination.

Antonio Moreno lives up to expectations as Pedro, and nothing more than this was necessary to make Pedro an excellently rendered part. Charles Kent, Eulalie Jensen, L. Rogers Lytton and Harry Hollingsworth are included in a supporting cast of exceptional ability. The players mentioned enact their roles most effectively. The settings and the photography are of a high order. "The Tarantula" is, to be sure, a particularly good picture.

"The Dream Girl"

Lasky-Paramount Romance Features Mae Murray. Reviewed by Thomas C. Kennedy

MAE MURRAY'S third starring vehicle for the Paramount program is a melodrama telling of a waif's escape from the slums. The story is by Jeanie MacPherson and though it is well supplied with melodramatic absurdities it as a whole is commendable play for the reason that splendid opportunities were presented the star, the director and the exceptionally good supporting cast.

Miss Murray, a quite delightful waif, and after her adoption by a wealthy old man she is a charming young lady who wears finery and is pretty, except for the peculiarity of her eyebrows. The peculiar eyebrows are the result of a pencil which should have been handled more expertly.

Meg's drunken father is shot by a crook named English Hal. She is then taken to a foundling asylum and next door to the institution is the home of a very wealthy man whose grandson meets Meg and is so taken by her that he induces his granddad to adopt the little girl. Tom has a sister and she is courted by a Lord Henry Trevor. Meg recognizes Lord Henry Trevor as English Hal and she exposes him, the family taking her word at its face value. English Hal admits his real status and he vows to be avenged on Meg.

Old man Dugan, though believed to be dead by both Meg and Hal is very much alive and he asks Benjamin Merton to pay him if he wants to adopt and keep Meg. Merton orders both



"English" Hal is interrupted—as he is about to strike Meg—by the entrance of Tom.

the girl and her father out of the house but Tom interferes and hands Dugan a check for ten thousand dollars. Later Dugan repents and he hands back the check and Merton repents and embraces his future granddaughter-in-law.

Theodore Roberts gives an excellent characterization of the dissolute father, and Earl Foxe plays opposite Miss Murray very effectively. Charles West, James Neill and Mary Mersch are included in the cast. Cecil B. De Mille produced the picture. The staging and general direction is a most important factor in the enjoyment this offering affords.

"The Faded Flower"

A Six-Part Drama Released by Ivan Film Productions, Inc. Reviewed by George W. Graves

AS interpreters of his latest sociological drama, Ivan Abramson has secured the services of an all-star cast composed of the following players: Rose Coghlan, Marguerite Snow, Arthur Donaldson, Alma Hanlon and Edward Mackay. All of these



Mason forgives the man he has unjustly suspected.

well-known screen folk carry out the author's mood in a convincing way and give to the picture an air of distinction.

Mr. Abramson's story, while constructed along conventional lines, has the advantage of being direct and simple. In its course there are true-to-life situations which are in the main well directed. Here and there also is a touch of originality, seen in allegorical effects, etc. In respect of dramatic value "The Faded Flower" measures up to a good standard.

The story concerns itself with the blighted life of a girl who makes a great sacrifice in vain. Although already in love with another, she marries Mason, an elderly man of great wealth because he promises to devote his entire fortune, if need be, to the curing of her blind mother. After an operation upon the latter, however, the doctor pronounces her condition beyond the aid of medicine. Realizing her sacrifice has been for naught, Lillian's husband becomes a constant reproach to her and her affections toward him cool.

Just as this juncture Mason blasts his chances of winning back what little love his wife had for him, for, on the most flimsy evidence, he charges Lillian's former lover, Parker, with stealing his wife's affections and Lillian with being unfaithful. He is blinded to the fact that Parker is now really in love with his daughter instead of his wife and becomes highly antagonistic to Parker. Under the effect of her husband's depraved jealousy Lillian slowly declines in health until upon her deathbed, when she forgives Mason the suspicion he finally discovers is unfounded. After Lillian's death, Mason, filled with remorse, begs Parker's forgiveness and gladly sanctions the latter's marriage to his daughter.

"The Vagabond"

Latest Mutual-Chaplin Comedy. Reviewed by Thomas C. Kennedy

BY sheer force of magnetism Charlie Chaplin carries the interest of the spectator through the second reel of "The Vagabond." The second half of his latest picture presents nothing typically Chaplin. It is romantic drama and it is all done in a peculiarly semi-serious manner with no decided attempts to contrast the serious with the ridiculous for comic effect.

The first reel is well supplied with slapstick and comic situations of the inimitable Chaplin type and it produces many laughs. Charlie is a violin-playing tramp. After producing

some tones on the fiddle, and entering the barroom in time to collect a generous haul on the strength of a gutter-band's efforts, he travels to the country.

He meets with a girl who is held by a gypsy band. She is their drudge and the fiddler rescues her from her captors. Every gypsy man receives a tap on the head with a stout club before this is accomplished. Next we see the two encamped. An artist makes his entry into the romance. He does a portrait of the pretty girl and quite wins her affection, much to the sorrow of Charlie.

The portrait is the means of reuniting her to her wealthy mother. The latter takes her off in a motor. Then true love comes to the girl and she insists upon returning for her rescuer. He is taken into the car and the picture fades here.

"The Vagabond" will, of course, entertain its every spectator. That much is understood, but it is not the equal of "The Fireman" as far as being a laugh-producer is concerned. Edna Purviance is the girl, and there is the usual good supporting cast. The production is satisfactory in all details.

"An International Marriage"

A Five-Part Morosco-Paramount Drama. Released July 24. Reviewed by George W. Graves

THE Oliver Morosco Company has, in the filming of George Broadhurst's play, "An International Marriage," made a picture with an excellent dramatic hold, provided it with a splendid cast and set the whole thing in an atmosphere befitting its strain. Vivacious Rita Jolivet was selected for the leading role and placed amidst a large and effective supporting cast, its most important members being Marc Robbins, a jolly and indulgent father, Elliott Dexter in the heroic role, Courtenay Foote as the defeated party in an exciting marriage gamble and Page Peters in the role of another unfortunate victim. Others making up the cast are Grace Carlisle, Olive White and Herbert Standing.

With its elaborate production, charming star and story which embraces a pleasing admixture of both dramatic and humorous situations in an unconventional plot, "An International Marriage" is bound to come into its own in popularity. Especially noticeable in the picture are the excellent lighting effects and superb photography. The picture was directed by Frank Lloyd, with James Van Trees as his camera man.

The story concerns the unfruitful attempts of the Duke of Buritz, a foreigner of distinction to marry Florence Brent, daughter of a kind hearted but unpolished American millionaire. After much trouble in convincing his family of the desirability of an American wife, the Duke encounters a seemingly insurmountable obstacle in that he will be going against the king's wishes by wedding an untitled woman. But, not to be denied, he arranges to have Florence become titled by marrying his friend, the Count; a mere marriage of convenience. The Count agrees to submit to divorce proceedings shortly after his marriage and the ceremony is performed.

However, further obstacles arise and Florence is threatened



The father's wish is ultimately gratified.

with being obliged to remain the Count's wife. It finally becomes time for Florence's long-suffering American lover, Oglesby, who has accompanied the party to Europe, to step in, snatch Florence from the Count by force, and take her back to America where she belongs—as his wife. The millionaire smiles his approval at this culmination of events, for he has always favored Oglesby, in spite of his wish to let his daughter have her own way in choosing whom she will marry.

"The Marriage of Molly-O"

Mae Marsh in Triangle Comedy. Reviewed by Thomas C. Kennedy

AN Irish comedy written by Granville Warwick presents Mae Marsh in the role of coleen, and she is an attractive Molly-O, but the choice of such a vehicle for her was not an especially judicious one. In the part Miss Marsh is Irish just



Mae Marsh in "The Marriage of Molly-O."

the same as she might be English had the play been laid in the latter country, but she is not distinctly anything.

However, Miss Marsh is interesting enough in this picture and had she a more interesting story back of her she would be receiving all kinds of praise for her performance. Robert Harron is Larry O'Dea, Molly's man. Mr. Harron renders the part in his best style and he makes the character amply pleasing.

After the death of Mr. Malarkey, the widow and Molly Malarkey are hard put to meet the demands of the agent who comes for the rent and keep the cupboard provisioned. One day the agent's son advances some gold coin to the girl who rather sadly decides to sell the pig in order to pay the rent. Danny is fond of all the girls and he is not keenly honorable in his attentions to any of them.

Molly is more concerned over the young man she believes is quite as poor as she is. At the fair Larry buys her a ribbon and the next evening he calls and makes love to her. But Molly is shy and she runs back to the house. The Malarkey's have now reached absolute poverty. The widow sets out for the city to try and borrow some money and during her absence Danny proposes that Molly marry him and he will make a fine lady of her and make her mother comfortable, so Molly agrees. At the Inn, however, Danny shows that he had no intention of marriage. But Larry is near and he returns with Molly. Not until then does she learn that Larry is Sir Laurence O'Dea, master of all the land thereabout.

Paul Powell's direction is capable in every respect. He has given the piece a very attractive production. Kate Bruce, James O'Shea and Walter Long complete the cast.

"The Quitter"

Metro Western Offering Produced by Rolfe Photoplays. Reviewed by Thomas C. Kennedy

A WESTERN melodramatic comedy produced by Rolfe Photoplays under the direction of Charles Horan is the offering in which Lionel Barrymore makes his latest appearance on the Metro program. Mr. Barrymore is the leading figure in a town where there are men only and the decision of his townsmen to advertise for a wife for him is the basis for a five-reel production of little zest but some ability to entertain.

"Happy Jack" Lewis forwards some ore to a mining engineer in the city. The engineer examines a sample of ore from another mine by mistake and the analysis makes it look as though Lewis

has struck it rich. This information is given to a crooked banker.

Jack is too much interested in the coming of the girl who sends her picture in answer to the advertisement in the paper. The girl is attractive and she only answers the ad because her



"Happy" collects.

employer, the crooked banker, forces unwelcome attentions upon her. Just before her arrival the bartender persuades Jack to disappear because the girl might not look anything like her pretty photograph.

The girl arrives and Jack, who stopped at the Junction, discovers that she is every bit as nice as her photograph had led him to suppose, but he is detained by a number of circumstances, the most agreeable of which is his sale of the claim to the crooked banker for five thousand dollars. He buys an auto and comes back to Paradise Gulch. But the complete happiness of the miner and his advertisement-procured fiancee does not come until court proceedings have been gone through. As he had deeded over his claim to the girl before leaving the Gulch he had no right to sell to the banker, but the difficulties are overcome.

This story has, of course, been done many times before in the films and most of those times it was done in less than five reels. There is much padding, but it is rather good padding. Barrymore does two good fights, quite realistic ones. His work throughout is commendable.

Marguerite Skirvin is pleasing as the girl. Charles Prince, Paul Everton, Edward Brennan and Julius D. Cowles are included in the cast. From no standpoint is "The Quitter" impressive, but it contains nothing disagreeable and many things that please and it is from the beginning mildly interesting.

"The Shadow of Her Past"

Pathe Gold Rooster Play Features Lina Cavalieri. Reviewed by Thomas C. Kennedy

THE name of Lina Cavalieri, the star of the Pathe Gold Rooster play released this month, will doubtless attract large attendance at the picture houses where "The Shadow of Her Past" is on the program. Lina Cavalieri, operatic soprano, has been called the most beautiful woman in the world, though this is a distinction she shares with other present day beauties. However, the fact remains that she is a strikingly beautiful woman and her charm of feature and form can be appreciated by the spectators viewing "The Shadow of Her Past."

Lucien Muratore, also of some renown on the operatic stage, plays opposite the star. The production was made under his direction, and he must be praised for giving the story a handsome setting. In the role of the artist M. Muratore is not highly successful. In a cast whose every member over-acts most of the time, he is the chief offender against the golden rule of natural restraint. When he is wounded in the duel with the Duke the emotion, and the pain, he feels is expressed with much physical effort, and it will not be surprising to learn that a laugh or two were created by it at every showing of "The Shadow of Her Past."

The story is a love romance which profits much generally by the tragic ending it has been given. The story is good. It bears up well under the strain put upon it by the players, who over-do their parts greatly. "The Shadow of Her Past" is the romance of an American girl who goes to Rome to carry on her study of music. Her meeting with a painter of great promise is the beginning of a deep, noble love which prospers until Elayne meets with success as a musician.

She is feted by society and her head is turned. A Duke is attracted by her beauty and she casts Peter aside for the nobleman. To her sorrow she discovers that the Duke has no intention of marrying her. Circumstances bring the Duke and Peter to hatred and a duel, in which the artist is seriously wounded. Elayne nurses him back to health and they are about to marry when she realizes that she cannot really belong to him in life, and she dies from the effect of a self-administered poison.

The story plays in Rome and Paris. There is a strong Latin flavor imparted to the picture both by the story, the settings and players. Both interior and exterior settings are exceptionally good. Many of the outdoor scenes are rarely beautiful.

"The Payment"

A Five-Part Triangle-Ince Picture Released July 30. Reviewed by George W. Graves

"THE PAYMENT" depicts in a striking way the lengths to which mad ambition drives those who surrender themselves to it, irrespective of the cost, and the inevitable payment of "the uttermost farthing" to cancel the debt of sin. Its story is comprehensible, direct and it has an ever-increasing hold. Especially forceful and pathetic is the climax, which embraces a situation of great mental tribulation. The story ends with the paying of the full price and no less, which is certainly true to life. Bessie Barriscale is featured. Her performance in the role of Phyllis Page is one of those rare screen portrayals which excite both sympathy for the part and admiration for the player.

Phyllis Page, the daughter of a mill laborer who is at the mercy of his heartless employers, has the fire of ambition burning within her. She wants to get out and show the world that she is somebody, and no obstacle is too great to prevent her from ascending the ladder of fame. She often reproaches her father for being a mill hand and not a mill owner—the result of his being satisfied with a mere place to eat and sleep, as she deems it.

Phyllis comes to the city, obtains work in a fashionable establishment and meets Robert Reyburn, a wealthy lawyer who is fond of flirting when his wife's back is turned. Noting her talents as an artist and her unquenchable desire to become famous, he offers to send her abroad for study if she will be anything he wishes to him on her return. She decides to accept this offer. After Phyllis has become famous and made an entree into society, and after Reyburn has tired of her, she becomes a warm friend of Mrs. Reyburn—a friendship which brings her many pangs of remorse. She eventually meets Mrs. Reyburn's younger brother, Dick, and feelings of deep love between the two



Phyllis reaps the terrible reward of her past folly.

set in. Mrs. Reyburn encourages the match, but her husband, knowing that the artist must pay sooner or later for her folly, convinces Phyllis that marriage with Dick is impossible, and that were they to marry, misery must be the outcome in time.

Then, when Dick arrives at the house to propose, comes the awful struggle. Using all the strength she can summon she refuses him and tells him finally that their union can never be. After Dick leaves, Phyllis falls exhausted to the floor, moaning that the price has been too great.

In support of Bessie Barriscale are Charles Miller as Robert Reyburn, William Desmond as Dick, Katherine Kirkwood, Thomas S. Guise and Gertrude Claire. C. Gardner Sullivan was the author of the story, and Raymond B. West directed.

"Stranded"

Triangle-Fine Arts Offering Featuring De Wolf Hopper Released July 23

THIS is the delightful story of two pals, one an eccentric old actor whose specialty is "Shakespearean Repertoire," and the other a young girl trapeze performer who is the object of his solicitous care. Its simplicity and touch of human kindness



H. Ulysses Watts and his protege enter upon a new prosperity.

charm, and De Wolf Hopper and Bessie Love fit these parts to the thousandth part of an inch. De Wolf Hopper's acting in this picture, combining pathos with all the comical mannerisms of the character, is a source of constant enjoyment. A cleaner and more pleasing part would be as hard to imagine as would be an actor better, or even as well equipped for it as Mr. Hopper.

Anita Loos is the author of the story and Lloyd Ingraham directed. Three other important members of the cast are Carl Stockdale, Frank Bennett and Loyola O'Connor. A salient point of this offering is that it leaves a good taste in the mouth. There are certainly no regrets in connection with the time spent in its enjoyment. That "Stranded" is predestined to success seems as certain as the fact that most people are human.

H. Ulysses Watts, a peculiar old Shakespearean scholar doing impersonations for a road show, has one sincere friend and sympathizer, a little trapeze artist. Stoner, the manager of the show, has designs upon the latter and tells her that after the show on a certain night she must desert the company with him. In her state of nervous fear the girl falls from a swinging bar and sustains an injury. Stoner takes all available funds and deserts, leaving the show stranded. But help is near, for an old friend of one of the performers presently appears on the scene and generously supplies the money to take the whole company back to the city, with the exception of the injured girl, who cannot be moved, and old Watts, who will not desert her.

Not long after, Ulysses learns that a town not far distant is contemplating a Shakespearean church benefit. Pretending to be a college professor, he comes into his own as a coach for these "yokels," housing his little ward at the village hostelry as his daughter to protect her. The latter falls in love with the hotel manager and the date for their marriage is eventually set. But Stoner turns up and blackmails Watts, threatening to disclose the terrible fact to the sedate townspeople that the girl is an unblushing acrobat and not even Watts' daughter. Not wishing to be unfair, Watts reveals this knowledge to the bridegroom, who does not allow it to deter him from his purpose.

Outside of the house where the wedding ceremony is to take place, Stoner, in a fit of maliciousness, shoots the old actor, who, not wishing the guests to become alarmed or to learn the truth about the girl, enters the gathering and entertains the people with the death scene from Julius Cæsar, at the culmination of which he expires. Meanwhile the bridegroom has subdued the murderer and he is turned over to the authorities. The girl's secret is never revealed.

"The Conflict"

Three-Reel Selig Drama Released July 24. Reviewed by Genevieve Harris

THE struggle in the mind of a young minister when he is offered a position in a fashionable city church and at the same time in a mission in the slums, gives the title to this offering, while the results of his choice, the work in the slums, forms the story. While there is nothing especially new in the situations which develop, the story progresses well and there is sufficient action to hold the attention of an audience.

Fritzi Brunette has an interesting role and plays it with spirit, that of Nell Gail, the owner of "The Oasis" saloon. Charles West appears as Paul Gilbert, the young minister. Vivian Reed is Alice Morgan, a society girl, engaged to marry Gilbert. She breaks the engagement when the young man announces his decision to accept the slum mission. However, the two worlds are not as far apart as she thinks, for her brother, Harold Morgan, played by Jack Pickford, is a friend of Nell Gail, the girl who opposes Gilbert's work in the settlement.

The excitement of the story grows when young Morgan, at the saloon owned by Nell Gail, becomes entangled in a general fight in which a man is killed. Morgan is accused of the murder and is in danger of being convicted at the trial. The dying confession of the real murderer saves him. The tragedy has changed the mental attitude of the characters, and Alice decides to share the minister's work, while Nell Gail gives up her dangerous business and later marries Morgan.

Frank Clark and Harry Lonsdale complete the cast of players. William Robert Daly directed the play from a story by Rosa Raymond.

"Honor Thy Name"

Triangle-Ince Offering a Drama of the South. Reviewed by Thomas C. Kennedy

"HONOR THY NAME" is a finely acted, well produced drama laid in the South and centering about a Virginian who holds his family name above all else. Frank Keenan admirably plays the part of the Colonel who sacrifices his own life to the honor of the name of Castleton. He deliberately causes the horses to run wild while driving with the adventuress who has trapped his son into a marriage.

The scenario by J. G. Hawks presents some rather novel situations and it is a well devised plot. As far as the story is concerned the only unconvincing character is the adventuress. The part is well acted by Louise Glaum—all vampire parts have to be acted, making them real or natural is a hopeless task, but the manner of her handling by the story is not of the best.



Frank Keenan and Charles Ray in "Honor Thy Name."

It is not convincing that she should represent herself to young Castleton as such a demure person and so completely deceive him.

Rodney Castleton is sent to a Northern college by his father,



Scenes from the first three chapters of Pathe's masterplot series, "The Grip of Evil." This theme has attracted much attention from the clergy.

Colonel Castleton, of "Belle Meade." Some months later Castleton receive a letter from his son informing him that he is going to marry a New York girl. The colonel hurries to New York and it does not take him long to see the whole situation clearly.

Rodney hears that his father is in town and he leaves the party at the cafe and the girl to whom he is engaged, to find his father. Castleton observes all this from the balcony of the Cafe de Paris. The girl immediately drops her air of sweet innocence. Castleton soon meets her and accompanies her to her apartment. He plans to be there with Viola when Rodney arrives.

The young man enters the apartment to find Viola embracing his own father. This is a terrible shock to Rodney but Castleton tells him that it was the only course open to him. It was necessary to save him from a marriage he would always regret. But later Rodney does marry Viola. She insists upon having him take her to the Viriginia home. When she refuses to agree to a separation Castleton arranges the fatal carriage ride.

Charles Ray furthers the favorable impression he has made in his former appearances. His part shares importance with that of the father and Mr. Ray does it full justice. Blanche White and Gertrude Claire are also effective. There is a pleasant atmosphere pervading the entire play and there is plenty of pretty scenery. Charles Giblyn produced the picture.

"Davy Crockett"

Pallas-Paramount Romance with Dustin Farnum. Reviewed by Thomas C. Kennedy

MOSTLY because there is plenty of the fresh outdoors in it is the Pallas production of "Davy Crockett" a pleasant and an ejoyable five-reel picture. Wonderous mountain scenery is revealed by the clearest of photography and the offering is further enhanced pictorially by elaborate interior settings. In such an atmosphere of beauty and natural splendor the romance of a picturesque character of history could not be anything but entertaining, even though it is a very stereotype sort of melodramatic romance.



Dustin Farnum in the Lochinvar act in "Davy Crockett."

Dustin Farnum is the vastly courageous Davy Crockett. As far as the personality of things go, Mr. Farnum has been seen to better advantage, though this may be due to the fact that he has not much support from the play, which at its best leaves one without an impression.

The story is based on the stage play and there is little doubt about its being much superior as entertainment than it ever could be in production on the speaking stage. The scene in the cabin which the wolves attack is an incident in the picture as it was in the stage play. The only difference is that the audience sees the outside of the cabin with real wolves barking and jumping at it instead of merely hearing the vocal gymnastics of a group of supers who collect a quarter for their efforts, that is they collect the quarter if they put up enough off stage howls.

The picture tells of Davy Crockett's love for a pretty girl named Eleanor Vaughn. Her father is a wealthy landowner. The father and the girl leave their home in the care of Hector Royston, a close friend, during their absence on a visit to England. Royston is a gambler and his indebtedness to Oscar Crampton gives that dishonest person power enough over Royston to force him to aid Neil Crampton in his suit for Eleanor's hand.

Vaughn dies during the voyage home and in a short time Eleanor becomes engaged to Crampton. However, she is in love with Davy and she makes this very plain to the trapper. So on the day of the wedding he appoints himself a young Lochinvar and kidnaps Eleanor just as the service is to be performed.

The picturization of the tale of Lochinvar, which Eleanor reads to Davy is a remarkably fine piece of picture production. Winifred Kingston is a charming Eleanor, and there is a good supporting cast. "Davy Crockett" is a romance built around a figure whose deeds of bravery stamp him a super-hero, and some of them make one smile a bit, but the picture is a strikingly beautiful one, and for this William D. Taylor, the director, deserves credit.

"Pastures Green"

Two-Reel "Flying A" Released July 24. Reviewed by Genevieve Harris.

THIS offering is a cleverly directed mixture of comedy, tragedy, adventure and interesting outdoor settings. It is a good picture for the vacation season because of the last mentioned feature. The photography of the release is good. Alfred Vosburgh and Vivian Rich interpret the leading roles, while George Periolat has a comedy role which he plays skillfully.

Alfred Vosburgh is seen as Bruce Blake, a young man of wealth, who awakens one morning to recall that he had promised the night before to marry a French dancer. He is not very eager to keep his promise and lays the problem of avoiding it before his faithful servant, Collins. Collins owns a farm somewhere in the mountains and he suggests that Bruce go there for a time. This takes the story into a number of pleasing locations. Vivian Rich enters the picture as a country girl who spends much of her time dressed in boy's clothes, fishing. She and the stranger meet and become good friends.

The comedy element is emphasized by the introductions of

Uriah Sharp (George Periolat), a weird character, but amusing, who has taken a correspondence course in detecting and practices his chosen vocation on every possible occasion, going about armed with various disguises. He is the only one who remembers



Bruce catches the fisher maid.

the real Collins, and he knows that Bruce, who has taken Collins' name, is an imposter. Therefore he "shadows" Bruce everywhere. Then, to complicate matters, the French dancer is found dead and Bruce is suspected of murder.

After some little uncertainty, the dancer is found to have died a natural death and Bruce is freed of suspicion. He has, of course, fallen in love with the country maiden, who also is something of an imposter, being really a wealthy gird adventuring. The various mysteries being cleared up, the two are married.

Carl M. Le Viness directed the story. The cast of players includes Josephine Phillips as the dancer and George Ahern as Collins.

Paying the Price

A Five-Part World-Paragon Production Featuring Gail Kane. Reviewed by Hugh Hoffman

THE excellence of the cast and scenic arrangements and photography are especially noteworthy in this production. There is the stamp of class upon it that is unmistakable. Expense has not been spared in the matter of talent, and a number of prominent names appear. Headed by Gail Kane in the leading role, we find a list of names including George Ralph, Gladden James, Robert Cummings, George Mageroni, and June Elvidge.

It will be conceded, in advance, by almost any moving picture fan that this company of players can do some effective work when they are all in one cast. Whatever the story lacks in originality or strength they are purely able to supply in style and force. The principal punch of the picture is the dynamiting of a large rock on the seashore, and also the torpedoing of a derelict vessel. The story revolves around the discovery of a new formula for a high explosive by a young naval officer. There are spies of other governments in Washington who have heard of this formula and are making desperate efforts to get it, by fair means or foul.

The young lieutenant, while still working on his formula, brings home his friend Richard, also a young naval officer. During Richard's visit he captures the affections of the girl Paul, his friend, had hoped to marry. After Richard and Judith are married, her husband turns out to be a cad. To pay his losses at cards he agrees to steal Paul's secret formula and turn it over to a foreign spy. He steals the formula all but one ingredient, without which it is worthless. Richard and the foreign spy go out to watch a test of the explosive, which is to be tried upon a large rock fired upon by a war vessel.

The two conspirators take up a position on an old derelict hulk lying near by. After blowing up the rock and proving the explosive practical, the naval commander decides to try it out on the old hulk. They send a torpedo in that direction and blow it into kingdom come, including the treacherous Richard and the foreign spy. After that the coast is clear and Paul marries Judith, as planned in the beginning.

Gail Kane as Judith, is most appealing and convincing. She is the type of sensible American girl that is so much admired by American men. Gladden James, as Richard, is really very classy, as he usually is in all of the parts he plays. His specialty is juvenile leads, but occasionally he does a juvenile heavy as in this case, and his work is telling.

"His Wild Oats"

Triangle-Keystone Comedy With Ford Sterling. Reviewed by Thomas C. Kennedy

"HIS WILD OATS" is a story telling of a man who visits a moving picture show with the other man's wife, with whom he intends to run off, and is greatly moved by the moral drawn by a screen drama. Then the trouble starts, for they have left a note telling the husband of their love and proposed elopement.

Ford Sterling is the eloping Ladies Tailor. With neither anything striking in the way of production and little that is amusing in the story, Mr. Sterling seldom gets an opportunity to be funny.

Polly Moran, as the flirtatious wife, Guy Woodward, as the husband, and Ella Haines are the other members of the cast in the main play. In the screen drama Vivian Edwards, Joseph Swickard and Harry Gribbon appear.

The fact that the husband is a sharpshooter adds somewhat to the interest of things. Clarence Badger and Ford Sterling are credited with the direction of the production.

"The Chimney Sweep"

Two-Act Essanay Drama Released August 1. Reviewed by Genevieve Harris

WHEN our heroine appears first as a child, then as a young lady with love affairs, we are accustomed to seeing two actresses play the role, but here is a little player, only twelve years old, who is clever enough to act both ages. Tommy Harper, another very youthful player, is the leading man, and first appears as a neglected waif, a chimney sweep, later on the secretary and protege of a wealthy man.

The appeal of this offering lies in the work of the two youngsters featured. It will probably be liked by children and by people who are especially fond of child actors. Even in the grown-up roles, they appear only as "kids" dressed up, but it is amusing to watch their work, though the play itself is very conventional.

Jimmy, a little chimney sweep, falls in love with Joyce Wynne, who lives in a beautiful home and is the daughter of rich parents. Because he thinks she is so pretty, he clips off one of her curls, while she is asleep, leaving a note to tell of his affection. Years later, Jimmy has become the protege of a friend of Joyce's father. He still loves Joyce, who does not know that he



The mysterious hand print cannot be explained.

was her admirer when she was a little girl. Another suitor, learning of the story, tries to convince her that he was the original little waif and had worked to his present position to be worthy of her. Joyce is affected by the romantic situation but is dis-

appointed in the hero. She is therefore delighted when Jimmy, by producing the stolen curl, proves the other's story false and himself the real hero of the story.

John Cossar appears as the father of Joyce, Fred Malatesta as his friend, Jimmy's benefactor.

"Out of the Rainbow"

Three-Reel "Flying A" Drama Released July 27. Reviewed by Genevieve Harris

THIS is a version of the well known "triangle" situation, Edward Coxen, Leona Hutton and Lizette Thorne have the leading roles, and through skillful playing they have put a human appeal into a worn-out theme. While there is little that is new in the complications introduced, the sincere playing of the leads gives the play a certain hold on the attentions.

Donald Lowrie (Edward Coxen) and Vivian Conroy (Leona Hutton) are good friends until Donald meets Marion Wayne (Lizette Thorne). Donald and Marion fall in love and Vivian,



Vivian shows her jealousy of the friendship between Donald and Marion.

in love with Donald, sets about breaking up the affair. She plots rather deeply, and with the aid of Arthur De Lysle (George Field), convinces Marion that Donald does not really care for her. Marion goes away and Donald marries Vivian. But the two are not happy. Later, De Lysle tries to blackmail Vivian, threatening to tell her husband of the plot through which Marion was deceived. Vivian is fatally wounded in a struggle which follows. Before her death, she confesses her wrong-doing. After her death, Donald again meets Marion, who has become a social worker, and the two are married.

Thomas Ricketts directed the production from a scenario by Anthony W. Coldewey. The cast of players includes Jack Farrell, Hazel West, George Ahern and Joseph Beaudry.

"The Man from Bitter Roots"

William Farnum Featured in Five-Reel Fox Play. Reviewed by Genevieve Harris

THE admirers of William Farnum, especially will enjoy this picture, which presents the star in a very fitting role. As Bruce Bart, the misunderstood but invincible hero, he will win both the admiration and the sympathy of the audience. The story, which is taken from the novel by Caroline Lockhart, provides five reels of swift action and thrilling incidents which hold the attention throughout. There is very little padding.

Bruce Bart and his partner, "Slim" Naudin are prospecting in the mountain. Bruce strikes a rich vein of gold. His partner becomes jealous of Bruce and attempts to kill him. In the struggle, the partner falls on his own dagger and is killed.

The partner "Slim," has a sister somewhere in the East and to her belongs a share of the mine. Bruce plans to go east to find her, but before he does this, he has occasion to save the life of the easterner, J. Victor Sprudell. To him he tells the story and intrusts him with the girl's share of the property. Sprudell goes home and attempts to incorporate the Bitter Roots Mining Company, but Bruce arrives in time to check him. He discovers the girl he has been seeking when he meets a woman reporter sent to interview him. Together they go west and there fight Sprudell and his claim to the mine. Then Sprudell shows the girl, Helen, a book which he claims is her brother's diary, really a clever forgery. In this, the brother tells of Bruce's attacks of insanity. Helen, against her will, begins to fear Bruce and to suspect him of "Slim's" murder.

After a number of exciting incidents, they are successful in gaining possession of the mine. Then a dance hall girl, who had been aided by Bruce, plays detective and wins a confession from the man who forged the diary. So the shadow of suspicion of insanity and of murder are lifted from Bruce. Then he and Helen are married.

The cast of players includes Charles Whittaker, H. A. Barrows, Willard Louis, William Burress, Henry De Vere, Betty Schade and Betty Hart. Oscar C. Apfel directed.

College Makes Two Reeler

By S. G. Parker.

Ike Ashburn, publicity agent of the Agricultural and Mechanical College of Texas, at College Station, wanted to put over something in the way of novel, attractive publicity for this state institution, and he hit upon the motion picture plan.

He got in touch with E. H. Fitzhugh of Dallas, who has been making a number of films locally and in other parts of the Southwest; and the outcome is a two-reel picture of activities at the A. and M. college.

The film shows the cadets lined up for inspection, various military maneuvers, the operation of machine guns and light cannon, infantry charges and other features of a military nature; it shows inoculation of farm animals for various diseases. One scene shows an operation performed on a horse's jaw; cattle being dipped for tick prevention; street parade of the students in College Station on graduation day; football game between A. and M. and Texas University; Southwestern track meet, and a lot of other college activities. The film is so arranged that at no point does it drag in the least; and all in all, it is interesting to any one.

After the production was completed, a private showing was given at the Exclusive Feature Film Service in Dallas.

Arrangements were made for the distribution of the picture through the Exclusive Exchange, and it is booking rapidly, due to the efforts of Mr. Ashburn of the college.

Shortly after viewing the completed picture, Mr. Ashburn sent out fourteen hundred letters to last year A. and M. College students, telling them about the picture, and asking them to go after the picture show man in their town and get him to run it. Immediately the inquiries commenced pouring in.

Mr. Ashburn is putting over a lot of publicity about the picture in local newspapers just previous to the showing, in the several towns. This is a great help to the exhibitor, and also to the college, for the idea with them is publicity for the school and not with an idea of profiting on the venture.

Work on "Purity," the six-act art feature, completed, Audrey Munson, the noted model, is now engaged in the filming of a five-act American-Mutual production. Several of the scenes of this coming feature take place in an artist's studio located on a desolate island far out in the Pacific. Miss Munson in the role of an artist's model appears frequently in the nude in these particular scenes.

One of the biggest features to be produced by the Vitagraph during the summer months will be a special Blue Ribbon Feature by T. Everett Harre. The scenes of the story are laid in Egypt and call for some exceptional settings.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



Important planetary territory controlled by the Metro Company. On the left is Irene Fenwick; in the center, Mitchell Lewis, and on the right, the charming Vera Pearce.

Metro Venetian Village Blown Down

Three One-Reel Subjects Weekly Released by Metro—Ralph Herz to Appear in Short Comedies

THE terrific storm which swept over New York on July 13 wrought havoc with the Italian Village, which the Metro company had erected in the Brighton Beach race track for taking scenes in Romeo and Juliet in which Francis Bushman and Beverly Bayne are playing. This will mean a delay of about a week in the filming of these scenes.

Five mothers of screen folk were made happy by the removal to Hollywood, California, of the Metro-Yorke company of players headed by Harold Lockwood and May Allison.

While Harold Lockwood was greeting his mother in Los Angeles, Miss Allison was greeting her mother in New York. Lester Cuneo, was with his parents in Chicago; Director Henry Otto was in St. Louis, visiting his mother; and Bennett A. Molter, Mr. Otto's assistant, was with his parents in Wisconsin.

The Yorke Film Corporation, producers for the Metro program of Harold Lockwood-May Allison features, has located in the studio and offices in Hollywood, California.

Immediately upon arrival of the company of players the filming of "Mister 44," a picturization of the novel of E. J. Rath, was begun.

Mrs. Blanche Rice, the widow of the late Billy Rice, the famous minstrel and comedian, is in "God's Half Acre," the Metro-Rolfe motion picture in which Mabel Taliaferro is the star. Mrs. Rice has now adopted motion picture acting as a profession, and is also engaged in writing scenarios.

Ralph Herz, the well known comedian, who recently made his debut on the Metro program in "The Purple Lady," supported by Irene Howley. has been engaged to appear in one-reel comedies for Metro. They will be produced by the Rolma Film Corporation, and one comedy will be released every week. Mr. Herz has already begun work on the first subject which is called "The Lady Killer."

The advent of Mr. Herz into motion pictures at this time calls for an almost superhuman effort on his part. He is a popular head-liner in vaudeville, and is now appearing in two performances a day aside from his work in the studio. With the addition of Mr. Herz, Metro is now releasing three one-reel subjects weekly. The others are produced by Mr. and Mrs. Sidney Drew and Max Figman and Lolita Robertson.

Vitagraph Gets Walburn

Raymond Walburn, who is well known as a popular juvenile actor in Broadway stage productions, is now a member of the Vitagraph forces, where he is fast repeating upon the screen the unusual success he enjoyed upon the speaking stage. His first appearance upon the screen was in the three-reel feature, "The Man Hunt." His work was received so well that Vitagraph has arranged to feature Mr. Walburn in subsequent pictures.

Mr. Walburn was born in Plymouth, Indiana. He is a graduate of Purdue University, where he first won recognition for his remarkable histrionic ability in the 'Varsity shows. Soon after leaving school Mr. Walburn went to Chicago, where he obtained a small part in a musical comedy. He left there to go to Los Angeles, where he soon became a prominent member of the Oliver Morosco stock company. It was in this company that Mr. Walburn received his training along with several other artists who are now well known on Broadway. His first Broadway appearance was in "The Greyhound." After that he joined William H. Crane, and was the juvenile in Crane companies for three seasons.

Mr. Walburn has played with both the Charles Frohman and David Belasco forces, and recently turned down an attractive offer to star in an American production in London. Mr. Walburn is a student of the drama and has one of the largest private collections of theatrical boks and writings in this country.

Clune Comes to America

Considerable experience in the film industry in Australia convinced George M. Clune that the really big things in the world of the motion picture are being done in the United States, and as Mr. Clune is desirous of making his mark in the art industry he has come to these shores to learn what there is to be learned and, having learned, to march onward and upward with the silent drama.

For eight years Mr. Clune was associated with the J. C. Williamson, Ltd., concern whose place in the sun of Australia's film circles is held by branches located throughout that country. He answered the call and served with a British regiment in Gallipoli for four months, at the end of which time illness forced him to leave the service.

Mr. Clune then returned to the J. C. Williamson firm, and later became connected with the Fox Film. Just previous to his departure for the United States Mr. Clune was stage manager for "The Birth of a Nation" during its run in Sydney. He is now a resident of Brooklyn, 384 Gold street, to be exact. Mr. Clune places intelligent but not inflated faith in his previous experience in the film industry to help him to his beginning in this country.

Roskam Film Physician

Edward M. Roskam, with offices in the Candler Building, New York, who specializes in film cutting, titling and assembling, expects within a few weeks to have in operation the hand-coloring department he recently determined to add to an establishment rapidly increasing in equipment and activity. Mr. Roskam's new department will require the services of three artists who will work on special color effects for feature films.

A seven-reel feature recently placed upon the market was placed in his hands to be tinted and toned. Also the work on the flag in the ten-reel offering of Wm. H. Kemble, "America Preparing" was done by Mr. Roskam. In addition to the technical film work mentioned above, Mr. Roskam acts as agent for various film manufacturers in the sale of negatives and has placed a number of feature successes with distributing companies.

Powell Named Screen Club

Frank Powell, noted photo-play director and president of the film producing company which bears his name, is a charter member of the Screen Club, New York's famous organization of motion

Complete Adaptation of Stage Successes

Famous Players Star Pauline Frederick in "The Woman in the Case" and Hazel Dawn and Owen Moore in "Under Cover."

FAMOUS Players has annexed Marguerite Courtot as its latest acquisition of star territory. Miss Courtot is well known from her work with Gaumont and Kalem.

The adaptation of two of the five big stage successes the acquisition of which was announced by the Famous Players Film Company immediately after the formation of the new Famous Players-Lasky Corporation has just been completed. They are Clyde Fitch's drama, "The Woman in the Case," with Pauline Frederick as the star and Roi Cooper Megrue's celebrated comedy melodrama, "Under Cover."

"Under Cover" marks Mr. Moore's return to the Famous Players after a long absence and is his first appearance with Hazel Dawn. It is one of Mr. Megrue's most brilliant successes and has attained a great reputation as a play of action and mystery on the stage. It is therefore particularly well suited to motion picture adaptation and has been admirably directed by Robert G. Vignola.

In the cast of "Under Cover," which is released on the Paramount program July 20th, there appear Frank Losee, William Courtleigh, Jr., Ethel Fleming and other well known players in support of Miss Dawn and Mr. Moore.

Pauline Frederick has upset theatrical tradition and all the rules of stardom in "The Woman in the Case" by deciding that she would rather play the less conspicuous role of Margaret Rolfe, the self-sacrificing wife, instead of playing the title role of Claire Forster, which is the part in which Blanche Walsh scored a great hit on the stage.

"The Woman in the Case" is one of Clyde Fitch's most succesful dramas and contains in great abundance the elements necessary to success on the screen—quick action, suspense and great dramatic force. In the cast which appears in support of Miss Frederick there are several players of international reputation, including Marie Chambers in the role of Claire Forster, Clarence Handysides, Alan Hale and Paul Gordon. It will be released August 7th.

"Under Fire," "Nearly Married," and "Rolling Stones," the other plays which were acquired at the same time as these, will be released at a later date, which will be announced soon.

picture producers and actors. To Mr. Powell belongs the honor of originating the name of this club and has been one of the Board of Governors since the inception of the organization.

This club was organized about three years ago with a very small representation among the film actors and has been so successful under the management of such men as Mr. Powell and others, that today it has a membership exceeding 500 of the best known artists of the screen.

Exclusive Features to Release One a Month

Exclusive Features, Inc., which has done some of the biggest booking throughout New York state, makes its initial appearance in the producing field this month, with the drama "Where Is My Father?" starring May Ward.

Joseph M. Goldstein, president and treasurer, had this to say:

"Partly at the suggestion of a number of our regular exhibitors and partly because we were able, by a happy combination of circumstances, to line up a cast which is able to measure up with the best standards of picture making, we have finally decided to produce one-a-month big features. We feel that in the drama 'Where Is My Father?' we have struck a new note. Taken from the immortal novel of Alexander Dumas, we have faithfully translated into pictures the throbbing emotions of the tale. While the theme of Dumas is sensational, it has been handled with subtle fineness and exquisite direction."



May Ward, Exclusive gleamer.

Mr. Golstein pointed out that regularly henceforth Exclusive Features, Inc., will release a feature of five to seven reels every month.

Papers Sponsor War Film

The editor of one of New York's daily papers was so impressed with the power of the film "How Britain Prepared" in making the public realize the need for adequate preparedness that he entered into a co-partnership with the officers of the Patriot Film Corporation which owns the state rights to the film and agreed to sponsor the production in each town in which he has newspapers throughout the state by editorials on the subject and advertisements and news items concerning same.

Working from this beginning, N. J. Robinson of the Patriot Company, made a canvass of all the newspapers in New York, New Jersey, and part of Pennsylvania.

William J. Guard, the general press representative of the New York Metropolitan Opera House, who has had charge of the publicity and advertising of the Patriot Film Corporation, sailed last week for Europe, where he will spend his vacation.

Mr. Guard has been succeeded as director of advertising and publicity by B. P. Fineman. Mr. Fineman was formerly the motion picture editor of the New York Press and in the publicity office of the Fox Film Corporation.

During the convention week in Chicago, Al. Lichtman gave a special showing of the film for exhibitors, at the Colonial Theater. where the picture is now playing. It is said that a great number of immediate and future bookings were the result of this showing. as well as the commencing of negotiations for the rights to several states.

The booth of the Patriot Film Corporation was very well attended during the exposition, a large number of exhibitors being attracted by the tremendous amount of publicity the picture has received from the daily papers throughout the country.

Hegira of Universal Players

Following the announcement made by President Carl Laemmle and Vice President and General Manager H. O. Davis of the Universal Film Manufacturing Company, the Eastern players and directors of the company are gradually being transferred to the Pacific Coast studios at Universal City. Practically every day sees a new arrival at the film capital, where over thirty companies are now producing photoplays.

One of the first to arrive was Director Stuart Paton, with his leading man, Allen Holubar, the leading lady, Jane Gail, Dorothy Phillips, William De Grasse, M. F. Murphy, assistant director, Joseph Girrard and William Welch. Later arrivals include Director William Carwood, Director David LeBrandt, Ben Wilson, Irene Hunt, Edith Roberts, Florence Roberts, Howard Crampton, Lillian Concord, Gertrude Cameron and Hobart Henley.

Raver Studios Growing

The executive building of the Raver Studios at Rockville Centre, L. I., has been completed for several weeks and is occupied by the office force of the company. Every effort is being put forth to complete things so that the first big production can be released some time in the early fall.

A laboratory is being completed that will have a capacity of more than twice the requirements of the company.

While the first production will be of the kind larger than five reels, the name of it is not being announced.

General's Short Reel Star Program

The General Film Company announces that exhibitors are evincing keen interest in their campaign slogan "distinguished stars in one, two and three reels."

The General program for the week of July 17 is made up of these short length features, including dramas, comedies and scenics. They star such players as Edith Johnson and Wheeler Oakman; William Dangman; Mary Pickford and Henry Walthall; Davy Don and Patsey de Forest; Francis X. Bushman and Lillian Drew; Mae Marsh, Alan Hale and Donald Crisp; Harry Myers and Rosemary Theby; George Routh and Evelyn Page; Marie Empress; Sis Hopkins; F. Rankin Drew; Harry Beaumont and Virginia Bowker; and Tom Mix and Victoria Forde.

A New American Developer

Most photographers have not known that for more than a half year past there has been manufactured and sold in this country a genuine high grade developer, similar to Metol in chemical composition, and which is said to be better even than Metol. This product is called "Kathol," and so closely resembles Metol, chemically and photographically, that it is used without change in proportions of any formula, and gives photographic effects at least equal and some say superior to those obtained with Metol. Some of the larger motion picture and photographic concerns have been using it regularly for some months and state that they prefer it to Metol as it will do more work pound for pound, gives no dichoric fog, keeps better in solutions and can be more easily and cheaply maintained at uniform working conditions as to speed, contrast, etc.

Kathol is guaranteed to be a genuine, coal tar product, free from adulteration. The Kathol Manufacturing Co., Inc., of New York City, manufacture this developer entirely from domestic raw materials by an elaborate chemical process at its factory in New York City.

Kathol is the invention of Dr. C. J. Thatcher, a chemical expert who studied chemistry in German Universities from 1900 to 1903 and received his Ph.D. from the University of Leipzig in the latter year, since which time he has been acting as a chemical expert in a consulting capacity regarding conditions in the chemical arts for many large concerns, including The Eastman Kodak Company.

Dr. Thatcher spent several months in the laboratories of motion picture concerns, during which he demonstrated to their entire satisfaction that his developer, when used with a small amount of sodium hydroxide, gave photographic results quite equal to Metol, and contrary to the predictions of laboratory men, without any injurious action upon sensitized coatings, the film or paper bases. Kathol has already been used regularly for some months by a number of motion picture producers, (for example, The Lasky Feature Film Co.), who unqualifiedly commended it, some of whom state that they prefer it to Metol.

Kathol at the present time is selling at about half the prices quoted for Metol. Of course, the raw materials are abnormally high as is the case with all chemicals. The Kathol Manufacturing Company expects to lower the prices of its product as rapidly as cost of raw materials permits. It expects to eventually sell its product cheaper than Metol may be imported.

Films Teach Electric Washing

A motion picture devoted to the electric washing machine and iron has made its appearance under the attractive title "The Education of Mrs. Drudge." This film devotes its 1000 feet to show how a woman shackled to the old fashioned wash tub is emancipated and made happy by the purchase of an electric washing machine and iron. It's advertising of course, but advertising that is subordinated to human interest; and it thereby gets across its double message. The picture has been produced by the Western Electric Company and is furnished to central stations and electrical dealers to further their sales of the commodities shown. Western Electric offices are booking the pictures for advance production.

Consolidated Adds Stars

The first episode of the "Crimson Stain Mystery" which is being produced by the Consolidated Film Corporation at the Erbograph studios, will be completed within a few days. It is said this picture will be one of the strangest and the most unusual ever attempted in the way of a serial. President O. E. Goebel and Treasurer Ludwig G. B. Erb of the Consolidated Film Corporation are working day and night on the production. Maurice Costello and Ethel Grandin, who are playing leading parts in this mysterious picture, are given ample opportunity to present the best work in which they have ever been seen upon the screen.

During the past week Mr. Goebel has signed a contract with Olga Olonova, a young Russian vampire woman. Eugene Strong, a favorite young matinee idol, has been engaged to play the part of the artist in the production. "The Crimson Stain Mystery" will be released through the Metro exchanges.

Gordon Engaged by Metro

Harris Gordon has been engaged to play an important part in the new production starring Emmy Wehlen, which will be made by Metro-Rolfe, under the direction of George D. Baker. Gordon was for two years with Thanhouser, playing leads in Mutual masterpictures. He was with Reliance a year and a half, with Victor-Universal a year, and also appeared with the Famous Players and with Solax. Among his best characterizations have been the part of Dorian Grey in "The Picture of Dorian Grey," Tom Tulliver in "The Mill on the Floss," "The Disciple of Nietzsche," and "God's Witness."

Mr. Gordon was for five years on the speaking stage.

Beatty Handles Thanhouser Press

Jerome Beatty, a newspaper and magazine writer who has had wide experience in publicity work, has been made director of publicity for the Thanhouser Film Corporation at New Rochelle, New York. Mr. Beatty handled the newspaper publicity for Essanay's "The Strange Case of Mary Page." Before that he was a baseball writer on the New York *Tribune*. Mr. Beatty has had newspaper experience in New York, Washington, Kansas City, New Orleans and Los Angeles.

"The Faded Flower" in Demand

Making history in film circles is what "The Faded Flower," the latest Ivan feature is doing. Although not yet released the magnificence of the cast had prompted hundreds of exhibitors to request for early bookings on this play.

"The Faded Flower," which inaugurates the new Ivan policy of 100 per cent stories enacted in photodramatic form by an all-star cast, has resulted in hundreds of exhibitors writing to that concern congratulating them upon initiating a policy which should meet with universal favor, and requesting that this policy be continued.

Atlas Company Starts Work

Busy bees are flying around the Atlas office, laboratory and studio getting ready for the production of one-reel comedies, which will be produced by Tommy Mullens assisted by Joe Orth. All productions will be released through one of the large companies in New York.

Power's Cashier on Mexican Border

S. R. Burns, cashier of the Nicholas Power Company, is first sergeant of Company D, Seventh regiment of New York National Guard, which recently left for service on the Mexican border.

Mr. Potash Likes Pictures

The most contented-looking individual around the busy Vitagraph studios these days is Barney Barnard of "Potash and Perlmutter" fame. Mr. Barnard is being featured in several Vitagraph productions now in course of production, and how he does love it

"I've lived in a trunk ever since I started work on the stage," said he. "I've made every one-night stand on the map—and a whole lot that they're ashamed to put on a map. But believe me, this is the life. I come down to the studios in the morning, work like a regular fellow and go home to an honest-to-goodness house.

"Of course I wouldn't want Hughie Mack to use me for any of his rough stuff, but when it comes to regular acting the moving picture business is the happy hunting ground of the theatrical world.

"But don't take my word for it. Ask Kernel Nutt," he said, as Frank Daniels came out of his dressing room. "Frank made lots of one-night stands before they even had names for the towns."

And inasmuch as Frank Daniels was made up like a cannibal, Barney sought the safety of his own dressing room, for Frank carried a spear and Barnard knows Frank's playful disposition.

Manager A. Bert Estes made a business trip to Dallas, Texas, recently to secure feature pictures for the Busby Theater at McAlester, Oklahoma.



Among the younger and more vivacious screen sirens, none is more charming than Miss Margaret Gibson of the Horsley studios.

These Men Were at the Convention

COMPLETE LIST OF REGISTRATIONS AT BIG CHICAGO MEETING AND SHOW

A

F. L. Dudley, Auditorium Theater, Prophetstown, Ill.
William Fait, Jr., Avon Theater, Utica, N. Y.
Lester D. Cohn, Arcade Theater, 1931 Broadway, New York City, N. Y.
Mrs. M. Sells, American Theatrical Hospital, Warner Hotel, Thirty-third street and Cottage Grove avenue, Chicago, Ill.
James Gilosky, Alhambra Theater, 16 East Seventh street, St. Paul, Minn.
Charles H. Phillips, Apollo Theater, 296 West Water street, Milwaukee, Wis.
Dee Robinson, Apollo Theater, 313 Main street, Peoria, Ill.
F. E. Critzler, Albany Theater, 3050 West Madison, street, Chicago, Ill.
F. T. Benkingham, Apollo Theater, 3227 Froost street, Kansas City, Mo.
D. W. Chamberlain, American Theater, 16 East Lake street, Minneapolis, Minn.
Harriett H. Hannen, American Theatrical Hospital, Warner Hotel, Thirty-third street and Cottage Grove avenue, Chicago, Ill.
Herbert J. Dooley, Atlas Theater, 4711 South State street, Chicago, Ill.
R. R. Nepes, 6227 Broadway, Chicago, Ill.
Darie Simkins, Arcada Theater, Gas City, Ind.
Max. A. Golie, Annetta Theater, 2335 South Fifty-second avenue, Cicero, Ill.
H. T. Hall, Almo Theater, 1138 Russell street, Detroit, Mich.
S. A. Moran, Arcade Theater, 715 North University avenue, Ann Arbor, Mich.
Abrams Sons, Acme Theater, 3410 Ogden avenue, Chicago, Ill.
Geo. H. Heines, Auditorium Theater, South Bend, Ind.
Ed. Tunz, Avenue Theater, 107 Howell avenue, Milwaukee, Wis.
Adolph Weiss, Avenue A Theater, 51 avenue A, New York City, N. Y.
G. L. Levine, Olvin Theater, 1612 Chicago avenue, Chicago, Ill.
Hyman & Katz, Avon Theater, 3327 Fullerton avenue, Chicago, Ill.
W. B. Heyne, Alpha Theater, 5419 South Ashland avenue, Chicago, Ill.
Fellson Amusement Co., Auditorium Theater, Waukesha, Wis.
Robert Codd, Apollo Theater, Princeton, Ill.
J. B. Tembery, Airdome Theater, DuBois, Pa.
G. L. Fleschman, Atlas Theater, 1260 Dorr street, Toledo, Ohio.
Floyd G. Evans, Arch Theater, 4311 Indiana avenue, Chicago, Ill.
George Fischer, Alhambra Theater, Fourth and Grand avenue, Milwaukee, Wis.
Jos. Wimminger, Appleton Theater, Armida street, Appleton, Wis.
Nat Wolf, American Theater Beautiful, Terre Haute, Ind.
Max. G. Gold, Annetta Theater, 2335 South Fifty-second avenue, Chicago, Ill.
M. Rosenheim, The Arch, 4311-4313 Indiana avenue, Chicago, Ill.
Stanley Dakoski, Ashland Theater, 1605 West Chicago avenue, Chicago, Ill.
J. R. von Alwers, Alco Theater, 212 East Main street, Olney, Ill.
S. Coleman, Avenue Theater, Third avenue and One Hundred and Forty-fifth street, New York City, N. Y.
G. L. Levine, Alvin Theater, 1612 Chicago avenue, Chicago, Ill.
Jos. U. Linninger, Appleton Theater, Appleton, Wis.
Mat Buling, Ashland Theater, 1615 Madison street, Chicago, Ill.
F. Rembusch, Alhambra Theater, Shelbyville, Ind.
W. B. Heyne, Alpha Theater, 5419 South Ashland avenue, Chicago, Ill.
J. Scheff, Ashland Theater, 1656 West Twelfth street, Chicago, Ill.
H. Tague, Ashland Theater, 1615 Ashland avenue, Chicago, Ill.
Harry Hyman, Ardson Theater, 2327 West Fullerton street, Chicago, Ill.
T. O. Myers, Angelus Theater, Fifty-first street and Indiana avenue, Chicago, Ill.
C. R. Srimming, Almo Theater, 5352 Wentworth avenue, Chicago, Ill.
A. G. Talbot, America Theater, Denver, Colo.
Nat Wolf, American Theater, Terre Haute, Ind.
Tom Hamlin, Pub-Amusement Theater, Minneapolis, Minn.
Floyd Cietzler, Albany Theater, 3050 West Madison street, Chicago, Ill.
Ed. Trinz, Avenue Theater, 107 Howell avenue, Chicago, Ill.
J. N. Kramer, Alpha Theater, 4717 North Robey street, Chicago, Ill.
H. Schoenstadts, Ashland Theater, 4717 South Ashland avenue, Chicago, Ill.
Frank Mannen, Alhambra Theater, Shelbyville, Ind.
Abe L. Scheff, Ashland Theater, 1656 West Twelfth street, Chicago, Ill.
J. Bobenz, Armitage Theater, 3553 Armitage avenue, Chicago, Ill.
August Stubbo, Abbey Theater, 723 East Forty-seventh street, Chicago, Ill.
James Gilosky, Alhambra Theater, St. Paul, Minn.
G. Berkenstad, Idle Hour Theater, 2708-20 Division street, Chicago, Ill.
F. G. Evans, Arch Theater, 4311 Indiana avenue, Chicago, Ill.
G. L. Flenchmian, Atlas Theater, 1260 Dorr street, Chicago, Ill.
Robert Codd, Apollo Theater, Princeton, Ill.
S. A. Moran, Arcade Theater, Ann Arbor, Mich.
W. M. Sanough, Airdome Theater, Alton, Ill.
Dee Robinson, Apollo Theater, Peoria, Ill.
Abrams & Sons, Acme Theater, 3410 Ogden avenue, Chicago, Ill.
A. J. Polcyn, Aberdeen Theater, 1059 West Fifty-ninth street, Chicago, Ill.
I. N. Hatstal, Bueny Theater,
Jos. Pilgrim, Academy Theater, 16 South Halsted street, Chicago, Ill.
S. LeVine, Austin Theater, 5619 Madison street, Chicago, Ill.
C. J. Vonesh, Avers Theater, 3825 West Twenty-sixth street, Chicago, Ill.
George Fischer, Alhambra Theater, Milwaukee, Wis.
Julius A. Alcost.
D. W. Chamberlain, American Theater, Indianapolis, Ind.
Julius Lamm, Albany Park Theater, 4810 Kedzie avenue, Chicago, Ill.
H. Schoenstadts, Archer Theater, 2006 Thirty-fifth street, Chicago, Ill.
John Colson, Arrow Theater, 1438 Fullerton avenue, Chicago, Ill.
Lester Cohn, Arcade Theater, 1931 Broadway, New York City, N. Y.

B

Chas. W. Campbell, Blue Mouse, Palm Theaters, 20 East Seventh street, St. Paul, Minn.
C. Z. Schaefer, Band Box Theater, 127 West Madison street, Chicago, Ill.
Emil C. Meyer, Broadway Theater, 5206 Broadway, Chicago, Ill.
George R. Weinberg, Bijou Theater, 304 South Halsted street, Chicago, Ill.
Will Bradley, Ottawa, Ill.
George V. Booth, Bridgeport Theater, 2837 Archer avenue, Chicago, Ill.
Charles S. Nordlie, formerly general manager Famous Players Film Service, Inc., spercial representative Bluebird, Inc., 1351 Catalpa street, Chicago, Ill.
Carl Kettler, Jr., Bijou Theater, pres. Florida Branch No. 33, West Palm Beach, P. O. Box, Florida.
Mrs. T. A. Kuhn, Benton Theater, Indianapolis avenue and Benton street, Kansas City, Mo.
James C. Ritter, Boulevard and Rialto Theaters, 1059 Field street, Detroit, Mich.

M. D. Thomas, Bijou Theater, Iron Mountain, Mich.
A. E. Brauns, Bijou Theater, Iron Mountain, Mich.
R. O. Craver, Broadway Theater, Charlotte, North Carolina.
Sig. Faller, Bijou Dream Theater, 114 South State street, Chicago, Ill.
B. Barnete, Paramount Theater, Minneapolis, Minn.
Paul Laugheinrich, Burleigh Theater, 917 Burleigh street, Milwaukee, Wisconsin.
Wm. O'Connell, Bond Theater, Pontiac, Ill.
Sidney J. Baker, mgr. Bluebird Photo-Plays, Inc., 2116 Locust street, St. Louis, Mo.
F. M. Bond, Bond Theater, 303-305 West Macbain street, Pontiac, Ill.
H. H. Burford, Bijou Theater, 115 South Third street, La-Crosse, Wisconsin.
Carl Gregg, Broadway Theater, 15 E. Third street, Tulsa, Oklahoma.
Daniel W. Martin, Butler Theater, 518 West Twenty-sixth street, Chicago, Ill.
C. W. L. Armsten, Bijou Theater, 820 Water street, Bay City, Mich.
Mrs. W. A. Audlauer, Benton Theater, Indianapolis avenue and Benton street, Kansas City, Mo.
H. Kahn, Bell Theater, 518 Mallers building, Chicago, Ill.
Wm. H. Bell, 509 Chemical building, Chicago, Ill.
H. R. Foster, Buckingham Theater, 3319 North Clark street, Chicago, Ill.
H. C. Miller, Boston Theater, 21 North Clark street, Chicago, Ill.
H. Schoenstadts, Boulevard Theater, Fifty-fifth street and Ashland avenue, Chicago, Ill.
V. C. Blott, Band Box Theater, 127 West Madison street, Chicago, Ill.
Carl Kettler, Jr., Bijou and Strand Theatres, West Palm Beach, Florida.
Paul Langheinrich, Burleigh Theater, Milwaukee, Wis.
Thurn & Booth, Bridgeport Theater, 2837 Archer avenue, Chicago, Ill.
W. B. Vernon, Bio Theater, Moline, Ill.
Stramer & Burnett, Bowen Theater, 3621 East Ninety-second street, Chicago, Ill.
F. Cassinelli, Bijou Theater, Omaha, Neb.
Lee D. Balsley, 922 Oak street, Kansas City, Mo.
Sig. Faller, Bijou Dream Theater, 114 South State street, Chicago, Ill.
E. B. Butler, Beach Theater, Fifty-first street and Harper avenue, Chicago, Ill.
Harry Ryan, Burnside Theater, 9304 Cottage Grove avenue, Chicago, Ill.
G. F. Horreck, formerly of Pathe.
Mrs. E. M. Eberman, Batavia Opera House, Batavia, Ill.
H. A. Grindberg, Bryn Mawr Theater, 1125 Bryan Mawr avenue, Chicago, Ill.
Carl Kettler, Jr., Bijou Theater, West Palm Beach, Florida.
H. H. Burford, Bijou Theater, La Crosse, Wis.
T. W. Morton, Blaine Theater, 3743 Southport avenue, Chicago, Ill.
Mrs. Koepping, Black Hawk Theater, Rock Island, Ill.
R. P. Berglund, manager The Western Union Telegraph Co., Wabash 4321, Local 1, Chicago, Ill.
W. M. Schram, Bijou, Des Moines, Iowa.
F. M. Bond, Bond Theater, Pontiac, Ill.
Wm. O'Connell, Bond Theater, Pontiac, Ill.
Dee Martin, Butler Theater, 518 West Twenty-sixth street, Chicago, Ill.
H. Kahn, Bell Theater, 1539 Milwaukee avenue, Chicago, Ill.
Thomas R. Porter, Bonita Theater, 6435 South Halsted street, Chicago, Ill.
Julius Cohen, Bell Theater, 1539 Milwaukee avenue, Chicago, Ill.
H. O. Miller, Boston, Rose and Alcazar Theaters, 69 West Madison street, Chicago, Ill.
H. E. Belford, Blanche Theater, 6829 South Ashland avenue, Chicago, Ill.
Jos. M. Trim, Biograph Theater, 2432 Malcolm avenue, Chicago, Ill.

C

F. J. McWilliams, of Sherwood & McWilliams, Grand Theater, Madison, Wis.; Casino and Strand Theaters, La Crosse, Wis.
Bruce Godshaw, Cosmopolitan Theater, 7938 South Halsted street, Chicago, Ill.
John J. Huss, Colonial, Royal, Fifth Avenue and Gem Theaters, 122-134 West Fifth street, Cincinnati, Ohio.
F. J. Herrington, Coliseum Theater, 219 Southern avenue, Mt. Oliver, Pa.
A. J. Icks, Crystal Theater, Ligonier, Ind.
M. J. Werl, Castle Theater, State and Madison streets, Chicago, Ill.
Harry E. Oseter, Columbus Theater, 6238 South Ashland avenue, Chicago, Ill.
F. G. Schaefer, Crystal, Century, Plaza, Star, Victoria, Crown Theaters, Chicago, Ill.
Ben Cohen, Coliseum Theater, Greenwood and Canfield streets, Detroit, Mich.
M. I. Wohl, Cosmo Theater, 774 Broadway, Gary, Ind.
M. Woznut, Crystal Theater, 4921 South Ashland avenue.
W. H. Hosey, Callyon Theater, Cleveland, Ohio.
I. L. Leserman, Casino Theater, 58 West Washington street, Chicago, Ill.
J. Gutman, Central Amusement Co., Bristol, Tenn.
J. R. Brannen, Criterion Theater, Evansville, Ind.
Charles F. Krisel, Crescent Theater, 5107 Butler street, Pittsburgh, Pa.
Paul H. Cromelin, Cosmofotofilm Co., New York.
Daniel Braham, Chicago American, Chicago, Ill.
H. Trinz, Columbia Theater, 1021-25 Walnut street, Milwaukee, Wis.
A. C. Nelson, Colonial Theater, Galesburg, Ill.
E. C. Scoley, Central Film Theater, 113 West Ga street, Indianapolis, Ind.
John Brennan, Cozy Theater, 314 Michigan avenue, Detroit, Mich.
O. W. Freiderich, Capitol Theater, Pekin, Ill.
Hector M. E. Pasmezoglu, Congress and Mozart Theaters, 302-04 Chestnut street, St. Louis, Mo.
Harry Anderson, Press Manager, Crescent Amusement Co., 411 Church street, Nashville, Tenn.
Steve Farrar, Casino Theater, Eldorado, Ill.
Wm. A. Thomas, Court Theater, Auburn, Ind.
L. G. Koesner, Colonial Theater, Winona, Minn.
Sol Coleman, Coleman Theater, 745 Westchester avenue, New York, N. Y.
F. H. Franke, California Theater, Twenty-sixth street and Trumbull avenue, Chicago, Ill.
Charles A. McGoun, Cameraphone Theater, 736 Euclid avenue, Cleveland, Ohio.
D. L. McCoy, Casino Theater, Melcher, Iowa.
Ernest Langemack, Colonial Theater, 1512 Vliet street, Milwaukee, Wis.
Frank A. Holmgren, Crystal Theater, Rantoul, Ill.
Will Bradley, Crescent Theater, La Salle street, Ottawa, Ill.
Jos. M. Fieldman, Colonial Theater, Oshkosh, Wis.
Abe Flackle, Casino Theater, Des Moines, Iowa.
Isador Burnstine, Capitol Theater, Springfield, Ill.
John Laffey, Colonial Theater, Delavan, Ill.
Walter Coddington, Home Theater, Rantoul, Ill.
W. C. Cook, Capitol Theater, Pekin, Ill.
J. Gutman, Central Amusement Co., Bristol, Tenn.
Tom Faxon, Cameraphone Theater, Cleveland, Ohio.
P. W. Rich, Casino Theater, Davenport, Iowa.
H. Katz, Columbia Theater, Eisville, N. Y.
R. Freidbanks, Columbia Theater, 1220 North Clark street, Chicago, Ill.
J. B. Koppel, Asche's Theater, 5404 North Clark street, Chicago, Ill.
Harry Anderson, Crescent Theater, Nashville, Tenn.
Homer Saunders, Colonial Theater, 26 West Randolph street, Chicago, Ill.
F. L. Heuser, Community Theater, 3458 North Crawford avenue, Chicago, Ill.
Ernest Saugmack, Colonial Theater, Milwaukee, Wis.
Will Bradley, Crescent Theater, Ottawa, Ill.
H. C. Jurgensen, Columbia Theater, Waterloo, Iowa.
Marshfield Amusement Co., Colonial Theater, 1210 North Ashland avenue, Chicago, Ill.
John J. Huse, Colonial Theater, Cincinnati, Ohio.
Frank Holmgren, Crystal Theater, Rantoul, Ill.
W. Woznick, Crystal Theater, 4921 South Ashland avenue, Chicago, Ill.
Chas. W. Campbell, Blue Mouse and Palm Theaters, St. Paul, Minn.
F. G. Schaefer, Casino Theater, 2901 North avenue, Chicago, Ill.
A. Frankle, Casino Theater, Des Moines, Iowa.
C. Tobisn, Circle Theater, Twelfth and Kedzie, Chicago, Ill.
O. W. Friederick, Capital Theater, Pekin, Ill.
F. C. Vandervort, Jr., Colonial Theater, Rock Island, Ill.
A. Laurich, Chicago Avenue Theater, 431 West South Chicago avenue, Chicago, Ill.
Jos. M. Fieldman, Colonial Theater, Oshkosh, Wis.
R. B. Shonaway, Crescent Theater, Ottawa, Ill.

Louis M. Selig, President Celebrated Players Film Co., 208 West Adams street, Chicago, Ill.
O. J. Gunnell, Chicago Morning Telegraph, 1620 Republic Building, Chicago, Ill.
Lee A. Ochs, Costello Theater, New York.
J. H. Frundt, Clermont Theater, 3226 North Clark street, Chicago, Ill.
H. L. Lieberthol, Colleen Theater, 718 West Forty-seventh street, Chicago, Ill.
U. J. Herrmann, Cort Theater, Chicago Yacht Club.
V. W. Schaefer, Crystal Theater, 5 South Halsted street, Chicago, Ill.
Earl L. Crabb, Casino Theater, 59 West Madison street, Chicago, Ill.
Sol Fichtenberg, Chicago Theater, 614 South State street, Chicago, Ill.
L. E. Holmes, Colonial Theater, Winona, Minn.
Harry V. Blaundin, Century Theater, 1421 West Madison street, Chicago, Ill.
H. E. Rehfield, Calumet Theater, 9204 South Chicago avenue, Chicago, Ill.
Arthur Linick, Colonial Theater, Chicago, Ill.

D

C. C. Mendenhall, Des Moines Film Supply Co., 215 Utica building, Des Moines, Iowa.
Miss A. L. Boyle, Dreamland Theater, 506 Main street Dubuque, Iowa.
Mrs. J. E. Boyle, Dreamland Theater, 506 Main street, Dubuque, Iowa.
W. F. Coleman, assistant manager Des Moines Film & Supply Co., Des Moines, Iowa.
Julius Reisman, Dale Theater, Dale street, St. Paul, Minn.
Earl Rice, Downer Theater, 571-73 Downer avenue, Milwaukee, Wis.
Chris C. Taylor, Dreamland Theater, 108 West Third street, Kewanee, Ill.
Mrs. J. E. Boyle, Dreamland Theater, 506 Main street, Dubuque, Iowa.
C. H. Dingman, 508 Mallers street,
Edward Kounoesky, Douglas Theater, 3236 West Twenty-second street, Chicago, Ill.
A. Kayas, De Luxe Theater, 814 East Sixty-third street, Chicago, Ill.
Walter Taylor, Dreamland Theater, Kewanee, Ill.
C. H. Dicke, Dicke Theater, Downers Grove, Ill.
Julius Reisman, Dale Theater, St. Paul, Minn.

E

C. M. Braham, Echo Theater, Des Plaines, Ill.
P. J. Weis, Electric Theater, Naperville, Ill.
L. C. Barnes, Elite Theater, 112 East Main street, Kalamazoo, Michigan.
E. Schwartz, Euclid Theater, Euclid and Delmar avenues, St. Louis, Mo.
H. E. Belford, Eden and Blanche Theaters, 2409 West Harrison street, 315 Mallers, Chicago, Ill.
A. V. Hoose, Exhibitors' Herald, Chicago, Ill.
Geo. A. Bleich, Empress and Queen Theaters, Owensboro, Ky.
J. L. Carlisle, Electric Theater, 546 Minnesota avenue, Kansas City, Kan.
Chas. S. Kirkpatrick, Elgin Theater, Bloomington, Ill.
E. G. Grubel, Electric Theater, Sixth and Minnesota avenues, Kansas City, Kan.
T. Beitman, Empress Theater, Twelfth and Central avenues, Indianapolis, Ind.
R. J. Branch, Enterprise Theater Eq. Co., 409-10 Peter Smith Bldg., Detroit, Mich.
S. H. Jenro, Empress Theater, Altris, Okla.
Earle S. Nesbitt, Elite Theater, Pawnee City, Nebraska.
Neil Duffy, Elite Theater, Appleton, Wis.
E. M. Harvey, Elmas Theater, Box 841, East Lansing, Mich.
Sam A. Adler, Exclusive Features Film Co., 210 South Thirteenth street, Omaha, Neb.
A. Bessman, Empress Theater, 308 Pierce street, Leving City, Iowa.
V. R. Day, Essanay Theater, 521 First National Bank, Chicago, Ill.
L. J. Weis, Electric Theater, Naperville, Ill.
D. L. Swartz, Erie Theater, 641 North Clark street, Chicago, Ill.
Geo. H. Wicke, Elkade Opera House, Elkade, Ia.
W. M. Green, H. C. Evans & Co., 75 West Van Buren street, Chicago, Ill.
Fred Rowoldt, Empress Theater, 4109 Armitage avenue, Chicago, Ill.
C. M. Braharn, Echo Theater, Des Plaines, Ill.
Wm. H. Stanton, Crawford Theater 382 West Water street, Chicago, Ill.
G. W. Weippiert, Emmett Theater, 4338-40 Wentworth avenue, Chicago, Ill.
Chas. Rysdon, E. A. R. Theater, 6839 Wentworth avenue, Chicago, Ill.
E. W. Harvey, Elmac Theater, East Lansing, Mich.
H. E. Belfort, Eden Theater, 2409 West Harrison street, Chicago, Ill.
C. D. Syler, East Side Theater, 9910 Ewing avenue, Chicago, Ill.
Basil Charuhas, Eighteenth Street Theater, 1343 West Eighteenth street, Chicago, Ill.
Jos. De Georgia, Evelyn Theater, 2806 West Chicago avenue, Chicago, Ill.
E. Lovemere, Emmet Theater, 111 North Cicero avenue, Chicago, Ill.
H. J. Carlisle, Electric Theater, Kansas City, Kan.
Louis Brecks, Ellis Theater, Sixty-third street and Ellis avenue, Chicago, Ill.
J. Beitman, Empress Theater, Indianapolis, Ind.
R. F. Branch, Enterprise Theater Eq. Co., Detroit, Mich.
E. Schwartz, Eden Theater, 2409 Harrison street, Chicago, Ill.
L. C. Barnes, Elite Theater, Kalamazoo, Mich.
Felix Machinski, Eagle Theater, 7764 South Morgan street.

F

M. Fleckles, 205 West Washington street, Chicago, Ill.
I. W. McMahan, Forest Theater (and others), Cincinnati, Ohio.
W. M. Lipps, Family Theater, Alexandria, Indiana.
J. J. Rubens, Fox Theater, Aurora, Ill.
Wm. Fritz, Perrysville Theater, 2117 Perrysville avenue, Pittsburgh, Pa.
Wm. J. Mueller, Famous Theater, 3644 West Chicago avenue, Chicago, Ill.
H. A. Fleedles, Wayside Theater, Lockport, Ill.
E. E. Fulton Co., Fulco Theater Chicago, Ill.
Tony Sudekums, Fifth Avenue Theater, Nashville, Tenn.
Bennie Zeidman, Fine Arts Studio, Los Angeles, Cal.
Max Smulekoff, Franklin Theater, 328 East Thirty-first street, Chicago, Ill.
Harry Kornblum, Franklin Theater, Evansville, Ind.
W. D. Burford, Fox Theater, 48 Fox street, Aurora, Ill.
C. G. Behrens, Family Theater, 215 West Third street, Davenport, Iowa.
F. G. Heller, Fischer Theater, Starland Theater (Anderson, Ill.), Danville, Ill.
P. A. Engler, Fox Film Corp., Atlanta, Ga.
W. D. Burford, Fox Theater, 48 Fox street, Aurora, Ill.
J. A. Degen, L. E. Rose, Fullerton Theater, 2424 Lincoln avenue, Chicago, Ill.
O. Swanson, Fullerton Theater, 2424 Lincoln avenue, Chicago, Ill.
A. Tague, Franklin Theater, 328 East Thirty-first street, Chicago, Ill.
W. D. Burford, Fox Theater, Chicago, Ill.
Raymond A. Frederick, Fitzpatrick-McElroy Co., 118 North La Salle street, Chicago, Ill.
M. Oestereicher, Forest Park Theater, 7322 West Madison street, Forest Park.
F. G. Heller, Fischer Theater, Danville, Ill.; Meridian and Starland Theaters, Anderson, Ind.
Wm. J. Mueller, Famous Theater, 3644 West Chicago avenue, Chicago, Ill.
Albert Degen, Fullerton Theater, 2424 Lincoln avenue, Chicago, Ill.

G

J. F. Bousmerscheim, Gaiety Theater, Bluffton, Ind.
John Remjas, Gaelic Theater, 2425 West Forty-seventh street, Chicago, Ill.
J. M. Rhodes, Garrick Theater, Thirtieth and Illinois streets, Indinapolis, Ind.
B. K. Fischer, Grace Theater, Twenty-eighth and National avenue, Milwaukee, Wis.
Samuel Gold, Gold Theater, 3411-13 West Twelfth street, Chicago, Ill.
W. E. Drummond, Gay Theater, Knoxville, Tenn.
H. L. Wallick, Grand Theater, 652 East Sixty-third street, Chicago, Ill.

A. J. Barthell, Grand Theater, 822 Wood street, Wilkinsburg, Pa.
A. H. Blaus, Garden Theater, Des Moines, Iowa.
S. E. Greenbaum, Garden and Casino Theaters, Davenport, Ia.
Chas. H. Ryan, Garfield Theater, 2844 Madison street, Chicago, Ill.
J. H. Coker, Garden Theater, 300½ State street, Ann Arbor, Mich.
Jos. C. Hewitt, Gem and Colonial Theaters, Mt. Carmel, Ill.
Chester W. Kitzman, Garrick Theater, Hurley, Wis.
E. E. Kaiser, Garden Theater, 10 South Main street, Adrian, Mich.
C. Harthill, General Feature Film Company,
Mrs. F. J. Rembusch, Grace Theater, Shelbyville, Ind.
A. P. Tugwell, Globe Theater, 3511 Central avenue, Los Angeles, Cal.
Will Isenberg, The Grand Theater, Greenville, Miss.
Wm. G. Mante, Grand Theater, Irwin, Pa.
O. T. Merritt, Genoa Opera House, Genoa, Ill.
C. S. Cone, Grand Opera House, Wausau, Wis.
Frank J. Rembusch, Grace, Albahmbra, Gem, Manhattan. Office, Shelbyville, Ind.
C. E. VanDuzee, Gem Theater, St. Paul, 740 Temple Court, Minneapolis, Minn.
C. W. Strickland, Grand Theater, St. Louis, Mo.
Harry E. Strickland, General Film Company, St. Louis, Mo.
H. B. and G. H. Trick, Gen Theater, Keithburg, Ill.
James Linsey, Grand Theater, Marion, Ind.
Chas. H. Ryan, Garfield Theater, 2844 Madison street, Chicago, Ill.
B. W. Fischer, Grace Theater, Milwaukee, Wis.
Sherwood & McWilliams, Grand Theater, Madison, Wis.
J. S. Mednikow, Grand Theater, 1525 South Crawford avenue, Chicago, Ill.
S. E. Greenbaum, Garchu Theater, Davenport, Ia.
Henry Zimmerman, Grand Theater, Galena, Ill.
A. H. Blank, Garden Theater, Des Moines, Ia.
J. M. Rhodes, Garrick Theater, Indianapolis, Ind.
R. E. Naiser, Garden Theater, Adrian, Mich.
O. Merritt, Globe Opera House, Genoa, Ill.
S. B. Grossmon, Grand Theater, 1364 South Halsted street, Chicago, Ill.
J. F. Clayton, Crystaline Theater, Harrisburg, Ill.
Jos. C. Hewitt, Gem and Colonial Theaters, Mt. Carroll, Ill.
A. P. Loevill, Globe Theater, Los Angeles, Cal.
A. Goldman, Grand Theater, Joliet, Ill.
M. S. Seifuss, Grove Theater, 2451 Cottage Grove avenue, Chicago, Ill.
A. J. Barthell, Grand Theater, 822 Wood, Williamsburg.
Samuel Gold, Gold Theater, 3411-13 West Twelfth street, Chicago, Ill.
A. J. Hill, Glenn Theater, 2852 Hermitage street, Chicago, Ill.
Geo. Hoffman, Gaiety Theater.

H

H. H. Friedman, Hippodrome Theater, 416 Main street, Keokuk, Iowa.
G. H. Heine, Fischer, Starland, Meridian Theaters, Danville, Ill., and Anderson, Ind.
B. F. Wheeler, East Chicago, Ind. (Hartley), 34 South St. Louis avenue, Chicago, Ill.
W. H. Linton, Hippodrome Theater, Little Falls and Utica, N. Y.
Louis H. Frank, Halsted Theater, 6202 South Halsted street, Chicago, Ill.
Chas. Snodgrass, Heart of California State R Theater, Denver, Colo.
L. Taylor, 4308 Armitage avenue, Chicago, Ill.
W. M. Sauvage, Hippodrome Theater, Alton, Ill.
W. R. Hart, Huston, Tex.
Edw. S. Lown, Hyde Park Theater, 5314 Lake Park avenue, Chicago, Ill.
F. S. Fisher, Hamilton Theater, 6811 South Halsted street, Chicago, Ill.
Louis Hassberg, Harvey, Illinois, Theater, 1500 West One Hundred and Fifty-ninth street.
V. R. Langdon, Hub Theater, 1746 West Chicago avenue, Chicago, Ill.
R. A. Frederick, Hippodrome Theater, 1641 West Sixty-third street, Chicago, Ill.
Wm. Lipps, Family Theater, Alexandria, Ind.
C. Thumble, Homan Theater, 3346 West Twenty-sixth street, Chicago, Ill.
Max Schwartz, Halfield Theater, 5451 South Halsted street, Chicago, Ill.
C. S. Lopland, Hyde Park Theater, 5314 Lake avenue, Chicago, Ill.
Philip Banovitz, Harmony Theater, 2639 West Division street, Chicago, Ill.
Harry Rose, Hippodrome Theater, 1619 West Sitxy-third street, Chicago, Ill.
Sidney Stein, Harmony Theater, 513-515 East Forty-third street, Chicago, Ill.
W. M. Sanough, Hippodrome Theater, Alton, Ill.

I

George Berkenstad, Idle Hour Theater, 2708 West Division street, Chicago, Ill.
James Henry Clark, Isis Theater, Cedar Rapids, Ia.
Wm. Johnston, International Film Service, Chicago Examiner and Chicago American.
Fred Place, International Film Service, Dry Plate Dept.
C. M. Bangs, Isis Theater, Cedar Rapids, Ia.
J. H. Kunsky, Several Theaters, Detroit, Mich.
Geo. Henry, Iris Theater, 5747 Chicago avenue, Chicago, Ill.
J. E. Ward, Independent Film Corporation.
Karg Bros., Isis Theater, 3234 West North Avenue, Chicago, Ill.
I. T. Sollers, Isis Theater, Dana, Indiana.
Jos. Wolf, Irving Theater, 1380 South Water street, Chicago, Ill.
Otto C. Lindeman, Ideal Theater, Lemons, Ill.
Thos. Howard, Imperial Theater, New York, N. Y.
Jule Reich, Imperial Theater, 2329 Madison street, Chicago, Ill.
J. A. Farman, Ideal Theater, Sheridan, Ind.
James Henry Clark, Isis Theater, Cedar Rapids, Ia.
C. M. Bangs, Isis Theater, Cedar Rapids, Ia.

J

R. A. Plough, Joy Theater, Crawfordsville, Indiana.
F. M. Teter, Julian Theater, 918 Belmont avenue, Chicago, Ill.
Mimi Campanella, Jewel Theater, 522 West Division street, Chicago, Ill.
Frank C. Hensler, Jackson Theater, 676 Jackson street, Milwaukee, Wis.
C. R. Bates, Jefferson Theater, 1523 East Fifty-fifth street, Chicago, Ill.
Mack Edwards, Jefferson Theater, 4710 Milwaukee avenue, Chicago, Ill.
C. O. Bowman, The Johnstown Automatic Register Company, Johnstown, Pa.
Harry Lindner, Janet Theater, 617 West North avenue, Chicago, Ill.
Miss A. Olson, Julian Theater, 424 Barry avenue, Chicago, Ill.

K

W. H. Mannauer, Knickerbocker Theater, Nashville, Tenn.
George B. Parlow, Kimbark Theater, 6242 Kimbark avenue, Chicago, Ill.
Joseph J. Schwartz, Koscusgka Theater, 648-49 Lincoln avenue, Milwaukee, Wis.
Wm. P. Harold, Kalem Company, N. Y. C., 2703 North Clark street, Chicago, Ill.
Chris P. Wolf, Keystone Theater, 3912 Sheridan Road, Chicago, Ill.
Chas. P. Wolf, Keystone Theater, 3912 Sheridan road, Chicago, Ill.
Ben Goltz, Kedzie Theater, 3204 West Twelfth street, Chicago, Ill.
O. J. Trenlich, Kriteron Theater, 2136 Madison street, Chicago, Ill.
C. J. Schaefer, Keystone Theater, 3912 Sheridan road, Chicago, Ill.
John A. Rogers, Kedzie Theater, 3204 Madison street, Chicago, Ill.
W. H. Wassmann, Knickerbocker, Crystal and Rex Theaters, Nashville and Knoxville, Tenn.

L

E. M. McCray, Lyric Theater, Oskaloosa, Ia.
H. A. Sherman, Lyric Theater, Minneapolis, Minn.
John Kosterkin, Levine Theater, 1714 West Eighteenth street, Chicago, Ill.
J. Miller, formerly of Laman Theater, Sixty-third street and Wentworth avenue.
H. A. Sherman, Lyric Theater, Minneapolis, Minn.
J. F. Culberley, Lyceum Theater, Duluth, Minn.
M. Gottlieb, Lyric Theater, Minneapolis, Minn.

Peter J. Jeup, Luna Theater, 161 St. Aubin avenue, Detroit, Mich.
Morris Needle, Lyric Theater, 172 West Twenty-third street, New York, N. Y.
A. P. Raja, Lyric Theater, Duluth, Minn.
Wm. H. Cadoret, La Petite Theater, Kankakee, Ill.
H. C. Kliehm, Lawrence Theater, 3407 Butler street, Pittsburgh, Pa.
C. H. Foster, Lexington Theater, 715 Center.
F. P. Lemen, Lyric Theater, Newton, Iowa.
J. Palezoes, Lyric Theater, South Main street, Goshen, Ind.
Frank Keith Spencer, Lyric Theater, Remington, Ind.
R. M. Taylor, Linwood Theater, Tarkio, Mo.
H. S. Morrison, Lyric Theater, 106 Wolf street, Syracuse, N. Y.
C. E. Everett, Lyric, Aurora, Ind.
C. M. Dodson, Library Opera House, Berlin, Wisconsin.
A. D. Hoffman, Liberty Theater, 3705 Fullerton avenue, Chicago, Ill.
Floyd Lewis, 3320 Lindell boulevard, St. Louis, Missouri.
Manuel Vega, Kimball Theater (closed), 3222 Fullerton avenue, Chicago, Ill.
J. H. Silliman, Liberty Theater, 2619 Vliet street, Milwaukee, Wis.
Sam Lears, Lears Theater Supply Co., 509 Chestnut street, St. Louis, Mo.
John E. Niebes, Library Theater, 1981 Gratiot, Detroit, Mich.
F. P. Lemen, Lyric Theater, Osborn, Iowa.
Betta Nelson, Lyceum Theater, Thirty-ninth street and Cottage Grove avenue, Chicago, Ill.
Nortman & Fecher, Lexington Theater, 1060 East Sixty-third street, Chicago, Ill.
Mrs. Cutler, Lyceum Theater, Cottage Grove avenue and Thirty-ninth street, Chicago, Ill.
H. L. Mueller, Leland Theater, 4716 Lincoln avenue, Chicago, Ill.
M. Cutler, Lyceum Theater, Cottage Grove avenue and Thirty-ninth street, Chicago, Ill.
Arthur Lowy, Lowy's Theater, 740 Milwaukee avenue, Chicago, Ill.
P. S. Seelig, Lucile Theater, 653 West Cicero avenue, Chicago, Ill.
C. A. Day, Plumb Theater, Streeter, Ill.
Keith Spencer, Lyric Theater, Remington, Indiana.
S. A. Rose, Liberty Theater, Twenty-seventh and Vlitt streets, Milwaukee, Wis.
H. F. Hoffman, Lyric Theater, Moline, Ill.
Albert J. McCarthy, Loomis Theater, 2858 Archer avenue.
Nathan Joseph, Lincoln Theater, 3132 State street, Chicago, Ill.
H. P. Raja, Lyric Theater, Duluth, Minn.
F. W. Franke, Lawndale Theater, 3677 Grand avenue, Chicago, Ill.
D. E. Rice, Lux Theater, 106 Thirty-fifth street, Chicago, Ill.
Joseph Hoff, Liberty Theater, 1180 Milwaukee avenue, Chicago, Ill.
U. C. Lamoreaux, Lakeside Theater, 4730 Sheridan road, Chicago, Ill.
Wm. Jacobs, Lexington Theater, Seventeenth and Center streets, Milwaukee, Wis.
Peter J. Jeup, Luna Theater, Detroit, Mich.
Geo. Henny, Luna Theater, 5747 Chicago avenue, Chicago, Ill.
John E. Niebes, Library Theater, Detroit, Mich.
Walter F. Schaefer, Lyceum Theater, 3851 Cottage Grove avenue, Chicago, Ill.
Levin & Waiss, Langley Theater, 706 East Sixty-third street, Chicago, Ill.
W. H. Griggs, Lyric Theater, Waukegan, Ill.
Alice M. White, representing Maurice Browne, Little Electric Theater, 410 South Michigan avenue, Chicago, Ill.
M. Geiger, Luna Theater, Detroit, Mich.
Wm. H. Cadorlet, La Petite Theater, Kankakee, Ill.
P. S. Selig, Lucile Theater, 653 North Cicero avenue, Chicago, Ill.

M

F. B. Meytinger, Majestic Theater, Creston, Iowa.
F. L. Dittmar, Model Theater, 4151 West Madison street, Chicago, Ill.
M. S. Ludick, Melrose Park Theater, Melrose Park, Ill.
E. O. Ellsworth, Metropolitan Theater, Iowa Falls, Iowa.
P. A. Engler, with Metro mgr., Kansas City, Mo.
Phil H. Pierce, Kansas City, Mo.
Louis H. Harrison, Marshfield Amusement, 1611 West Twelfth street, Chicago, Ill.
Oliver McKee, McKee Theater, 2334 Arlington avenue, Pittsburgh, Pa.
Otto King, Mutual Film Corp., 117 North Dearborn street, Chicago, Ill.
W. W. Wilson, Menger, Ring, Hamberg Theaters, 308-10 Mallers building, Chicago, Ill.
D. H. Thompson, Muse, U. S. Theaters, 1314 Germantown street, Dayton, Ohio.
Captain E. E. Barclay, Monarch Film Producing Co., 1737 First National Bank, Chicago, Ill.
Julius Goodman, Marshfield Amusement Co., 1611 West Twelfth street, Chicago, Ill.
Chas. W. Harden, mgr. Metro Pictures Service, 928 Main street, Kansas City, Mo.
Leo. Moore, Majestic Theater, Centerville, Iowa.
Henry E. Friedman, manager Pathe Exchange, Inc., Minneapolis, Minn.
H. J. Leys, Majestic Theater, Ft. Dodge, Iowa.
Al. DeSomers, Detroit, Mich.
B. V. Judell, Mutual Theater, 5 South Wabash avenue, Chicago, Ill.
Samuel Trenz, Majestic Theater, Grand avenue, Milwaukee, Wis.
B. H. Stearn, Mutual Film Corp., Chicago, Ill.
Philip Skrea, Majestic Theater, Evansville, Ind.
Arthur E. Curtis, Motography Magazine, 1253 Monadnock block, Chicago, Ill.
Louis L. Mark, Marshfield Amusement Co., 1611 West Twelfth street, Chicago, Ill.
Samuel Lesselbaum, Miller Theater, 747 Sutler avenue, Brooklyn, N. Y.
Cusson E. Smith, mgr. Metro Theater, Des Moines Branch, Des Moines, Iowa.
Harry H. Koch, Manhattan Theater, 136 West Washington street, Indianapolis, Ind.
Joseph Mogler, Mogler Theater, Ninth and Bremen avenues, St. Louis, Mo.
T. C. Montgomery, Minneapolis, Minn.
A. J. Richardson, Metro Film Service, Detroit, Mich.
Chas. J. Maly, Mutual Film Corp., 117 North Dearborn street, Chicago, Ill.
W. W. Mount, Majestic Theater, Houston, Texas.
J. J. Marshall, Marshall Theater, Manhattan, Kansas.
H. H. Hornbeck, Majestic and New Strand Theaters, Monticello, Ind.
W. W. Wilson, Menger, Ring and Hamburg Theaters, 308 Mallers building, Chicago, Ill.
Fred Koecher, Morton Gem Theater, Morton Grove, Ill.
C. E. Glamann, Majestic Theater, 102 Washington avenue, Wellington, Kansas.
Geo. Magee, Magee's Opera House, Evansville, Wisconsin.
William Skerboll, Metro Pictures Service, Chicago, Ill.
Paul H. Woodruff, press editor Motography, Monadnock building, Chicago, Ill.
Geo. N. Takor, Maplewood Theater, 2811 Diversey avenue, Chicago, Ill.
Adele McClellan, Monarch Film Producing Co., 4833 Monticello avenue, Chicago, Ill.
John Milton, Montrose Theater, 4408 Milwaukee avenue, Chicago, Ill.
E. J. Salisbury, Memorial Theater, Valparaiso, Indiana.
Phil H. Solovian, representative Metro Pictures, Chicago, Ill.
L. Waltinger, Majestic Theater, Freeport, Ill.
F. J. Zanore, Majestic Theater, 701 South Main street, Lima Ohio.
Chas. Blaine, Morgan Theater, Main street, Henrietta, Okla.
Lou McDowell, Motion Picture Trade Directory, 105 West Fortieth street, New York, N. Y.
M. S. Franks, Marshfield Amusement Co., 1611 West Twelfth street, Chicago, Ill.
Abe Sola, Model Theater, 1348 South Halsted street, Chicago, Ill.
Jack H. Skerbole, Metro Pictures Service, Chicago, Ill.
Nat S. Stronge, Motography, 1253 Monadnock block, Chicago, Ill.
O. L. Gellerup, Murray Theater, Milwaukee, Wis.
Max Stearn, Majestic Theater, Columbus, Ohio.
Francis M. Kadow, Mikadow Theater, Washington street, Manitowoc. Wis.
Stewart, H. A., care Motography, Chicago, Ill.
A. A. Hixon, Metro Pictures Service, Minneapolis, Minn.
Jos. S. MacHenry, special representative Exhibitors' Herald, 203 South Dearborn street, Chicago, Ill.

Abe Cohen, Midway Hippodrome Theater, 6248 Cottage Grove avenue, Chicago, Ill.
Max Stearn, Majestic Theater, Columbus, O.
George L. Levy, Millard Theater, 1606 Millard avenue, Chicago, Ill.
John Milton, Montrose Theater, 4408 Milwaukee avenue, Chicago, Ill.
F. Rembusch, Manhattan Theater, Shelbyville, Ind.
F. L. Dittmar, Model Theater, 4151 Madison street, Chicago, Ill.
Mrs. E. E. Barclay, Monarch Theater, 2332 North California avenue, Chicago, Ill.
W. J. Slorim, Marquis Theater, Cleveland, O.
Philip Skra, Majestic Theater, Evansville, Ind.
Lon McDowell, Motion Picture Trade Director, 105 North Fortieth street, New York, N. Y.
F. A. Munden, Medora Theater, 4238 West Harrison street, Chicago, Ill.
T. Danclar, Marquis Theater, Cleveland, O.
A. A. Hixon, Metro Picture Service, Minneapolis, Minn.
E. H. Hoyt, Metro Theater, Milwaukee, Wis.
Joseph Hopp, Majestic Theater, Rock Island. Ill.
S. A. Louis. Minneapolis, Minn.
Henry Ellman, Marshall Theater, 2915 West Twenty-second street, Chicago, Ill.
Adele McClellan, Monarch Film Theater, 4833 Monticello avenue, Chicago, Ill.
C. E. Glamann, Majestic Theater, Wellington, Kans.
D. H. Thompson, Muse U. S. Theater, Dayton. O.
Chas. Blaine, Morgan Theater, Hunyeth, Okla.
W. W. Mount, Majestic Theater, Houston, Tex.
Front Row Alringer, Publishers Representative Motion Picture Magazine and Classic, 514 East Forty-second street, Chicago, Ill.
Henry Beihl, Jr., Manhattan Theater, 5903 Wentworth avenue, Chicago, Ill.
V. Metzger, Milda Theater, 3138 South Halsted street, Chicago, Ill.
Ralph Sola, Model Theater, 1348 Halsted street, Chicago, Ill.
C. A. Day, Majestic Theater,
M. S. Ludig, Melrose Park Theater, Melrose Park, Ill.

N

Herbert Griffin, Nicholas Power Co., 90 Gold street, New York, N. Y.
U. C. Smith, N. Power Co., New York, N. Y.
D. G. Rodgers, Nicollet Theater, 1347 Nic avenue, Minneapolis, Minn.
Chas. J. Law, New Palace Theater, Pana, Ill.
Novak & Chibotti, Standard Theater, Ills.
E. M. Simons, New Family Theater, Adrian, Mich.
A. C. Laring, North Star Theater, Twenty-fifth and Central avenue, Indianapolis, Ind.
Fred J. Beecroft, New York Dramatic Mirror, New York, N. Y.
Maurice A. Choynski, Newberry "Vision" Theater, 852 North Clark street, Chicago, Ill.
Geo. W. Smith, New Palace Theater, 2726 Penn avenue, Pittsburgh, Pa.
H. P. Greene, New Lake Theater, 15 North Lake street, Minneapolis, Minn.
S. Auerbach, The New Strand Theater, 2111 West Division street, Chicago, Ill.
N—— North Star Theater, 1250 Fifth avenue, New York, N. Y.
H. B. Miller, New Monogram Theater, 3451 South State street, Chicago, Ill.
Herman Meyer, Niles Center Theater, Niles Center, Ill.
A. A. Green, Neenah Theater, Grant Hotel, Neenah, Wis.
W. H. Taylor, New Majestic Theater, Gooding street, La Salle, Ill.
Spyros P. Skouras, New Lafayette Theater, 1641 South Jefferson street, St. Louis, Mo.
Emmett R. Gadener, New Regent Theater, 6826 South Halsted street, Chicago, Ill.
A. C. Laring, North Star Theater, Indianapolis, Ind.
S. Ambosh, New Strand Theater, 2111 West Division street, Chicago, Ill.
Yonan Minz, New Plaza Theater, 705 North Clark street, Chicago, Ill.
Tony J. Ardo, New Era Theater, 2410 North Western avenue, Chicago, Ill.
H. Lutz, New Illinois Theater, 3116 Wentworth avenue, Chicago, Ill.
John S. Slocum, Woodrow Theater, Mangum, Okla.
Chas. J. Law, New Palace Theater, Pana, Ill.
H. P. Greene, New Lake Theater, 15 West Lake street, Chicago, Ill.
E. M. Symons, New Family Theater, Adrian, Mich.
Geo. L. Levy, New Film Corporation, 207 South Wabash avenue, Chicago, Ill.
Geo. E. Melwall, New Apollo Theater, Crawford street and North avenue, Chicago, Ill.
Herbert Griffin, N. Power Co., New York, N. Y.

O

J. Kuppner, Oakland Theater, 3861 Cottage Grove avenue, Chicago, Ill.
David Harr, Oatka Theater, Warsaw, N. Y.
Roy Cummings, Cummings Circuit, Oshkosh, Wis.
Jacob S. Wentzel, Olympic Theater, 1490 Michigan avenue, Detroit, Mich.
Harry E. Graupf, Orpheum Theater, Rockford, Ill.
J. W. Brickhouse, Orpheum, Hotel Kehoe, Clinton, Ia.
Fred A. Rice, O-at-Ka Theater, 83 Main street, Warsaw, N. Y.
Chas. F. Kear, Opera House, 300 Sunbury street, Minersville, Penn.
Harry Asher, Olympia Theater, Gloucester, Mass.
J. S. Speer, Opera House, St. Marys, Pa.
J. F. Wuerth, Orpheum Theater, 322-24 South Main street, Ann Arbor, Mich.
J. C. Collins, Ozone Theater, 3700 Sixth avenue, Des Moines, Ia.
J. T. Clayton, Orpheum Theater, Harrisburg, Ill.
J. F. Goss, Orpheum Theater, Ogden, Utah.
T. C. Eichenbaum, Oak Theater, Armitage and Western avenues, Chicago, Ill.
S. H. Baum, Owl Theater, Nineteenth and Fondulac, Milwaukee, Wis.
H. D. Charnes, Owl Features Theater, 512 Wallers building, Chicago, Ill.
William Martin, Orpheum Theater, Jefferson street, Ottawa, Ill.
Sam Rabnoutz, Orpheum Theater, 1711 West Twelfth street, Chicago, Ill.
Mayme Paddock, Orpheum Theater, 2713 North Marshfield avenue, Chicago, Ill.
Roy Cummings, Orpheum Theater, Oshkosh, Wis.
Fred A. Rice, Oatka Theater, Warsaw, N. Y.
C. Thomas, Oakland Square Theater, Oakland and Drexel boulevards, Chicago, Ill.
Chas. F. Kear, Opera House, Minneapolis, Minn.
David Marr, Oatka Theater, Warsaw, N. Y.
E. H. Moore, Orpheum Theater, Chicago, Ill.
E. H. Horstmann, Olympia Theater, Boston, Mass.
A. Kraus, Orotono Theater, New York.
Mayme Paddock, Orpheum Theater, 2713 Marshfield avenue, Chicago, Ill.
J. F. Goss, Orpheum Theater, Ogden, Utah.
Mrs. G. Wood, Orpheum Theater, Chicago, Ill.
S. I. Levin, Orpheum Theater, 16 South State street, Chicago, Ill.
A. Hoffman, Orpheus Theater, 1413 West Twelfth street, Chicago, Ill.
Walter Moore, Orpheum Theater, Chicago, Ill.
W. H. Moore, Orpheum Theater, Chicago, Ill.

P

Y. W. Sahmn, Pastime Theater, 827 Warrington avenue, Pittsburgh, Pa.
A. M. Keller, Princess Theater, Hoopeston, Ill.
P. A. Graffort and Wife, Princess Theater, Buchanan, Mich.
C. R. Blubaugh, Pictureland and Vaudette Theaters, 108 South Main street, Fort Scott, Kans.
Fred Meys, Photorium Theater, 612-614 Kansas avenue, Kansas City, Kans.
Chas. Brechner, Premier Theater, Grayville, Ill.
S. Levenson, Park Theater, Boston, Mass.
P. A. Powers, Princess Theater, Leroy and Main streets, Buffalo, N. Y.
Louis F. Blumenthal, Palace Theater, One Hundred Seventy-sixth street and St. Nicholas avenue, New York, N. Y.
C. O. Baird, Pastime Theater, 733 Main street, Portage, Penn.
Otto Preusser, Sr., Palace Theater, 361 Reed street, Milwaukee, Wis.
Frank Cook, Princess Theater, 186 Third street, Milwaukee Wis.
Isadore Schulkin, Palace Theater, Joliet, Ill.
A. M. Galloy, Plaisance Theater, 466 N. Parkside avenue.
A. E. Kunz, Princess Theater, Fifth and Cape avenue, Springfield, Ill.

P. H. Shea, Princess Theater, Blue Island, Ill.
Wm. Scheiber, President Theater, 343 East Fifty-fifth street, Chicago, Ill.
John S. Hahn, Paramont Theater, 3302 North avenue, Milwaukee, Wis.
M. S. Hoyer, Comet Theater, 3326 North avenue, Milwaukee, Wis.
L. U. Goodell, Princess Theater, Beardstown, Ill.
F. A. Leatherman, Princess Theater, Nashville, Tenn.
Henry Lipsil, Palace Theater, 1145 Blue Island avenue, Chicago, Ill.
H. M. Gollos, Plaisance Theater, 466 North Parkside avenue, Chicago, Ill.
John Manheims, Park Theater, 4322 Fifth avenue, Brooklyn, N. Y.
Guy M. Maloney, Palace Theater, Missouri Valley, Ia.
E. J. Barrett, Pastime Theater, 66 West Madison street, Chicago, Ill.
Louis Phillips, 2109 West North avenue, Chicago, Ill.
E. J. Bauman, Plaza Theater, Norwood Center, O.
F. L. Graser, Palace Theater, Mendota, Ill.
Edw. L. Scheibel, Plumb Theater, Streator, Ill.
A. M. Golloy, Plaisance Theater, 466 North Parkside avenue, Chicago, Ill.
Aaron Trinz, Paramount Theater, 2646 Milwaukee avenue, Chicago, Ill.
A. M. Keller, Princess Theater, Hoopeston, Ill.
L. W. Goodell, Princess and Gem Theaters, Beardstown, Ill.
Peter Lopina, Peters Theater, 9223 Canal avenue, Chicago, Ill.
Frank Cook, Princess Theater, Milwaukee, Wis.
H. M. Bollos, Plaisance Theater, 466 North Parkside avenue, Chicago, Ill.
J. Schuekin, Palace Theater, Joliet, Ill.
W. Meyr, Phototorium, 614 Kansas avenue, Kansas City, Kan.
Fred Meyr, Phototorium, 612-14 Kansas avenue, Kansas City, Kan.
F. B. Hammond, Phoenix Theater, 3104 South State street, Chicago, Ill.
W. Johnson, Parkway Theater, 1053 Michigan avenue, Chicago, Ill.
Jack Stern, Palace Theater, Kewanee, Ill.
O. H. Prensser, Palace Theater, 361 Grove, Milwaukee, Wis.
J. Manheiner, Park Theater, Brooklyn, N. Y.
H. M. Booth, Park Theater, 6916 North Clark street, Chicago, Ill.
Geo. R. Duce, Photograph Theater, 425 South Wabash avenue, Chicago, Ill.
J. S. Leech, Pickford Theater, 108 East Thirty-fifth street, Chicago, Ill.
T. E. Thompson, Palmer Theater, 3224 Armitage avenue, Chicago, Ill.
P. H. Shea, Princess Theater, Blue Island, Ill.
M. Mendelson, Park Theater, New York, N. Y.
H. A. Neckurger, Pastime Theater, 1949 Division street, Chicago, Ill.
F. A. Leatherman, Princess Theater, Nashville, Tenn.
C. R. Blubaugh, Pictureland and Vaudette Theaters, Fort Scott, Kan.
Mrs. Parker, 6200 Princeton avenue, Chicago, Ill.
Henry Harwig, Palace Theater, Fourteenth street and Seventh avenue, Brooklyn, N. Y.
F. B. Cannock, The Precision Machine Co., Inc., 317 East Thirty-fourth street, New York, N. Y.
C. O. Baird, Pastime Theater, Portage, Pa.
A. M. Keller, Princess Theater, Hoopeston, Ill.
Sam Wolf, Palace Theater, Thirty-fourth and Halsted street, Chicago, Ill.
E. Barrett, mgr., Pastime Theater, 66 West Madison street, Chicago, Ill.
Mr. Miller, Pastime Theater, 1949 West Division street, Chicago, Ill.
H. Fulterburg, Regal Theater, New Orleans, La.
H. Schoenstadts, Pastime Theater, 5046 South Ashland avenue, Chicago, Ill.
H. Schoenstadts, Palace Theater, 4845 South Ashland avenue, Chicago, Ill.
A. C. Parker, 6200 Princeton avenue, Chicago, Ill.

R

H. Breulich, Robey and Kriterion Theaters, 2004 Madison street, Chicago, Ill.
Louis L. Levine, Regent Theater, Fulton street and Bedford avenue, Brooklyn, N. Y.
M. M. Rubens, Rubens' Theaters—Princess. Lincoln, Colonial, Crystal—Joliet, Ill.
H. Rathmer, 706 First avenue, Minneapolis, Minn.
Arthur J. Schwartz, Rose Theater, 2860 Milwaukee avenue, Chicago, Ill.
Sam A. Adler, Rex Theater, 1316 Douglas street, Omaha, Nebr.
Frank L. Neuman, Royal Theater, 1022 Main street, Kansas City, Mo.
Manuel Newman, Regent Theater, 107 East Twelfth street, Kansas City, Mo.
Ed. J. Caldwell, Royal Theater, Danville, Indiana.
S. A. Louis, Rialto Theater Supply Co., Minneapolis, Minn.
J. S. Grauman, Regent Theater, 4007 North avenue, Milwaukee, Wis.
Leroy Templeton, Revelry Theater, 342 East Forty-seventh street, Chicago, Ill.
R. S. Keppel, Russell Theater, Western avenue, Blue Island, Ill.
Robert R. Levy, Revelry Theater, 342 East Forty-seventh street, Chicago, Ill.
W. H. Kelly, Rex and Alhambra Theaters, 501 Miss. street and Seventh, near Cedar, St. Paul, Minn.
J. D. Rowe, Marion Theater, 3446 South Halsted street, Chicago, Ill.
M. B. Rosenthal, mgr. Melies Mfg Co., 326 Lexington avenue, New York City.
Louis L. Levine, Regent Theater, Brooklyn, N. Y.
W. A. Dietze, Regent Theater, 6746 Sheridan Road, Chicago, Ill.
J. S. Grauman, Regent Theater, Milwaukee, Wis.
Ed J. Caldwell, Royal Theater, Danville, Ind.
F. L. Neuman, Royal Theater, Kansas City, Mo.
Otto King, Regina Theater, 508 West Twenty-sixth street, Chicago, Ill.
Leroy Danplen. Revely Theater, 342 East Forty-seventh street, Chicago, Ill.
John J. Huss, Royal Theater, 709-711 Vine street, Cowin, O.
Roy Keppel, Russell Theater, Western avenue, Chicago, Ill.
Arthur S. Schwartz, Rose Theater, 2860 Milwaukee avenue, Chicago, Ill.
Nick Bodvin, Fed Star Theater, 5610 Wentworth avenue, Chicago, Ill.
Sam A. Adler, Rea Theater, Omaha, Neb.
Wm. Fritz, Perrysville avenue, Pittsburgh. Pa.
R. R. Lees, Revelry Theater, 342 East Forty-seventh street, Chicago, Ill.
R. Ross, 507 North Clark street, Chicago, Ill.
Thos. Furniss, Rex Theater, Duluth, Minn.
Rud von Muteren, Rainbow Theater, 11311 Michigan avenue, Chicago, Ill.
Mrs. M. Breen, Rashland Theater 3855 West Chicago avenue, Chicago, Ill.
A. Powell, Rex Theater, 6848 South Racine avenue, Chicago, Ill.
Abe Goulson, Rex Theater.
Gus Treulach, Robey Theater, 2004 Madison street, Chicago, Ill.

S

Jos. S. Schwutzer, Aetna Film Exchange, 207 South Wabash avenue, Chicago, Ill.
Jos. J. Dickes, Star Theater, Aurora, Ill.
Ludwig Schnidler Schnidler's Theater, 1005 West Huron street, Chicago, Ill.
Harry Chapprel, Fuller Opera House, Madison, Wis.
Philip O. Gross, Jr., Strand Theater, West Grand avenue, Milwaukee, Wis.
A. D. Ingledue, Strand Theater, 112 East Main street, Marshalltown, Ia.
Moe Mark, Strand Theater, Lynn, Mass.
W. C. Meloy, Strand Theater, South Harrison street, Shelbyville, Ind.
M. Laub, Sylvia Theater, 5740 West Grand avenue, Chicago, Ill.
N. M. Seabury, member committee on organization, 32 Nassau street, New York, N. Y.
Lamos Kahn, Star Theater. 8421 Burley avenue, South Chicago, Ill.
J. E. Smith, Smith Theater, 4909 Second avenue, Pittsburgh, Pa.
Lew Goldman, Strand Theater, 411 Lake street, Maywood, Ill.
H. A. Rolbicki, Strand Theater, 73 East Third street, Winona, Minn.
George N. Gollos, Strand Theater, Lake street and Fifth avenue, Maywood, Ill.
Albert Goldman, Standard Motion Picture Co., 1620 Mallers building, Chicago, Ill.

A. C. Hauffe, Scenic Theater, Saginaw, Mich.
H. D. Dwyer, Savoy Theater, Evansville, Ind.
Max Goldstein, Shakespeare Theater, 1414 Lytton building, Chicago, Ill.
M. Rice, State Theater, 2614 State street, Milwaukee, Wis.
M. G. Perrin, Savoy Theater, 509 Merin street, Evansville, Ind.
Jos. J. Dickes, Star Theater, Aurora, Ill.
Stanley H. Twist, Screen Club, New York, 4636 Sheridan Road, Chicago, Ill.
H. B. Knapp, Superba Theater, Freeport, Ill.
L. T. Smith, Savoy Theater, Aninston, Ala.
Sam F. Deutsch, Sun Theater, 8814 Buckeye Road, Cleveland, O.
Fred Demko, Jr., Shenandoah Theater, 2225 South Broadway, St. Louis, Mo.
Mr. Gimbel, Strand Theater, 3031 Lincoln avenue, Chicago, Ill.
Harry W. Van Atta, Star Theater, Le Roy, Ill.
Chas. Seltzer, Pittsburgh, Pa.
Philip E. Gross, Jr., Strand Theater, Meter, Wis.
Wm. F. O'Connell, South Park Theater, 411 East Sixty-first street, Chicago, Ill.
F. Bartholomae, Shakespeare Theater, 942 East Forty-third street, Chicago, Ill.
W. R. Hart, Star Theater, Houston, Tex.
Carl J. Muller, Spencer Square Theater, Rock Island, Ill.
S. W. Maywood, Sheraden Theater, 3058 Chartiers avenue, Pittsburgh, Pa.
W. D. Ingledue, Strand Theater, Marshaltown, Pa.
W. M. Seabury, 32 Nassau street, New York, N. Y.
W. D. Burford, Strand Theater, Aurora, Ill.
A. Immanhausen, Standard Theater, 750 North Clark street, Chicago, Ill.
Sam F. Deutsch, Sun Theater, Cleveland, O.
Novak P. Chiabotti, Star Theater, Standard, Ill.
Alex Silverstein, Silver Theater. 2708 West Division street, Chicago, Ill.
Louis J. Jones, Studebaker, 410 Michigan avenue, Chicago, Ill.
H. A. Hill, Star Theater, 1415 Fullerton avenue, Chicago, Ill.
Lew Goldman, Strand Theater, 411 Lake street, Maywood, Ill.
Harry Hines, Star Theater, Joliet, Ill.
James Beba, Springfield Theater, 3557 West Twelfth street, Chicago, Ill.
Grant Amon, Star Theater, 136 Third avenue, New York, N. Y.
H. B. Knapp, Superba Theater, Freeport, Ill.
Harry W. Vanatta, Star Theater, Le Roy, Ill.

T

W. B. LaMica, Topic Theater, Sherman, Texas.
Legrand J. Woods, Topic Theater, Sherman, Texas.
Geo. H. Newsome, Tilford Theater, Murphysboro, Ill.
H. Clark Morney, Triangle Theater, Flatbush avenue and Fulton street, Brooklyn, N. Y.
W. F. Kelley, Temple Theater, Ironwood, Mich.
T. H. Francis, Theater Equip. Co., 406 Film Exc. Bldg., Minneapolis, Minn.
Mr. Tulane, Engleston Theater, 6108 South Halsted street, Chicago, Ill.
A. J. Moeller, Temple Theater, Howell, Mich.
M. W. Testa, 4021 Grand boulevard, Chicago, Ill.
Emil S. Kliner, Trio Theater, Marshfield, Wisconsin.
John J. Huebner, Jr., Twin City Theater, Cincinnati, Ohio.
G. Todd, Howe School Theater, with Howe Herald, Howe, Indiana.
Thos A. Lee, Toy Theater, Second and Grand, Milwaukee, Wis.
J. Geo. Femberg, Theater Equipment Co., 406 Film Exchange building, Minneapolis, Minn.
Charles Kamp, Temple Theater, 3121 Lincoln avenue, Chicago, Ill.
A. J. Moeller, Temple Theater, Howell, Mich.
William C. Kauef, Temple Theater, 3121 Lincoln avenue, Chicago, Ill.
Earl F. Dobler, Temple Theater, Spring street, Elgin, Ill.
A. E. Plough, Toy Theater, Crawfordsville, Ind.
Emil S. Kliner, Trio Theater, Marshfield, Wis.
J. E. Freeman, Troy Theater, 3120 Irving Park boulevard, Chicago, Ill.
Louis Suglestein, Tulare Theater, 6108 South Halsted street, Chicago, Ill.
D. E. Topleson, Chicago, Ill.
J. Cooper, Twentieth Century Theater, 3538 West Twelfth street, Chicago, Ill.
M. W. Testa, president of the Testa Photoplayers Co., 4021 Grand boulevard, Chicago, Ill.
W. M. Savage, Temple Theater, Alton, Ill.
H. P. Wayman, Triangle Theater, 7219 Wentworth avenue, Chicago, Ill.
Thos A. Lee, Toy Theater, Milwaukee, Wis.

U

G. L. Stiles, Univ. Film rep., 133 Second street, Milwaukee, Wis.
S. Sigertaft, Union Theater, St. Louis, Mo.
H. E. LeBoy, University Theater, 1913 Van Buren street, Chicago, Ill.

V

M. L. Sparr, Village and Central Theaters, Wilmette, Ill.
S. Srgolegt, Union Theater, Union and Eastern streets, St. Louis, Mo.
Eugene Freund, Cinderella Theater, Cherokee and Iowa streets, St. Louis, Mo.
B. F. Uran, Grand and "K" Theaters, Mattoon, Ill.
W. W. Watts, Vaudette and Gaiety Theaters, 509 East Monroe street, Springfield, Ill.
Harry M. Seblner, Vitagraph Theater, Chicago, Ill.
Jerome Dawson, Victoria Theater, Galletzin, Pa.
J. H. Gilickz, V. L. S. E. Theater, Kansas City, Mo.
J. R. Thomson, Universal Film Exchange, Milwaukee, Wis.
H. A. Wolfgram, Universal Film, Chicago-Milwaukee.
J. Shilling, Vaudette Theater, Connersville, Ind.
Axel. Pearson, Vaudette, Connersville, Ind.
J. Van Hanrleden, Victoria Theater, 1093 Michigan avenue, Chicago, Ill.
Joe Navigato, Verdi Theater, 3004 Kensington street, Chicago, Ill.
C. E. Van Duzu, Minneapolis, Minn.
Maurice Stahl, Vandora Theater, St. Louis, Mo.
F. C. Dunlap, Virginia Theater, 210 East Forty-third street, Chicago, Ill.
N. Wolf, Vision Theater, 2650 Division street, Chicago, Ill.
W. W. Watts, Vaudette Theater, Springfield, Ill.
James E. Coston, Vernon Theater, 436 East Sixty-first street, Chicago, Ill.
Peter Mitvia, Victoria Theater, 5115 Crawford avenue, Chicago, Ill.
E. Trussen, Vogue Theater, 2116 Roscoe street, Chicago, Ill.
L. J. Scott, Publicity Dept., Vitagraph, Lubin, Selig, Essanay, Inc., 400 Boley building, Kansas City, Mo.
Jerome Dawson, Victoria Theater, Gallilzia, Pa.
F. E. Whitmer, Vaudette Theater, 5433 South Ashland avenue, Chicago, Ill.
Mary Kitcheos, Victoria Theater, 511 South Grawford avenue, Chicago, Ill.
C. R. Beam, Varietie and Princess Theaters, Canton, Ill.
James & Lynch, Uno Theater, 365 East Twenty-sixth street. Chicago, Ill.

W

M. Katz, Wallice Theater, 622 West Thirty-first street, Chicago, Ill.
Geo. I. Wiley, Wiley Theater, 2253 Lincoln avenue, Chicago, Ill.
Jos. H. Gilday, Willis Wood Theater, Kansas City, Mo.
Chas. Braysch, Washington Theater, 55 South Halsted street, Chicago, Ill.
Vernon C. Seaver, World Theater, 61 West Randolph street, Chicago, Ill.
Charles Nuccio, Winchester Theater, 1936 West Chicago avenue, Chicago, Ill.
Anthony Nuciro, Winchester, 1936 West Chicago avenue, Chicago, Ill.
C. A. Takacs, Willarce Theater, 340 East Fifty-first street, Chicago, Ill.
Harry H. Koch, Manhattan Theater, Indianapolis, Ind.
J. Kutishause, Wonderland Theater, 734 West Madison street, Chicago, Ill.
Samuel Berlin, Wabash Theater, 1838 South Wabash avenue, Chicago, Ill.
A. O. Strovsky, White Palace Theater, 1615 South Kedzie avenue, Chicago, Ill.
Wm. R. Vosburg, Washington Theater, 4320 Cottage Grove avenue, Chicago.
H. O. Fulton, Victoria Theater, 3131 Logan boulevard, Chicago, Ill.
N. J. Moss, Wentworth Theater, 4464 Wentworth avenue, Chicago, Ill.

W. J. West, West Theater, Galesburg, Ill.
M. Licoki, Wilson Avenue Theater, 1050 Wilson avenue, Chicago, Ill.
S. Abrahams, Waverly Theater, 527 South Halsted street, Chicago, Ill.
L. Kanlers, Washington Theater, 3440 South State street, Chicago, Ill.
H. M. Robinson, Washington Theater, 3440 South State street, Chicago, Ill.
E. R. Armstrong, The George Wittbold Company, 737 Buckingham place, Chicago, Ill.
Joe Rossi, World Theater, 61 West Randolph street, Chicago, Ill.

Y

Frank A. Gorman, Yorkville Casino, 210-214 East Eighty-sixth street, New York, N. Y.
L. W. Brophy, Yale Theater Co., Muskogee, Okla.

Z

Geo. R. Duce, Photographer Theater, 425 South Wabash avenue, Chicago, Ill.
H. W. Schull, Schull Theater, 5518 South Ashland avenue, Chicago, Ill.
W. J. Mulligan, Hegewisch Theater, 13320 Baltimore avenue, Chicago, Ill.
Marcin Moneta, Korcinsko Theater, 1064 Milwaukee avenue, Chicago, Ill.
Mrs. H. Roe, Hippodrome Theater, Twenty-third and Ashland, Chicago, Ill.
F. Thielmann, Plaza Theater, 308 West North avenue, Chicago, Ill.
Eugene Hoerrmann, Manhattan Theater, Manhattan, Ill.
J. Huby, Dolton Theater, Dolton, Ill.
Mrs. Geo. B. Fueeson, Auditorium and Umger Theaters, Waukesha.
John M. Selig, 58 East Washington street, Chicago, Ill.
Richard P. Delly, Delphia Theater, 225 East Thirty-first street, Chicago, Ill.
S. H. Jones, Empire Theater, Altus, Okla.
Geo. B. Freeman, Auditorium and Unique Theaters, Waukesha, Wis.
H. W. Rickert, Clark Theater, 4533 North Clark street, Chicago, Ill.
H. W. Griggs, Lyceum Circuit Theater, 2421 Sycamore street, Milwaukee, Wis.
Geo. B. Frellson, Frellson Amusement Co., Waukesha, Wis.
Mrs. W. H. O'Brien, Curtiss Theater, Downers Grove, Ill.
Henry W. Schell, Schell Theater, 5518 Ashland, Chicago, Ill.
John Stonoski, Warsaw Theater, 1811 Milwaukee avenue, Chicago, Ill.
Edward Schell, Edward Theater, 2419 Wentworth avenue, Chicago, Ill.
E. P. Grohe, Independence Theater, 3725 West Twelfth street, Chicago, Ill.
Harry C. Angell, World Film Corporation, Detroit, Mich.
James K. Garretson, Chandler Theater, Macomb, Ill.
A. D. Engelsman, special correspondent New York Dramatic News.
A. H. Giebler, photoplay editor, St. Louis Globe-Democrat, 236 Vanol building, 3908 Olive street, St. Louis, Mo.
Samuel Berlin, Wabash Theater, 1838 S. Wabash avenue, Chicago, Ill.
F. A. Russell, Windsor Theater, Hampton, Ia.
Geo. Colford, West Chicago Theater, West Chicago, Ill.
Henry J. Burkhardt. West Palm Beach, Post Office Box B. B., Florida.
Jos. H. Greday and Wife, Willis Wood Theater, Eleveth and Baltimore streets, Kansas City, Mo.
John S. Slavin, Woodrow Theater, Mangum, Okla.
Geo. S. Wiley, Wiley Theater, 2153 Lincoln avenue, Chicago, Ill.
L. Kanlan, Washington Theater, 3440 S. State street, Chicago, Ill.
H. Robinson, Washington Theater, 3440 South State street, Chicago, Ill.
Naccia Bros., Winchester Theater, 1936 West Chicago avenue, Chicago. Ill.
Fred R. Ramler, Warren and Arcadia Theaters, 1180 Warren avenue West, Detroit, Mich.
I. W. Shearer, Wilbur Theater, 719 Homewood avenue, Pittsburgh, Pa.
Harry Reichenbach, World Film Theater, 130 North Forty-sixth street, New York, N. Y.
Emilie Ramler, Warren and Arcadia Theaters, 1180 Warren avenue West, Detroit, Mich.
H. A. Campe, Westinghouse Electric & Mfg. Co., care Industrial Dept., East Pittsburgh, Pa.
Joseph H. Gieday, Willis Wood Theater, Eleventh and Baltimore streets, Kansas City, Mo.
John J. Huebner, Jr., Twin City Theater, 3317 Harrison avenue, Cincinnati, O.
T. McKinzie, Crystal Theater, 2701 West North avenue, Chicago, Ill.
A. J. Krug, Park Manor Theater, Sixty-ninth and Calumet avenue, Chicago, Ill.
E. E. Bansh, Princess Theater, Freeport, Ill.
Al Levinson, Marshall Theater, 2015 West Twenty-second street, Chicago, Ill.
Herman Abrams, York Theater, 69 East Twenty-second street, Chicago, Ill.
J. H. Morrison, York Theater, 637 South Pauline street, Chicago, Ill.
Ben H. Zerr, Schuylkill avenue, Reading, Pa.
Maurice Zelechower, Waukegan, Ill.

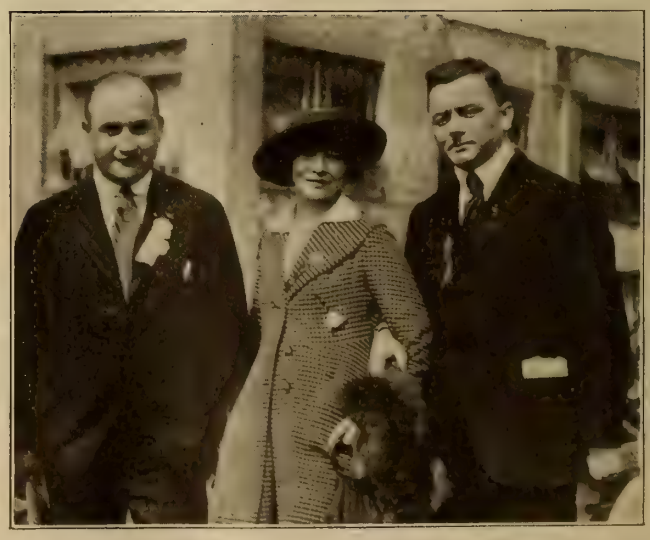
"War" Increases Business

All exhibitors in south Texas towns are rejoicing at the troop movement to the Texas border. In San Antonio there are now quartered some 35,000 soldiers of the various National Guard and regular army. In Eagle Pass, Del Rio, Laredo, Brownsville, El Paso, and intermediate towns the picture shows are playing to big business every day.

Of course the "war stuff" gets over best in these sections; and numerous film men have "dug up" old Mexican war films. In one instance a three-reeler was unearthed, a red, white and blue circular gotten out and a veritable flock of bookings came in. The exhibitors over Texas playing this film get good business at their end of the line also.

The call for every man belonging to a military company in Texas has taken a few men from the film exchanges, operating booths and even from the theaters.

Director Paul Powell, of the Fine Arts-Triangle Company, is rehearsing two scenarios at the same time. Powell was unable to decide which one of two stories to select, so he is rehearsing both of them and will produce the one which appears to the best advantage in the rehearsal. Wilfred Lucas and Seena Owen are to be featured, assisted by W. H. Brown, Clyde Hopkins and James O'Shea.



The brand new president of the Motion Picture Exhibitors' League of America, Lee A. Ochs, a prominent exhibitor in New York (on the left). This picture was snapped at the Essanay studios on July 11 when 500 delegates to the Chicago convention visited the big plant. On the right is Low McDowell of New York.

Sifted from the Studios

ATLANTIC COAST NOTES

Ivy Close, the English actress appearing in Kalem comedies, has two brothers in the army "somewhere in France." Before coming to America, Miss Close spent several months doing Red Cross work in French military hospitals.

Motion pictures showing the work of preventing and curing infantile paralysis are being shown in New York by the Universal Film Company. The titles on these films are written in English, Italian and Jewish. Included in the film are scenes showing the affected districts, stricken children, sanitary precautions necessary to prevent the further spread of the disease, how mothers may detect the first symptoms of the disease in their children, "close-ups" of the medical treatment given the children, scenes showing the exodus of children from the city to the country to escape the plague, taken at the railroad and ferry terminals, and the activity of the quarantine, Board of Health and hospital authorities.

Jack Sherrill is to be featured by the Frohman Amusement Company in a forthcoming five-reeler.

Alan Hale, who played opposite **Pauline Frederick** in "The Woman in the Case," has been engaged to play one of the leading roles in "Rolling Stones," another Famous Players production.

Valentine Grant, who has been visiting in Seattle, Wash., has returned to New York and is preparing for her next Famous Players picture, which will be directed by Sidney Olcott. She will play the role of a Scotch lassie. Her last appearance was as an Irish colleen in "The Innocent Lie."

Alaska is the home of **Katharine Hayden,** who appears with **Mr.** and **Mrs. Sidney Drew** in the Metro-Drew comedy, "Taking a Rest."

Theda Bara had a taste of "western stuff" during the filming of "Under Two Flags," when her horse ran away with her, then stopped running and tried to buck her off. However, she managed to stick on top and was not hurt.

June Mathis, now writing scenarios for pictures in which **Mabel Taliaferro** will star, was formerly an actress on the speaking stage.

Norbert Lusk, the photo playwright who has been in Monte Carlo for several months collaborating on photoplays with **C. N.** and **A. M. Williamson,** has returned to this country with a kitful of plays of all descriptions, the most important one being a serial, which the Williamsons wrote for magazine publication and from which Lusk prepared a picture scenario.

PACIFIC COAST NEWS

Director Lloyd Carleton is completing "The Shepherd," which was prepared for the screen by **Eugene B. Lewis,** head of the scenario department of Universal City. **Dorothy Davenport** and **Emory Johnson** play the leads, supported by **Richard Morris** and **Alfred Allen.**

Lillian Concord has reached Universal City from New York and will begin work in pictures. On the legitimate stage Miss Concord appeared in the Belasco production of "The Boomerang," Schubert's "The Midnight Girl," and was starred in "The Red Widow," following **Flora Zabelle.** For three years she was a headliner on the Orpheum circuit.

William C. Cabanne's father, **Sarpy Carr Cabanne,** died recently at Hollywood. He had come to California not long ago from his home in St. Louis in the belief that the change of climate would benefit his health.

De Wolf Hopper, it is said, was mistaken for Billy Sunday by a group of church picnickers the other day, and asked to speak on temperance. His speech horrified the audience, until they learned their mistake.

Bernard McConville is the author of "Gretchen Blunders In," starring **Dorothy Gish,** supported by **Ralph Lewis, Frank Bennett** and **Eugene Pallette.**

To provide entertainment for **William Sproule,** president of the Southern Pacific Railroad, his wife, **F. S. McGinnis,** general passenger agent of the road, **Alic Delmar,** and **Marie Baldwin** of New York, visitors to Universal City, **Director Henry McRae,** this week staged a train wreck in which a big Mogul engine and a train of coaches including observation car, diner, and a sleeper, and three day coaches, and an express car were sent over a bridge.

One of the oldest actors, in point of years, at Universal City, is **W. H. Bogle,** eighty-one years of age, a colored man, who plays the role of butler in many of the big productions.

Among the "props" for the Universal picture, "Behind the Lines," is a cartridge clip belt once owned by **General Francisco Villa.**

Earl Page, an actor with the Universal players, and **Bernice Bobeck,** a dancer of New York City, were married recently.

William Farnum, recovered from his recent attack of pneumonia, is at work on "Through the Flames," by **Henry Christeen Warnack,** under the direction of **Oscar Apfel.**

Roy Stewart, prominent in heavy roles in American Mutual productions for the last eighteen months, has joined the Universal Company and will play the villain in **Director Jacques Jaccard's** new serial.

Olga Printzlau is now a member of the Ince scenario department.

William Pigott has resigned as scenario writer with the American Company.

Ted Barron, author of "If Time Was Money I'd Be a Millionaire," "Billy," "Georgia Moon," "Lull Me To Sleep" and other popular song hits, has dedicated a song to the Universal's new patriotic serial, "Liberty."

James Buchanan, known as "the globe-trotting jockey," who has driven horses in races all over the world, is to appear in Universal pictures soon for **Phillips Smalley** and for **Allen Curtis,** who directs "Joker" comedies.

John Steppling, for the past two years with the American Company at Santa Barbara, and before that with Essanay and Famous Players' companies, has joined the Universal forces as director.

Hal Roach, now director general of the Rolin Company, was carrying mail on horseback in the wilds of Alaska three years ago. Two years ago he joined the Universal players in Los Angeles.

For one of the scenes in the Universal production, "Onda of the Orient," **Eddie Polo** made a dive from the forecastle of a ship going at full speed, into the ocean, a distance of over fifty feet.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	80	95
Biograph Company	4	28
General Film Corp., pref.	..	23
Lone Star Corp., pref.	77	87
Lone Star Corp., com.	30	35
Mutual Film Corp., pref.	41	47
Mutual Film Corp., com.	41½	47½
No. Am. Film Corp., pref.	102	108
No. Am. Film Corp., com.	40	47
New York M. P. Corp.	30	37
States Film Corp., com.	36	46
Randolph Film Corp., pref. (with 50% in common)	88	95
Thanhouser Film Corp.	1½	3*
Universal Film Mfg. Co.	170	...

*Par $5.00.

Film stocks, during the past week, have been extremely dull, the best demand perhaps being for Lone Star.

Mutual Film Corporation: There are a substantial number of purchasers of both preferred and common awaiting dividend action, which is expected to take place sometime this month.

Lone Star Corporation: It is stated on very reliable authority that all of the preferred stock will be retired in the fall months. Film No. 4, entitled "One O'clock" is now finished and prints are being made.

Thanhouser Film Corporation: It is understood the films of this company will hereafter be released through the Pathe corporation, this to begin sometime in August. It is stated the new contract is absolutely satisfactory to both parties. Plans call for thirty-five five-reel features during the year, the one and two-reel releases being eliminated at the present time. There are now eleven five-reel features ready for release.

North American Film Corporation: It is understood the judges are now working on the manuscript for the sequel. This will probably be in three chapters of two-reels each, and, based on the popularity of "The Diamond from the Sky," the sequel should score satisfactorily.

Cleo Ridgley and **Wallace Reid,** under the direction of **George Melford,** are working on the fourth production in which they are co-starred, "The House of the Golden Windows," for the Paramount program.

Helen Holmes and her husband, **J. P. McGowan,** held open house at their new home at 4555 Pasadena avenue, Los Angeles, last week, in honor of Mr. McGowans' mother, who is visiting him from Sydney, Australia, and **Miss Florence Holmes,** Helen Holmes' sister, who is also visiting them.

R. E. Shafer, manager of the Los Angeles offices of the Hammond Lumber company, has offered to accompany the Signal Film company as guide to Eureka, Cal., where the exteriors are to be filmed for "The Manager of the B. and A."

"The Caravan," a story by **Raymond Wells,** is being produced by the author at Universal City. **Lena Baskette,** the clever cihld actress and dancer, is featured, supported by **Claire McDowell, Jay Belasco, C. G. Briden** and **Malcolm Blevens.** The story, in three reels, has an Egyptian atmosphere.

Crane Wilbur, now starring in two-reel Centaur-Mutual, makes his second appearance in "The Fool's Game," for release by the Mutual July 15. **John Oaker** and **Mae Gaston,** members of Wilbur's company, have the chief supporting roles in this production.

Rube Miller, director and fun-maker of Vogue-Mutual comedies, has added **Gypsy Abbott** to his company of players.

Because the strained relations between Mexico and the United States have made it impossible for him to remain long at El Centro with safety, **William S. Hart,** the Ince star, has found it necessary to erect an entire border-town at Inceville, for scenes in the current Triangle play by **Monte M. Katterjohn** in which he is starring. Already a few scenes have been filmed at El Centro, but these will have to be re-made.

Henry McRae and his company of players, including his assistant, **Rex Hodge, Marie Walcamp,** leading lady, **L. C. Shumway, Charles Dorian, Duke Worne, Leonard Clapham, Eddie Polo** and cameraman **Harry Gant,** have returned to Universal City from San Francisco, where scenes were filmed both at the Bay City and en route for McRae's new production, "Onda of the Orient."

Director Burton George has commenced work at Universal City on "The Heritage of Hate," written by **Walter Woods,** and in which the leading role is played by **Roberta Wilson,** who for a long time was the leading lady of the **Jacques Jaccard** company.

Helene Rosson has just completed her first year with the American Company.

"Sunshine Mary" Anderson recently gave a house-warming to her fellow-players, to prove to those who had teased her about her ability to "keep house," that she could do that as well as act.

Charles Hill Mailes, a recruit from the speaking stage, is now playing a heavy role with **Robert Leonard** in "The Eagle's Wing," a Universal play dealing with the preparedness problem.

FROM BANK TO SCREEN

Special to Motography.

Born in Georgia and educated at the University of Florida, and the Washington and Lee University, Arthur Albertson, Kalem



Arthur Albertson—Kalem.

juvenile, is a living refutation of the theory that one can never "make good" in the theatrical profession without going to New York. He had never seen the "bright lights" until his position in motion pictures was assured, and he went north to take the place of leading juvenile opposite Marguerite Courtot in "The Ventures of Marguerite" series.

He held a position in one of Jacksonville's banks, when he was attacked with "movie-itis." He began by doing extra parts with the Kalem Company, and was later advanced to leading roles.

Some of his best parts have been "Elwin Gordon," opposite Alice Joyce, in "The White Goddess," the Italian in "When the Mind Sleeps," lead in the "Thing of Hearts," the dope fiend in "A man of Iron," the "Ventures of Marguerite" series, in which he played Marguerite's lover, juvenile in the "Sis Hopkins" series, and now, leading juvenile opposite Ivy Close in light comedies.

He is five feet ten inches in height and owns to the ripe old age of twenty-four. His hobbies are painting and drawing, and in politics he is a staunch Democrat and is *not* interested in woman's suffrage;

Hobart Henley plays a young French naval lieutenant in "The Clique of Gold," a coming Bluebird feature being directed by **Rupert Julian.**

Eugenie Besserer of Selig is one of the few picture stars who does not own an automobile and does not want one.

Vivian Reed's interest in the Mexican situation is keen, for her brother recently left Los Angeles to join his company of militia at the border.

Three baby pumas are the latest arrivals at the Selig zoo.

Harry Lonsdale, on the legitimate stage, played "the Marquis" in "The Chimes of Normandy" for 397 consecutive performances.

The Selig studio has been having a lengthy sick list, attributed to ptomaine poisoning. It included **William Robert Daly, Director Heffron, Fritzi Brunette, Guy Oliver, Al W. Filson, Sidney Smith** and **Harry Lonsdale.**

Lule Warrenton has completed her first one-reel film play especially for children, "The Little Musician and His Friend." Little **Lois Alexander** and **John Sterling** play the leading roles.

Douglas Gerrard of the Universal forces gave a reception recently in honor of **Mlle. Anna Pavlowa.** Among those present were **M. Dondre, Alexander Volinine, Rupert Julian, Elsie Jane Wilson, Sarah Truax, Grace Kingsley** and **Anita Loos.**

Director Jacques Jaccard has commenced work on the big Universal serial, "Liberty," in which **Marie Walcamp** is to be featured with **Jack Holt** playing opposite and supported by **G. Raymond Nye, Bertram Grassby, Maud Emory, Neal Hart, L. M. Wells** and **Roy Stewart.** The story carries both an American and Mexican atmosphere, with much action between troops.

Director Henry McRae is producing a five-reel war drama, "Behind the Lines."

Gilbert P. Hamilton, director-general of the Century Film Corporation, with headquarters at Roundup, Montana, is in Los Angeles with his company of players, lead by **Dorothy Farley,** whom he is directing in a seven-reel picture, "Inherited Passions." Mr. Hamilton has engaged one of the stages at the Christie studios at Hollywood and also has stage room at the Pacific studios on Santa Monica avenue. Among the players are **William Conklin, Frank Newburg, Millard Wilson, Mrs. Alma Farley, Charles Mulhall, Beatrice Van** and **Mrs. Hutchinson.**

Fannie Ward has returned to the Lasky studios at Hollywood, after a vacation of several months in the east, and is beginning work on an elaborate production, "Each Pearl a Tear." **Jack Dean,** her husband, returned with her.

A number of spectacular scenes in the new **Dorothy Gish** play, "Gretchen Blunders In," take place on a three-mast schooner which proves to be the home of a gang of counterfeiters.

Frank E. Woods, manager of the Fine Arts production department, has gone to New York on his first vacation in three years.

Mae Marsh has the role of a girl who delights to tell fairy stories, in her next Triangle play. **Robert Harron,** who plays opposite, is a cub newspaper reporter. In the suporting cast are **Carl Stockdale, Olga Gray, Hal. Wilson, Ruth Handforth, Bert Hadley** and **Loyola O'Connor.**

Wilfred Lucas and **Bessie Love** are finishing their work in "Hell-to-Pay Austin," the Fine Arts drama written by **Mary H. O'Connor. Paul Powell** directed.

"The Undercurrents," a story with a Salvation Army atmosphere and a heart interest theme, has been completed by **Director Otis Turner** in five reels. **Flora Parker DeHaven** is featured, with **Jack Mulhall** opposite.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-17	The Informer	Biograph	1,000
C	7-17	Otto's Vacation	Lubin	1,000
D	7-17	The Private Banker	Selig	3,000
T	7-17	Selig-Tribune, No. 57	Selig	1,000
C	7-17	The Musical Bather	Vitagraph	500
S	7-17	The Head Waters of the Delalven	Vitagraph	500

Tuesday.

D	7-18	By Man's Law	Biograph	2,000
D	7-18	The Other Man	Essanay	2,000
C	7-18	Title Not Reported	Kalem	1,000

Wednesday.

C	7-19	Vernon Howe Bailey's Sketch Book of New Orleans	Essanay	1,000
C	7-19	A Water Wooing	Kalem	1,000
C	7-19	The Connecting Bath	Vim	1,000

Thursday.

D	7-20	The Roughneck	Lubin	3,000
T	7-20	Selig-Tribune, No. 58	Selig	1,000
C	7-20	Aunt Bill	Vim	1,000

Friday.

C	7-21	A Double Elopement	Kalem	1,000
D	7-21	Sibyl's Scenario	Knickerbocker	3,000
C	7-21	Help! Help!	Vim	1,000
C	7-21	The Fur Coat	Vitagraph	1,000

Saturday.

D	7-22	The Grouch	Essanay	3,000
D	7-22	In Death's Pathway	Kalem	1,000
C	7-22	Americans After All	Lubin	1,000
C	7-22	Shooting Up the Movies	Selig	1,000

Monday.

C	7-24	A Sailor's Heart	Biograph	1,000
C	7-24	A Natural Born Gambler	Biograph	2,000
	7-24	Title not reported	Lubin	
D	7-24	The Conflict	Selig	3,000
T	7-24	The Selig-Tribune No. 59	Selig	1,000
C	7-24	A Cheap Vacation	Vitagraph	1,000

Tuesday.

D	7-25	A Brother's Loyalty	Essanay	2,000
C	7-25	Title not reported	Kalem	

Wednesday.

C	7-26	The Billionaire	Biograph	3,000
C	7-26	Canimated News Pictorial No. 13: Scenic	Essanay	1,000
C	7-26	A Mix-Up in Art	Kalem	1,000
C	7-26	Will a Woman Tell?	Vim	1,000

Thursday.

	7-27	Title not reported	Lubin	
T	7-27	The Selig-Tribune No. 60	Selig	1,000
C	7-27	The Hero	Vim	1,000

Friday.

C	7-28	The Girl and the Tenor	Kalem	1,000
D	7-28	The Sand Lark	Knickerbocker	3,000
C	7-28	What'll You Have?	Vim	1,000
C	7-28	A Jealous Guy	Vitagraph	1,000

Saturday.

D	7-29	Repentance	Essanay	3,000
D	7-29	A Plunge from the Sky	Kalem	1,000
	7-29	Title not reported	Lubin	
C	7-29	Local Color	Selig	1,000
C	7-18	Title not reported	Kalem	
C	7-18	The Great Detective	Kalem	1,000

V. L. S. E. Program

6-26	Winifred, the Shop Girl	Vitagraph	5,000
6-26	The Valiants of Virginia	Selig	5,000
7-3	The Conflict	Vitagraph	5,000
7-10	According to the Code	Essanay	5,000
7-10	Fathers of Men	Vitagraph	6,000
7-17	The Tarantula	Vitagraph	5,000
7-24	The Prince Chap	Selig	5,000
7-24	The Daring of Diana	Vitagraph	5,000

Mutual Program

Monday.

D	7-17	The Dancer	American	2,000
D	7-17	Secret of the Submarine, No. 11	American	2,000

Tuesday.

C	7-18	Jealousy a la Carte	Vogue	1,000

Wednesday.

T	7-19	Mutual Weekly, No. 81	Mutual	1,000
C	7-19	In the Land of the Tortilla	Beauty	1,000
S	7-19	See America First, No. 45	Gaumont	700
C	7-19	Kartoon Komics, No. 45	Gaumont	300

Thursday.

D	7-20	Gate of Divorce	Gaumont	3,000

Friday.

C	7-21	Jerry's Stratagem	Cub	1,000
D	7-21	The Dyspeptic	Mustang	2,000

Saturday.

D	7-22	The Ostrich Tip	Centaur	2,000

Sunday.

C	7-23	A Studio Satire	Beauty	1,000
C	7-23	For Ten Thousand Bucks	Vogue	1,000
T	7-23	Reel Life	Gaumont	1,000

Monday.

D	7-24	Pastures Green	American	2,000
D	7-24	The Secret of the Submarine No. 12	American	2,000

Tuesday.

C	7-25	Jealousy a la Carte	Vogue	1,000

Wednesday.

C	7-26	Gamblers in Greenbacks	Beauty	1,000
S	7-26	See America First No. 46	Gaumont	700
C	7-26	Kartoon Komics	Gaumont	300
T	7-26	Mutual Weekly No. 82	Mutual	1,000

Thursday.

D	7-27	Out of the Rainbow	American	3,000

Friday.

C	7-28	The Masque Ball	Cub	1,000
D	7-28	That Gal of Burke's	Mustang	2,000

Saturday.

D	7-29	The Haunted Symphony	Centaur	2,000

Sunday.

T	7-30	Freel Life	Gaumont	1,000
C	7-30	A Germ Gem	Beauty	1,000
C	7-30	Bungling Bill's Dress Suit	Vogue	1,000

Universal Program

Monday.

C	7-17	Kill the Umpire	Nestor	1,000
D	7-17	Peg o' the Ring No. 12	Universal	2,000

Tuesday.

D	7-18	The Crystal's Warning	Gold Seal	3,000
C	7-18	The Gentle Art of Burglary	Victor	1,000

Wednesday.

D	7-19	The Garden of Shadows	Laemmle	2,000
C	7-19	A Bold Bad Breeze	L-Ko	1,000
T	7-19	Universal Animated Weekly, No. 29	Universal	1,000

Thursday.

C	7-20	The Belle and the Bell Hop	Victor	2,000
D	7-20	His Own Story	Big U	1,000
E	7-20	The Devil Dancers of India	Powers	1,000

Friday.

D	7-21	Lee Blount Goes Home	Imp	2,000
D	7-21	The Phone Message	Rex	1,000
C	7-21	The Come-On	Nestor	1,000

Saturday.

D	7-22	Midwinter Madness	Bison	2,000
D	7-22	A Social Slave	Laemmle	1,000
C	7-22	She Was Some Vampire	Joker	1,000

Sunday.

D	7-23	Branscombe's Pal	Rex	2,000
	7-23	No release this week	Imp	
C	7-23	Spring Fever	L-Ko	1,000

Monday.

C	7-24	Art for Art's Sake	Nestor	1,000
D	7-24	Peg, o' the Ring No. 13	Universal	2,000

Tuesday.

C	7-25	Lizzie's Lingering Love	L-Ko	3,000
D	7-25	Cross Purposes	Rex	1,000

Wednesday.

D	7-26	A Splash of Local Color	Gold Seal	2,000
C	7-26	Just a Few Little Things	Victor	1,000
T	7-26	Animated Weekly No. 30	Universal	1,000

Thursday.

D	7-27	Won by Valor	Imp	1,000
D	7-27	Priscilla's Prisoner	Big U	2,000
C	7-27	Jitney Jack and Gasolena	Powers	500
E	7-27	Creating Life from a Dead Leaf	Powers	500

Friday.

D	7-28	The Circular Room	Imp	2,000
D	7-28	A Great Love	Big U	1,000
C	7-28	The Unexpected Scoop	Nestor	1,000

Saturday.

D	7-29	For the Love of a Girl	Bison	2,000
D	7-29	The Mask of Fortune	Laemmle	1,000
C	7-29	I've Got Your Number	Joker	1,000

Sunday.

C	7-30	The Latest Thing in Vampires	Victor	2,000
D	7-30	Mutiny	Imp	1,000
	7-30	No release this week	L-Ko	

Miscellaneous Features

How Britain Prepared	Patriot Film	5,000
The Zeppelin Raids on London and the Siege of Verdun	Kemble Film	
Civilization	Thomas H. Ince	8,000
The Fall of a Nation	National Drama	
Casey's Kids	Reserve Photoplays	1,000
The Jockey of Death	Signet Flms	5,000
Tom & Jerry—Bachelors	Emerald M. P. Co.	1,000
Tom & Jerry Quarantined	Emerald M. P. Co.	1,000
Casey's Wedding Day	Reserve Photoplays	1,000
The Lottery Man	Unity Sales Corp.	5,000
The Marriage Bond	Unity Sales Corp.	5,000
Tom and Jerry in the Movies	Emerald M. P. Co.	1,000
Love Wins	Raths-Seavolt	5,000
Casey's Servants	Reserve Photoplays	1,000
Tom & Jerry in a Fog	Emerald M. P. Co	1,000
Casey, the White Wing	Reserve Photoplays	1,000
Casey the Magician	Reserve Photoplays	1,000
Tom and Jerry Kidnapped	Emerald M. P. Co.	1,000

Bluebird Photo-Plays, Inc.

6-5	The Eye of God	Bluebird	5,000
6-19	The Three Godfathers	Bluebird	5,000
6-26	Shoes	Bluebird	5,000
7-3	Broken Fetters	Bluebird	5,000
7-10	The Love Girl	Bluebird	5,000
7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000

Fox Film Corporation

Released Week of

5-8	The Eternal Sapho		5,000
5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000

International Film Service, Inc.

7-14	Hearst International News Pictorial, No. 56		1,000
7-17	Mysteries of Myra, No. 13		2,000
7-18	Hearst-International News Pictorial, No. 57		1,000
7-21	Hearst-International News Pictorial, No. 58		1,000
7-24	Mysteries of Myra No. 14		2,000
7-25	Hearst-International News Pictorial No. 59		1,000
7-28	Hearst-International News Pictorial No. 60		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

6-26	The Flower of No Man's Land	Metro	5,000
6-19	The Purple Lady	Metro	5,000
7-3	A Virginia Romance	Metro	2,000
7-3	The Eternal Question	Metro	5,000
7-10	The Quitter	Metro	5,000
7-17	The River of Romance	Metro	5,000
7-24	The Child of Destiny	Metro	5,000
7-24	His First Tooth	Metro	5,000

Mutual Master-Pictures.

Released week of

5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000
6-5	Whispering Smith	Signal	5,000
6-8	Soul Mates	American	5,000
6-12	The Inner Struggle	American	5,000
6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000

Paramount Features.

Released week of

7-3	The Dupe	Lasky	5,000
7-3	Paramount-Pictographs Weekly Magazine	Paramount	1,000
7-6	Farmer Alfalfa's Watermelon Patch	Paramount-Bray	1,000
7-6	The Smugglers	Famous Players	5,000
7-10	Paramount-Pictographs Weekly Magazine	Paramount	1,000
7-10	The Selfish Woman	Lasky	5,000
7-10	Beautiful Bavaria	Paramount-Burton Holmes	1,000
7-13	Davy Crockett	Pallas	5,000
7-17	The Dream Girl	Lasky	5,000
7-17	Paramount Pictographs Weekly Magazine	Paramount	1,000
7-17	Down the Danube to Vienna	Paramount-Burton Holmes	1,000
7-20	Under Cover	Famous Players	5,000
7-24	An International Marriage	Morosco	5,000
7-24	Paramount Pictographs Weekly Magazine	Paramount	1,000
7-24	The Real Bohemia	Paramount-Burton Holmes	1,000
7-27	Common Ground	Lasky	5,000

Pathe.

Released Week of

7-24	Who's Guilty No. 12	Pathe	2,000
7-24	The Grip of Evil No. 2	Pathe	2,000
7-24	Luke Crystal Gazer	Pathe	1,000
7-24	Paper Parasols: Ornate Pagodas (Pict. China)	Pathe	1,000
7-24	Pathe News No. 60	Pathe	1,000
7-24	Pathe News No. 61	Pathe	1,000

Red Feather Productions.

Released Week of

6-12	What Love Can Do	Red Feather	5,000
6-19	The Man From Nowhere	Red Feather	5,000
6-26	It Happened in Honolulu	Red Feather	5,000
7-3	The Way of the World	Red Feather	5,000
7-10	The Heart of a Child	Red Feather	5,000
7-17	The Seekers	Red Feather	5,000
7-24	Temptation and the Man	Red Feather	5,000

Triangle Film Corporation.

Released week of

7-2	Casey at the Bat	Fine Arts-Triangle	5,000
7-2	The Phantom	Kay-Bee-Triangle	5,000
7-9	Flirting with Fate	Fine Arts-Triangle	5,000
7-9	The Deserter	Kay-Bee-Triangle	5,000
7-16	The Little School Ma'am	Fine Arts-Triangle	5,000
7-16	The Eye of the Night	Kay-Bee-Triangle	5,000
7-16	Hearts and Sparks	Keystone-Triangle	2,000
7-23	Stranded	Fine Arts-Triangle	5,000
7-23	The Captive God	Kay-Bee-Triangle	5,000
7-30	The Half-Breed	Fine Arts-Triangle	5,000
7-30	The Payment	Kay Bee-Triangle	5,000

World Features.

Released week of

6-5	The Woman of It	World	5,000
6-5	His Brother's Wife	World	5,000
6-12	The Crucial Test	World	5,000
6 12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Story of Susan	World	5,000
7-17	Friday, the 13th	World	5,000
7-24	The Weakness of Man	World	5,000

Brief Stories of the Week's Film Releases

General Program

Otto the Salesman—(ONE REEL)—LUBIN—JULY 24.—Featuring Davy Don and Patsy De Forest. Otto was a hard working ribbon clerk and in love with Mary, a shop girl. But a villainous foreman comes into the plot. The foreman asks Mary to come to his office at six o'clock, and is overheard by Otto, who disguises himself as a bunch of ribbon behind the counter. The foreman tells Mary of the pretty future if she would only care for him, but she leaves, slamming the door. Otto tells Mary he has heard all and asks her to marry him. He must prove himself a man before she will consent. After rescuing her from the foreman, Mary holds out her arms and makes him her hero.

A Sailor's Heart—BIOGRAPH—JULY 24.—Featuring Blanche Sweet and Wilfred Lucas. A sweetheart at every port has ever characterized the sailor, but it is believed that the sailor in this comedy carries the tradition a trifle further. Perhaps he was sincere for the moment in his declaration that each girl he met was the first and only, but with a sweetheart at home and one in another port and a wife in still another, fate dealt very kindly with him. He was the victim of his own impulse and paid back in his own coin, went his merry way.

The Conflict—(THREE REELS)—SELIG—JULY 24.—Featuring Fritzi Brunette and Charles West. A review appears elsewhere in this issue.

A Brother's Loyalty—(TWO REELS)—ESSANAY—JULY 25.—Featuring Francis X. Bushman, Beverly Bayne and E. H. Calvert. Hal neglects his wife and small child, having fallen in with an idle crowd in a cheap pool hall. Counterfeit bills are prevalent around the pool room, and Hal gets one and unwittingly passes it. The detective finds him at the home of his brother, Paul. The minister before the detective arrives persuades the brother to change identities for the sake of his family. Thus Paul is sent to prison. Hal takes his place as the preacher and goes in to the pool hall distributing religious leaflets. By accident he discovers the counterfeiting plant in the basement and the detectives and several policemen raid it. Hal reveals his identity and his brother is pardoned. Thereafter Hal and his wife are among Paul's most devout parishioners.

By Right of Love—(TWO REELS)—LUBIN—JULY 25.—Featuring Muriel Fulton, Dan Moulton and Robert Gray. Muriel, daughter of Fulton, a wealthy manufacturer, imagines herself in love with Farrell, manager of the works, who has usurped authority at the plant and insists upon a cut in the men's wages. Dan Moulton, who lives with his invalid sister Katie is one of the workmen and takes the part of the men in opposing the cut. At a ball at Fulton's home Dan makes his plea and is overheard by Muriel, who sees the vast difference between the two men and delays her acceptance of the superintendent. Finally she yields to Farrell's pleading threats of exposure and goes to Katie to make her wedding dress. Katie is forbidden by her brother to make the dress, but she does so in secret and loses her sight. Muriel and Farrell come for the dress and are driven from the house by Dan. Dan is arrested for assault and Fulton on the discovery of the bribe. Fulton dies from the shock and Dan released on bail, while Katie's eyesight has been restored. Muriel returns home with Dan and finds Farrell, who asks by what right the discharged worker is permitted on the place, she replies: "By right of love. He is now the superintendent of the factory and my prospective husband."

The Billionaire—(THREE REELS)—BIOGRAPH—JULY 26.—Featuring an all star cast. John Doe, the billionaire, who owns a controlling interest in the earth, decides to spend the week-end in gay Paree and Monte Carlo and leaves, taking with him Ping Pong, his valet. Doe and Ping Pong get into a series of amusing incidents too numerous to be mentioned herein, but they finally return home where the billionaire opens a theater, which proves to be an utter failure.

Canimated Nooz Cartoon No. 13—ESSANAY—JULY 26.—Canimated Nooz is able to announce with this issue that it has obtained the services of Mr. and Mrs. Vernon Shanty to demonstrate the new dances on the screen. "Walking the bow-wows" is the dance offered an anxious public. "Get a hammerlock on your partner, a little wicked music, and the rest is simple," Mr. Vernon Shanty declares. Dreamy Dud takes his boss, Carlson, into his confidence this time and permits him to share honors on the screen. The cartoonist appears drawing his famous figures, who perform on his drawing board instead of full screen. Canimated Nooz shares a reel with western scenic.

Will a Woman Tell?—VIM—JULY 26.—Featuring Rosemary Theby and Harry Meyers. Wifey gossips and stirs up the neighborhood and Hubby determines to teach her a lesson, and, having prepared her mind by pretending to be greatly worried, sends her to bed with the injunction not to look out of the window facing the woodshed. Her curiosity gets the better of her, and she sees Hubby bury something in a hole under a tree. That night he talks in his sleep and confesses a murder. Next morning as soon as she thinks he is gone, she confides in a neighbor, who informs the police. The "criminal" is arrested and taken to the scene of the crime, where the box is dug up. On the lid is the inscription: "You can't keep a secret but you can keep this." The laugh is on Wifey, and we hope she is cured of her propensity to tell everything she knows.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

In the Hour of Disaster—(THREE REELS)—LUBIN—JULY 27.—Featuring Romaine Fielding and Mildred Gregory. Nell Rudge, daughter of a shiftless laborer is adopted by James Gordon, a physician and surgeon. At the close of her last term at boarding school Gordon marries a society girl. Danby, an artist, has rented the adjoining country house and meets Nell and falls in love with her. The wife misconstrues the fatherly interest to Nell taken by Gordon and in a flame of jealousy orders her from the house. Nell's shiftless father, now a railroad employe, is discharged for drunkenness and with another discharged laborer rob the tower guard. Nell's train collides with a freight and she is frightfully burned. Gordon's wife, remorseful for her action, tries to intercept the train in an automobile, but too late. A reconciliation is effected at the hospital and wedding bells ring for Nell and Danby.

The Heroes—VIM—JULY 27.—Featuring Babe Hardy and Billy Ruge. Day succeeded day in one happy sequence for Plump and Runt. Occasionally they caught the drift of their teacher's meaning, often they did not, but what matter? Had they not beanshooters, tacks and other little things with which to annoy him? Was not Ray the object of their youthful passion, also a member of their class and did they not rob every orchard for her delectation? One day the circus arrived in town and then began the trouble. Fascinated by the tales of the flashy agent, Ray vanishes and Plump and Runt are left alone. Like true knights they take up the trail and at last locate the circus in a distant town. To their horror they recognize Ray as the high diver as she stands poised for her terrific drop through space. As she hits the water her lovers also dive in and pandemonium reigns. Down comes the tent, over goes the tank, and the villainous circus men count more stars than ever were in the firmament as the reunited trio set out for their peaceful country home.

The Sand Lark—(THREE REELS)—KNICKERBOCKER—JULY 28.—Featuring Henry King and Margaret Landis. Jenny, the sweetheart of Joe Manley, a fisherman, finds a weeping woman on the sands and brings her home. A child is born and Jenny, who has promised not to reveal the woman's presence, is placed in a compromising position when her sweetheart returns. The woman flees and meets a man who takes her to a neighboring beach resort. Joe follows believing the woman is Jenny, and on discovering his mistake forces the man to go with him to marry Jenny. The woman meets her husband, from whom she is estranged, and takes him to see their child. Reconciliation takes place after the man and Jenny's paralyzed father are burned to death in a fire caused by the paralytic as an act of vengeance.

What'll You Have?—VIM—JULY 28.—Featuring Robt. Burns and Walter Stull. Jabbs' steady customers try to persuade him that Robin the bartender he has just discharged is a member of the Black Hand organization and decide to perpetrate a little joke on him. After Pokes' meeting Robin on the street and purloining a watermelon from him, seeks refuge in Jabbs' saloon, poor Jabbs is so scared that he runs for assistance. While Jabbs is seeking help, Pokes makes himself at home in the saloon, sampling everything in sight. When Jabbs finally returns to the cafe with police aid, Pokes is having the time of his life. When the police order Pokes to come outside he threatens them with the watermelon and the police believing that it is a bomb open fire on him with their revolvers. The bullets hit the beer kegs behind which Pokes is hiding, with the result that the entire place is wrecked and both Pokes and Jabbs are deluged with the streams pouring out of the kegs.

Repentance—(THREE REELS)—ESSANAY—JULY 29.—Featuring John Lorenz and Anne Leigh. Helen Neal will not believe in God. Arthur Bennett, studying for missionary work, is a boarder at the Neal home. He loves the girl and she loves him. But he gives her up when she refuses to believe. He gets an assignment to India. The girl realizes that her disbelief has caused her to lose him. After many months an epidemic of disease breaks out in her home town. Instead of fleeing she stays and nurses the sick. Exhausted by her constant labor, she is called upon to nurse Arthur Bennett's mother. In the meantime Bennett has been through just such experiences in India. He catches the disease himself and after recovering returns home to rest. Just as the girl has nursed his mother back to health he arrives. He finds that through all the suffering she has witnessed she has returned to his faith and no further obstacles confront the two.

It Happened at Pikersville—(ONE REEL)—LUBIN—JULY 29.—Featuring Raymond McKee, C. W. Ritchie and Billie Bowers. Sunday morning Spent Spencer, Exhausted Eddy and Vimless Victor, three tramps, steal a bottle of whiskey from the box on the window sill of the home of Jiggs, owner of a distillery. The box is knocked off and the other bottles are broken. Julia, Jiggs' wife, hears the crash and goes after the tramps with a broom. She calls Jiggs, but when he arrives the tramps have escaped. The tramps celebrate, but attract the attention of a cop, who gives chase and Victor and Spencer are caught, but Eddy after being shot in the rear escapes by hiding in an ash barrel. The two are locked up and Eddy finds his way to Jiggs' distillery, next door to the police station, and has a fine time.

Local Color—SELIG—JULY 29.—Featuring Tom Mix and Victoria Forde. Vicky Hoskins, an eastern girl, with story-writing ambitions, goes West to get local color for a story, and Tom, the foreman of the Hicks ranch, plans to joke the eastern girl, and rigs up a dummy and hangs it to a tree and tells her that they were hanging a story writer who came there. Vicky decides to make love to Tom just to see how he acts, and John Hicks discovers Vicky's plot and tells Tom. Hicks and the boys then accuse Vicky of trifling with Tom's affections. A stranger comes to town and he is asked to perform a supposed marriage ceremony between Tom and Vicky, and too late the boys discover that he is a real clergyman, but Tom finds a means to cause Vicky to become content with her lot.

Selig-Tribune, No. 56—JULY 13.—Even though their country is at war, thousands of persons enjoy the races at Vienna, Austria; on the eastern front these German reinforcements are being rushed to the assistance of the Austrian armies in an effort to check the Russian drive; on the western front, according to the latest reports, the Germans have been forced to evacuate these trenches which they have held for months; the beauty of the celebration in New York, N. Y., demonstrates that a safe and sane Fourth is better than a harvest of crippled children; the Mississippi River Valley Power Boat Association hold their annual regatta, St. Paul, Minn.; Ralph De Palma, in his Mercedes, wins the 150-mile race from a field of eighteen contestants at the Minneapolis speedway; roping, broncho busting, bulldogging and wild horse racing marks the gathering of cowboys for their annual reunion at Las Vegas, N. M.



Brand new Mutual funny pictures. Left to right, "Bungling Bill's Dress Suit," "A Germ Gem" and "When Jerry Came to Town."

Selig-Tribune, No. 57.—July 17.—Crack girl swimmers race for American tank championship, San Francisco; twenty-five thousand striking garment workers parade in streets and hold open air meeting in Madison Square to convince their former employers there has been no break in their ranks, New York, N. Y.; the world's largest recreation pier, 3,000 feet long, 292 feet wide, and costing $4,250,000, is opened to the public at Chicago, Ill.; the giant German submarine Deutschland, arrives at Quarantine with $1,000,000 cargo of dyestuffs after having traveled 4,180 miles, 1,800 of them under water, Baltimore, Md.; a head-on collision of two locomotives affords a thrill to thousands of spectators who attend the celebration at Speedway Park, Tacoma, Wash.; veterans of the Civil War gather at Santa Rosa, Cal., for their annual encampment; the kind of work these boys are doing on the border, El Paso, Texas, under the supervision of regular army officers, is making our state militia an efficient body of men. Camp of the Fifth, Eighth and Ninth Massachusetts Infantry.

Mutual Pictures

The Vagabond—(Two Reels)—Mutual-Chaplin.—The third Chaplin comedy released by Mutual introduces the popular comedian as a kindly wanderer who rescues a girl from a band of gypsies. Reviewed elsewhere in this issue.

Pastures Green—(Two Reels)—American—July 24.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

Gamblers in Greenbacks—Beauty—July 26.—Featuring John Sheehan, Carol Halloway, John Steppling and Dick Rosson. Jed Smithers, an artist, becomes disgusted with life in New York and leaves for the country, where he meets Grace Jonsin, a pretty maiden, whose father is a counterfeiter and the leader of a band of crooks. Jed gains Grace's consent to pose for a picture and when it is finished Grace's father and his gang steal it. Jed receives some of the counterfeit money from Cheops, who purchases a picture, and he at once takes it to the police station and it does not take long for the police to trace down Hop's joint. The crooks are finally overpowered and captured and Grace and Jed find happiness together.

Out of the Rainbow—(Three Reels)—American—July 27.—Featuring Ed Coxen, George Field and Lizette Thorn. A review appears elsewhere in this issue.

That Gal of Burke's—(Two Reels)—Mustang—July 28.—Featuring Anna Little and Frank Borzage. Charles Percival, who lives in Boston, starts for the west without the farewells of an uncle and two maiden aunts who feel that he has disgraced them by his reckless habits. Percival secures a position at the Burke ranch and at once Tommie Burke, who is Burke's tomboy daughter, and Percival become fast friends. Percival writes to his relatives and tells them that he is held for ransom of $5,000 by a band of Indians and when he receives the money buys a half interest in the Burke ranch and also secures a controlling interest in Tommie.

A Germ Gem—Beauty—July 30.—Featuring Orral Humphrey. Septimus Flux, a student of germs, who is purely a nut on the subject, receives a telegram from his wife's brother, George, stating that he would soon pay them a visit. When George arrives he kisses his sister and Septimus has a fit and argues with George and shows him the benefits of the sanitary kiss, but George couldn't see it. He resolves to cure old Septimus and that evening he goes to the laboratory and forces Septimus to go with him and they go for a ride in a taxi. They meet a couple of damsels and George makes their acquaintance and introduces Septimus, who held away lest he be infested with the germ. They come to a refreshment, but Septimus held aside, but his lady friend manages to get close enough to him to insist, so Septimus fell. The rest was then different and the man who had once been so fearful of the girl now proceeded irregardless of it. When they return home Septimus kisses his wife and it comes to pass that Septimus Flux gives up the study of germs.

Bungling Bill's Dress Suit—Vogue—July 30.—Featuring Paddy McQuire. Moon receives at the death of his uncle an old dress suit as his share of the estate. He sells the suit to a second-hand clothing dealer and it is stolen by Jerry, a crook, who needs a dress suit to attend a reception at which he intends to get away with a lot of jewels. Bungling Bill, Jerry's upper neighbor, falls through the floor and steals the dress suit. Bill finds a letter in the suit telling him that a lawyer named Daniels has a will which leaves him a mighty sum. He presents himself at the lawyer's office and is treated royally and that evening attends a reception, where he has quite a time playing up to the lawyer's daughter Dolly, who is Moon's sweetheart. Moon and Dolly plan to elope at seven-thirty, the time the maid has told Jerry to be on hand to rob the house. Complications set in, and Bill is exposed as a fraud, Jerry is captured, and Moon gains the lawyer's consent to marry his daughter.

Secret of the Submarine No. 10—(Two Reels)—American—July 31.—Featuring Juanita Hansen and Tom Chatterton. A review appears elsewhere in this issue.

Universal Program

Art for Art's Sake—Nestor—July 24.—Featuring Eddie Lyons and Lee Moran. In this comedy Fadeaway Ann, a noted crook, get two "hicks" to rob a house for her, telling them that in the house are valuable possessions which really belong to her and that she is being plotted against. The "rubes" are caught, sure enough, but so is Ann, who, realizing that the cops "have the goods on her," frees her willing victims.

Lizzie's Lingering Love—(Three Reels)—L-Ko—July 25.—Featuring Alice Howell and Fatty Voss. As soon as Lizzie is released from jail, her intentions to "go straight" are squelched by her old cronies and she finds that it would be better to obey them. She is used as an outpost in the operations of the house-breakers. At last she is ordered to aid in the sacking of a house which she soon learns is that of the man who had formerly saved her life—her hero. How she turns upon her pals and the result make some funny situations.

Cross Purposes—Rex—July 25.—Featuring Jack Connolly and Jessie Arnold. Lisa, in the power of the Grand Duke, is forced by him to procure some papers from her lover, Whitley, a young man in the war office. The latter, perceiving that she intends to drug him, does not drink the concoction, but feigns being doped. The girl's love for Whitley overcomes her fear of the Duke and she refuses to take the papers. Later Lisa and her lover overthrow the Duke.

A Splash of Local Color—(Two Reels)—Gold Seal—July 26.—Featuring Mary Fuller. Bessie Lee, a writer, has had several scripts returned to her from Tom Harvey, editor of "Modern Life." At last, reduced to poverty, Bessie is arrested for nightwalking and sentenced to an institution. Dreading the latter, she marries on the spot a man in the courtroom claiming to be a ranch owner, who later reveals himself as a burglar. After Bessie has proven her love for her husband, he departs, leaving a note for her which says that he has only married for selfish reasons, intending to desert her, but that he has since come to love her and cannot stand living with her platonically any longer. He writes, however, that if she really loves him he will return within a week and reveal his real identity. Bessie writes a story on her experiences which really does "get over." Her mysterious husband finally turns out to be none other than Tom Harvey, the editor, who was out after a story.

Just a Few Little Things—Victor—July 26.—With Wallace Beery and Gretchen Lederer. Fred and Mildred have a quarrel and their engagement is broken. Mildred marries an older man, only to find upon returning home that he is the father of six children. Fred later marries a nurse, to find to his dismay that she is the mother of seven children. One year sees both Fred and Mildred in mourning. After explanations concerning the past they decide to get married, which they do, and send the thirteen off to school.

Priscilla's Prisoner—(Two Reels)—Big U—July 27.—Featuring Cleo Madison. Gerrard Maxime leaves home with a friend because of a quarrel with his father. After wandering around



Three particularly interesting views from the Pathe news films. On the left are the boys of the Seventy-first regiment on the border receiving packages from home, sweet home. Next is an unsubmerged glimpse of the German submarine "Deutschland," which recently rose from the bottom of the sea at the Atlantic coast. On the right is Presidential Nominee Charles Evans Hughes and his family.



These Universal plays, from the left to the right are, "The Sfekfis" and "Priscilla's Prisoner." On the right is the Mutual-Cub, "The Masque Ball."

the country for an indefinite period they come to a farm run by Priscilla Graves and apply for food, which is refused. Both notice where she has hidden some money, however. Awaking in the night Gerrard finds his friend missing, and guessing that he has gone for the money, he follows. But innocent Gerrard is caught for the theft and made to work out his debt on the farm. Gerrard falls in love with Priscilla and the story ends happily, with Gerrard's reconciliation to his father and the Maxine money paying off the mortgage on the farm.

Won by Valor—Imp—July 27.—With Sydell Dowling and Sidney Bracey. This story, written by Catherine Carr, shows how Lord Deering, wishing to win a girl by virtue of his real worth and knowing her aversion to titled fortune hunters, takes a position in her father's home as a groom. He has completely won her before his identity is discovered.

Creating Life From a Dead Leaf—(Split Reel)—Powers—July 27.—This picture, produced by the Educational and Scientific Film Co., of New York City, shows how a dried lettuce leaf, crumbled in a glass of water, can furnish nourishment for the growth of a whole colony of bacteria of various species. Views of water fleas, fresh water devil fish, Japanese gold fish, etc., are also shown. On the same reel is:

Jitney Jack and Gasolina—A comedy cartoon by Jack Evans.

A Great Love—Big U—July 28.—Featuring Nobert Myles and Vola Smith. The story, written by Olga Printzlau, is about an artist who has a misunderstanding with his wife. Going into the wilderness to paint without danger of interruption, he discovers Nell as just the kind of a model he is seeking. Nell falls in love with him and he at last has to tell her he is married, whereupon he returns to the city and his wife. The latter has meanwhile given birth to a child, and the third person in the family helps to effect a reconciliation.

The Circular Room—(Two Reels)—Imp—July 28.—Featuring Ben Wilson. Stuart Travers, son of an American steel magnate, loves Maida, the ward of Count Orloff, the latter being head of a league of plotters to destroy the Travers steel plant along with others producing munitions. How the love between Stuart and Maida prevails and the conspirators are brought to justice, is the concern of the plot.

An Unexpected Scoop—Nestor—July 28.—Featuring Myrtle Gonzalez. This story has as its plot the method in which Bert Allen, a cub reporter, gets a scoop on his rival, and also gets the girl, although things look decidedly bright for the rival until his luck changes.

For the Love of a Girl—(Two Reels)—Bison—July 29.—Featuring Harry Carey and Olive Fuller Golden. Cliff Buckley accidentally kills the sheriff. Realizing the position his daughter will be in, Black LaRue, a man born with an obsession for fighting, gives himself up as the guilty one. As his temperament is known about the locality, his story is easily believed and he is taken away to be hanged. But Black escapes, Jane learns of his sacrifice, and tells him that she will be waiting for him when he returns later, the master of his inherited fighting propensity.

I've Got Yer Number—Joker—July 29.—Featuring Wm. Franey and Gale Henry. While Binks is at the Cafe Salome, Spinner appropriates his car and takes some cabaret girls out for a wild and destructive ride, returning the car before Binks is ready for it. When the various charges are preferred against Binks as the owner of the car, he thinks he is guilty, having dreamed about taking the same ride with the girls. But when things begin to look bad for Binks, Spinner explains all.

The Mask of Fortune—Laemmle—July 29.—Featuring Malcolm Blevins and Marjorie Ellison. Fayette Durand, a girl with a mysterious ability to foretell the future, has a break with her father, leaves home and becomes a professional medium. One day Edgar Pearson, of whom she is very fond, asks her about a certain stock and she advises him to buy. Her father, not knowing who she is, asks about the same stock and she gives him the ruinous answer. But Fayette relents and at the last minute gives the opposite advice to both her father and Pearson—which saves her father's fortune and brings about a reconciliation, the father making ample payment to Pearson later.

Mutiny—Imp—July 30.—With Lucille Younge and Jack Holt. As the name suggests, this story deals with a brutal captain whose treatment of the crew leads them to revolt. A girl castaway figures in the story as the victim of the captain who is finally saved from his clutches by the mate. In the mutiny of the crew the captain is seriously injured, but before he expires he asks the forgiveness of his mate and the girl, which is readily given.

The Latest in Vampires—(Two Reels)—Victor—July 30.—With Harry C. Myers, Rosemary Theby and Sidney Bracey. This comedy deals with the trick a burglar uses to escape from a house in which he has been caught by the owner. This he does by framing up a story which seriously implicates the wife as a former vampire. But the crafty burglar finally is caught in the meshes of the law.

Universal Animated Weekly, No. 29—Universal—July 19.—How our citizen soldiers live while playing "policemen" for Uncle Sam, El Paso, Texas; royalty attends memorial service for Earl Kitchener, London, England; Duke of Connaught inspecting Western Canadian Battalions, Ottawa, Canada; dig for dead after ice plant explosion wrecks four-story brick building, Brooklyn, N. Y.; fastest girl swimmers in United States battle for national titles, San Francisco, Cal.; President's Cabinet orders Coast Guard to help rout sea wolves that raid Jersey waters, New Jersey; Germany's submarines are making world history; Count Von Bernstorff congratulates Deutschland's captain on exploit in crossing Atlantic, Baltimore, Md.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Silent Battle—(Five Reels)—Blubird—July 24.—Featuring J. Warren Kerrigan. The struggle of a man to overcome the temptation of drink is the basis of this production. Tom Gallatin, a successful young lawyer, whose craving for drink causes him to finally reach a condition that necessitates his being sent to the country to recuperate. He has been in the toils of Nina, a siren, who resents his leaving. In the country he meets by chance a girl, Jane, who has been lost in the forest. As he is in a similar predicament, they join issues for the time and are finally rescued. But meantime he has fainted from exhaustion, and Jane gives him whiskey to revive him. It does so and also revives latent passions. He kisses her and she is revolted. Later, in the city, he again meets Jane. Another man is endeavoring to win her hand, and conspires with Nina to lure Tom to a ride in an auto at night. The chauffeur has been bribed, the machine runs short of gas and the couple go to a farmhouse where the night is spent. Jane is informed and refuses to see Tom. But at last the siren confesses the truth—that Tom spent the night in the automobile—and Jane forgives him. They meet again in the country and plight their troth.

International Film

Hearst-International News Pictorial No. 55—July 11.—Monster Zeppelin airship is wrecked by British anti-aircraft guns and is brought to earth near this city where it is destroyed by fire, Salonika, Greece; hundreds of sea-lions from Alaska flock to Pigeon Point, Cal., for the summer; regular troops of the U. S. army moved at Brownsville, Texas, on the border to strengthen patrol which has been augmented by the arrival of militia from several states; latest fashions; thousands of striking garment workers parade through streets of this city protesting for better hours and wages, New York, N. Y.; infantile paralysis claims the lives of scores of tiny infants and doctors from Washington come to join the local authorities in fighting against the plague, New York, N. Y.; bodies of Captain Boyd and his valiant negro troopers are brought from the scene of the battle of Carrizal, El Paso, Texas; German submarine liner, Deutschland startles the world by successfully crossing the Atlantic ocean, escaping the patrol of British and French warships on both sides of the water, and enters the Chesapeake Bay to discharge cargo of a thousand tons of dyestuffs and to deliver to President Wilson a cordial message from Kaiser Wilhelm, Baltimore, Md.

Hearst-International News Pictorial, No. 56—July 14.—The Mississippi Valley Power Boat Association holds its annual regatta with motorboat races, featuring a program of water sports, St. Paul, Minn.; Charles Evans Hughes, Republican nominee for President, is honored guest at the country home of Harry Payne Whitney, Roslyn, L. I.; the Fourteenth Infantry, N. Y. N. G., arriving at the Mexican border, strengthens the patrol at Brownsville, Texas; within an hour after orders were received the United States regular army garrison at Fort Rosecrans, San Diego, Cal., entrains for the Mexican border; Ralph de Palma, wins a thrilling 150-mile auto race over the Twin Cities Motor Speedway, Minneapolis, Minn.; several hundred refugees from Mexico, who fled that country at the approach of war, arrive at San Diego, Cal., on the U. S. transport Buffalo; fashion section; native troops from Indo-China, a province of France, are now fighting for the cause of the Allies at Salonika, Greece; the M-1, largest submarine of the United States Navy, is put through an exacting trial trip, Provincetown, Mass.; United States honors Captain C. T. Boyd, who fell while leading his troops of the Tenth U. S. Cavalry against a larger force of Carranza soldiers at Carrizal; health authorities exert their best efforts to clean up Greater New York and stop the ravages of the dread scourge, infantile paralysis; several persons are killed and many injured, in an explosion of the refrigerating machine in a refrigerating plant at Brooklyn.

Kleine

Gloria's Romance No. 11—(Two Reels)—George Kleine—July 31.—Featuring Billie Burke. A review appears elsewhere in this issue.

Paramount

Davy Crockett—(Five Reels)—Pallas—July 13.—Dustin Farnum in the title role is supported by Winifred Kingston and an able cast. William Taylor directed. Reviewed elsewhere in this issue.

The Dream Girl—(Five Reels)—Lasky—July 17.—A romance written by Jeanie MacPherson which features Mae Murray. Cecil B. De Mille directed the production. Reviewed elsewhere in this issue.

The Quitter—(Five Reels)—Metro—July 17.—Produced by Rolfe Photoplays under the direction of Charles Horan, this melodramatic comedy playing in a Western mining town features Lionel Barrymore. Reviewed elsewhere in this issue.

Pictographs — Paramount — July 23. — The twenty-fifth issue of *The Screen Magazine* opens

with a lesson in horsemanship. The proper method of mounting, dismounting and handling of the lines are depicted. Landing a Man-Eating Shark is particularly interesting because of the present, albeit grim, prominence of its main actor. The huge fish was caught by a well known sportsman on a fourteen-ounce rod. The Better Babies department in this issue concerns itself with body building. Raising an Army of Ducks gives views taken on a duck farm. Speeding Up the Mail is the closing article.

Down the Danube to Vienna—Paramount-Burton Holmes—July 23.—The famous river affords a number of remarkably picturesque views. There are also some scenes of the city of Vienna.

An International Marriage—(Five Parts)—Morosco-Paramount—July 24.—Featuring Rita Jolivet.—A film rendition of George Broadhurst's drama, concerning the troubles that accrue to an American girl who is bound to marry a title, and her rescue from a bad tangle by a real American. The picture was directed by Frank Lloyd. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 56—July 12.—The Reverend Noel Mellish, the first clergyman to win the Victoria Cross, seems rather embarrassed as he returns to his parishioners, Deptford, England; the body of Lieutenant Colonel Fitsgerald, Kitchener's secretary, who perished in the Hampshire disaster, is laid to rest with full military honors, Eastbourne, England; regiments of National Guard reach their destination, ready to protect this section of the border, El Paso, Texas; the bodies of seven negro troopers killed in the battle of of Carrizal, are received by the military authorities when they arrive from Mexico, El Paso, Texas; thousands take part in the celebration of the first anniversary of Italy's entry into the war, Rome, Italy; piloted by the tug Timmins, the first German merchant submarine Deutschland arrives in Baltimore Harbor, Baltimore, Md.

Pathe News No. 57—Pathe—July 15.—The first armored car belonging to the United States Army arrives for service along the border of Fort San Houston, Texas; an impressive costume parade marks the opening of the Forty-second annual sessions of the Shriners, Buffalo, N. Y.; five hundred schoolboy members of the Junior Defense League camp at Fort Hamilton and receive military instructions from army officers, New York City; escorted by a military guard of honor, the body of Captain C. T. Boyd, hero of the Carrizal, is taken across the Potomac for interment in Arlington Cemetery, Washington, D. C.; wounded English prisoners are bedecked with flowers as they return from Germany to be exchanged for German wounded, Montreaux, Switzerland; the corps of American aviators fighting in the French army who have won fame for their many unprecedented exploits, Paris, France; Miss Olga Dorfner, of Philadelphia, captures the 100-yard Woman's National Swimming Championship in the fast time of one minute and eight seconds, San Francisco, Cal.; many pretty dances characterize the summer festival of the Buffalo school playgrounds, Buffalo, N. Y.; the unloading of the valuable cargo of dyestuffs from the German merchant submarine "Deutschland" is strictly guarded by fences and boats, Baltimore, Md.; the President, accompanied by Mrs. Wilson, arrives to address the World's Salesmanship Congress on the need for mutual understanding between nations, Detroit, Mich.; children should avoid crowded places, says the Health Department in its efforts to check the spread of infantile paralysis, New York City; Pittsburgh's boys, the Tenth Pennsylvania Infantry, arrive for border duty, El Paso, Texas.

Home, Sweet Home—(Split Reel)—Pathe—July 17.—An animated cartoon by R. L. Goldberg. The grotesque characters and highly ridiculous incidents furnish a number of laughs. It is a really funny cartoon. On the same reel with:

The Caterpillar—Pathe.—A nature study in natural colors. The destructive caterpillar has here been made the subject of an interesting educational film.

The Shadow of Her Past—(Five Reels)—Pathe Gold Rooster Play—July 17.—This drama was produced in Rome and features Lina Cavalieri, the famous beauty, with Lucien Muratore. Reviewed elsewhere in this issue.

Luke, Crystal Gazer—Pathe-Rolin—July 17.—In this true-to-form Luke comedy, Harold Lloyd and his supporting company, which includes the vivacious Bebe Daniels, indulge in some very swift action. A number of flirtatious people all make their way to the parlor of a mystic. Luke takes his place in the mysterious cabinet lately occupied by the pretty daughter of the fortune teller. Curiosity on the part of the men visitors leads to a speedy finish.

Red Feather

Temptation and the Man—(Five Reels)—Red Feather—July 24.—Featuring Hobart Henley in this virile drama of redemption. Sydell Dowling and Sydney Bracy also have important roles in the pictures.

Triangle Program

His Wild Oats—(Two Reels)—Triangle-Keystone.—Ford Sterling and Polly Moran are the leading players in this offering. Reviewed elsewhere in this issue.

Honor Thy Name—(Five Reels)—Triangle-Ince—August 6.—An interesting drama laid in the South. Frank Keenan is featured and Charles Ray heads a good supporting cast. Reviewed elsewhere in this issue.

The Marriage of Molly-O—(Five Reels)—Triangle-Fine Arts—August 6.—Written by Granville Warwick, this Irish comedy is enacted by a cast which includes Mae Marsh and Robert Harron. Reviewed elsewhere in this issue.

The Payment—(Five Reels)—Triangle-Ince—July 30.—Featuring Bessie Barriscale. The story, written by C. Gardner Sullivan, deals with the great sacrifice that a young girl, bound to rise, lays on the alter of ambition. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Tarantula—(Six Reels)—V-L-S-E—July 17.—Edith Storey has the role of a Mexican girl of good family connections who is wronged by an American whom she finally forces to pay dearly for his perfidy. The story and production are by George D. Baker. Reviewed elsewhere in this issue.

SOUTHWESTERN NEWS

F. C. Smith and C. B. Keir have opened their airdome moving picture theater at Sac City, Iowa, and report good business prevailing.

A. Kahn has reopened the Casino Theater at Mason City, Iowa.

Frank Schlueter is the new proprietor of the Grand Theater at Cedar Falls, Iowa.

L. O. Wittman has purchased the Gem Theater at Wapello, Iowa, and shows feature film pictures only.

C. A. Vandola has purchased the Orpheum Theater at Fort Madison, Iowa.

A new picture house has been opened at Elwood, Iowa, by Manager Usher.

The Overland Film Company have arranged to produce a new eight-reel picture drama, showing over seventy-five important cities and towns in the state of Kansas. Work on the picture started about July 1 and over 125 prominent society girls from over the state will take part in the production.

The New Liberty Theater has been opened by by J. I. Ransom at Ada, Oklahoma.

F. F. Barrett has started the construction of a new picture house at Cranby, Missouri, which will seat 1,000 people.

R. A. Bothwell is contemplating the building of a new picture house at Reynolds, Iowa.

W. F. Grey has opened the Liberty, formerly Roseland Theater, in Dallas, which has been operated only on Saturdays and Sundays for the past three months.

The Rex Theater at Commerce, Oklahoma, is installing a ventilating system and a number of new opera chairs. Manager Vevetto is very enthusiastic about his plans and will have a very modern show plant when completed.

"The Ne'er Do Well," Selig production on the V-L-S-E program, pleased so well at McAlester, Oklahoma, when it played with Bert Estes at the Busby, that it was brought back for a return date on July 6.

The first motion picture man to buy a unit orchestra style of pipe organ from the Western Automatic Music Company, of Dallas, Texas, several years ago for use in a picture house was Dave Goodlet at Georgetown, Texas, still operating, and it is noticeable that a recent purchase for music in his house was from the Western Automatic—one of the late model unit orchestra pipe organs. Another of the early buyers of the firm was J. C. Clemmons, still exhibiting pictures in Beaumont, Texas.

CLASSIFIED ADVERTISEMENTS

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, AUGUST 5, 1916 No. 6



WILLIAM FARNHAM WITH FOX

Paid Circulation of this Edition Exceeds 10,000 Copies



These two intrepid desperadoes drawing the bead right on your eye are the noted comedians, Kolb and Dill, in "Three Pals," a coming American-Mutual Star production.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, AUGUST 5, 1916 No. 6

National Association Meeting

FILM MEN MEET IN NEW YORK TO COMPLETE ORGANIZATION

THE mobilization of all its branches will soon be complete and within a short time the newly formed National Association of the Motion Picture Industry will be a real working organization.

A meeting was held at the Hotel Astor on July 25 for the purpose of selecting a branch committee and directors for each of the five classes designated by the organization committee as properly belonging to the association. These five classes are: 1, the producers; 2, exhibitors; 3, equipment and material manufacturers; 4, distributors; 5, miscellaneous, all those not included in the former classes.

The following directors to represent the above classes, with the exception of the second, were elected at the above meeting: Class 1, producers, Carl Laemmle, Commodore J. Stuart Blackton, William L. Sherrill, William A. Brady, Adolph Zukor, chairman; Class 3, equipment and material manufacturers, J. H. Hallberg, B. F. Porter, Walter J. Moore, Don Bell, Jules Brulatour, chairman; Class 4, distributors, P. A. Powers, Hiram Abrams, Richard A. Rowland, E. A. MacManus, Walter W. Irwin, chairman; Class 5, miscellaneous, Arthur James, W. Stephen Bush, Fred Beecroft, Wid Gunning, Paul Gulick. A chairman for the latter class has not yet been elected.

The committee on organization has formally announced the entrance into the National Association of the Motion Picture Exhibitors' League of America at their convention recently held in Chicago. The exhibitors are allowed ten directors in the association. These men, elected at the Chicago convention, as formerly announced in MOTOGRAPHY, are as follows:

Fred J. Herrington, Pennsylvania; Thomas Furniss, Minnesota; Samuel Trigger, New York; Frank J. Rembusch, Indiana; Charles Phillips, Wisconsin; Maurice Choynski, Illinois; A. P. Tugwell, California; Louis Blumenthal, New York; Louis Levine, New York; Peter J. Jeup, Michigan.

The exhibitors already have a membership of 102 in the new association. The committee on organization urged each of the other branches of the industry to follow the example set by the exhibitors, so that the federation may be quickly organized and possess the great strength and influence for protection and promotion which must come from a united industry.

At the meeting ways and means were likewise adopted to throw the strength of the whole industry against that part of the Federal Revenue Bill which seeks to impose upon all theaters in cities of more than 3,000 inhabitants a tax of one-half of one per cent upon their gross receipts.

Also an informal conference of advertising managers and publicity directors was held. Matters of importance were discussed and a press organization was projected.

The committee at large on organization, which called the above meeting, is composed of the following prominent film men:

Carl Anderson, L. J. Bamberger, A. H. F. Banshof, G. L. Barrows, A. J. Barthell, Fred Beecroft, Mort Berger, J. A. Berst, J. W. Binder, J. Stuart Blackton, George Blaisdell, L. P. Blumenthal, John C. Bolte, William A. T. Brady, William Brandt, Cranston Brenton, J. E. Brulatour, Louis J. Bull, W. Stephen Bush, John F. Chalmers, Harry Cochrane, Henry Cole, E. N. Colley, Charles Condon, Wm. L. Cook, Paul H. Cromelin, James Delves, S. H. DeRoy, A. F. Dunn, B. B. Dunn, L. E. Dwyer, Edward Earl, H. T. Edwards, Jack Edwards, Joseph W. T. Engel, J. W. Farnum, Samuel M. Field, J. C. Flinn, William Fox, Arthur S. Friend, J. K. Genter, E. K. Gillet, P. D. Gold, Samuel Goldfish, Huntly Gordon, J. C. Graham, Paul Gulick, J. H. Hallberg, B. R. Hampton, I. N. Hartsall, Fred Hawley, W. W. Hodkinson, David Horsley, Thos. Howard, Wm. C. Hubbard, Ralph W. Ince, W. W. Irwin, Robt. Israel, Arthur James, L. B. Jennings, Wm. A. Johnston, Ad. T. Kessel, Jr., Jos. Lamy, Jesse Lasky, Arthur Leslie, Samuel Lesselbaum, Albert S. Le Vino, Lewis L. Levine, Tracy Lewis, Ben Lyons, C. R. Macauley, E. Mandelbaum, H. J. Mandelbaum, John Manheimer, Lesley Mason, E. L. Masters, Max Mayer, F. J. McConnell, Charles McDonald, Melville S. McFarland, J. S. Milligan, Lee A. Ochs, M. Oestreicher, C. H. Oxenham, P. A. Parsons, Raymond Pawley, Carl H. Pierce, Herman Pollak, B. F. Porter, Nicholas Power, P. A. Powers, Terry Ramsaye, J. E. Robbin, John F. Robertson, S. L. Rothapfel, Richard A. Rowland, William M. Seabury, Eberhard Schneider, J. I. Schnitzer, W. N. Seligsberg, John Semler, W. E. Shallenberger, Wm. L. Sherrill, Warren H. Small, J. M. Solomon, S. M. Spedon, Chas. Steiner, L. M. Swaab, C. J. Thatcher, B. Tietel, C. H. Tilson, Sam Trigger, John F. R. Troeger, Charles Urban, R. M. Vandivert, C. K. Van Deusen, D. G. Wates, Lloyd B. Willis, Carl Wilson, John J. Whitman, Wm. Wright, Adolph Zukor.

Mc Clure Syndicate Sues

Frederick L. Collins, the active head of the McClure newspaper and magazine syndicate, has brought a legal action against several stockholders of the Paramount Picture Corporation.

Mr. Collins alleges in the suit filed by his attorneys, that he holds a contract for the sale of the big film corporation to himself and associates in the McClure syndicate. This contract Collins avers was entered into by Ex-President Hodkinson, of Paramount, and six other stockholders several weeks ago.

On the other hand the newly elected president of Paramount, Hiram Abrams, has issued a statement through his attorneys, denying that Hodkinson and his associates had the right to enter into the above mentioned agreement of sale.

The McClure syndicate has been dabbling in pictures

for over three years, having exploited "What Happened to Mary," one of the first serial successes. The syndicate has also promoted various other film enterprises, including the Essanay serial, "The Strange Case of Mary Page."

CONVENTION WAS FUN

Anonymous Exhibitor Saw Funny Side of Big Chicago Show and Writes His Ideas From "Somewhere in Michigan."

Dear Motography: Even if you don't know me, I know you like a book. I'm a mere humble and struggling exhibitor who attended the big convention held in your fair and sweltering village-by-the-lake recently. I'm not even going to tell you the name of my house—"one of the finest," etc.—nor my address. You may have noticed from the envelope that I am located "somewhere in Michigan," and that's near enough.

I just wanted to write and tell you some of the thoughts I had while I was at the big Chicago show. I got a good deal out of the meetings, but there was the funny side of it, too. Here goes:

"OCHS DU LIEBER AUGUSTINE!"

A show man from Iowa said to me—a punning pessimist he was—"Frank J. Rembusch and Fred J. Herrington are a couple of J's, and Lee A. Ochs has a suspicious wooden sound to me."

"Sir," I replied, severely, "you should be punnished!"

IN THE CELTIC ROOM

Old words with new meaning: "How many, please?"

VIVE DER KAISER!

Eugene Le Mire, who has a house somewhere down in the Francais section of your state, stopped at the Kaiserhof Hotel. No one was seriously hurt.

I noticed the following headline in the convention number of Motography: "Civilization in Chicago." I hope the delegates didn't take that to mean anything personal.

As they are all mighty good Celts, I suggest the following names as charter members in the A. O. C. R. (Able Order of the Celtic Room. You were there with the rest of 'em, weren't you, Mr. Ed.?): O'Toole of Chicago, O'Donnell of Brooklyn, Sweeney of Chicago, McCray of West Virginia, Moore of Kansas, McMahon of Connecticut, Maguire of Oregon. If the club is as popular as the room was, there'll soon be a thriving membership.

BUT THEY DIDN'T TELL THEIR WIVES

No one can say the show was dry,
Even should he choose;
The Coliseum, broad and high,
Was filled chock full of booths.

Some fellows claimed that the feature talks at the convention were too long and that there was too much hot air in general, but the Chicago show was a big one and we must remember it takes more gas to run a Fiat than it does to put ginger into a Hennery. It's just natural, that's all. I just pulled down my respirator and let 'em go to it.

Yours truly,
I. M. Gladimehome.

Triangle Makes Hit in Australia

That Triangle plays are setting the pace for ambitious Australian capitalists, bent on producing film dramas is the opinion expressed, this week, by Rudolph Buchner, who as representative of the *Theater Magazine* of Australia, spent a day inspecting the mammoth plant of Thomas H. Ince at Culver City.

"Australia is in the throes of the motion picture craze," declared Buchner. "The people over there go every day and night. American producers have taught them many things concerning the making of screen drama, but I cannot help myself from emphasizing the excellence of Triangle plays. Your 'Peggy' was one of the most artistic treats offered the public in a century, while 'Hell's Hinges' caused an equal sensation. I am diverting from my subject when I select individual productions; what I meant to say is that there is scarcely room for comparison. In other words, one sizes up well with all the others."

Big New England Theater Deal

A $7,500,000 theater deal has just been completed in New England involving the Gordon and Olympia interests, and theaters of many of the principal cities. By the arrangement practically completed approximately $2,000,000 and more than 20,000 shares of stock in the Olympia Theaters, Inc., changed hands.

Robert Sterling, Universal, has been assigned to the direction of Gertrude Selby.



Glimpses of the exhibitors and film men and their friends who visited the Essanay studios in Chicago during the week of the National Convention. On the left, a bit of scene was seen in the making.

Exhibitors Crippled by Health Law

MANUFACTURERS GIVE ASSISTANCE DURING EPIDEMIC

THE exhibitors of Brooklyn and New York feel that they are being unfairly treated in the fight against the plague of infantile paralysis, for although the health authorities say that the worst of the epidemic is over and that there is considerable abatement of the disease, there has been no abatement in the hardships of local exhibitors.



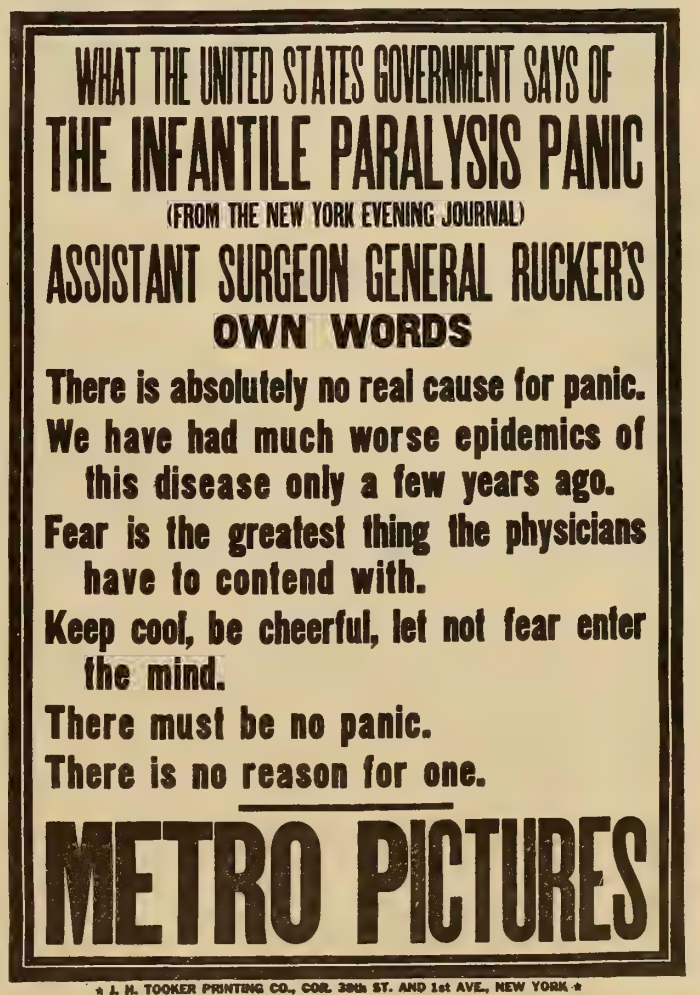
The Evening World-Universal moving picture wagon fighting infantile paralysis in the New York slums. Pictures were shown and lectures given.

As a result of the order prohibiting children under sixteen years of age to attend moving picture theaters, over one-third of the houses in Brooklyn have had to close, a goodly proportion of the remainder have discontinued matinees and will also be compelled to close before long, which means that many exhibitors will lose their entire investments and in some cases their life savings. The exhibitors have sent a memorandum to Mayor Mitchell putting the case before him and pointing out the hardship which is being inflicted upon the moving picture houses which is not being placed upon any other form of amusement. Also a committee has waited upon Commissioner of Licenses George W. Bell with a request to divide the city into zones and that in those sections which are not affected by paralysis the theaters be permitted to carry on their regular business, inasmuch as there is an ordinance anyway to the effect that no child under sixteen is allowed to attend a picture theater unless attended by an older person.

The manufacturers have appreciated the great burden under which the exhibitors are laboring and are doing all in their power to help. The Universal Company has made a film "Fighting Infantile Paralysis," and has issued fifty prints which will be exhibited in theaters all over the country under the auspices of the newspapers. The *New York Evening World* in conjunction with the Universal Company is showing the film on motor trucks equipped with translucent screens. A lecturer from the New York Board of Health accompanies the truck, and gives graphic demonstrations of the manner in which the disease can be both prevented and alleviated by mothers in their own homes. The Universal Company is making no charge for the use of this film in theaters or to newspapers which wish to use it. This company has also assured the exhibitors that no one using its service will have to close up on account of his film rental bills.

The World Film Corporation has also come forward with an offer to help share the burden of the exhibitor and invited every contract customer to call on the New York manager for personal consultation to arrange relief measures during the period the health order is in force. It has stated its sincere determination to help every way it can and ask every customer who feels that he needs relief to come to it unhesitatingly, knowing that he is coming to the home of his friends.

The Metro Film Company sent a special envoy to Washington to confer with Assistant Surgeon General Ruckers on the panic and through a widespread distribution of handbills carrying his assurance that there was really no cause for panic has helped to quiet the fear, and it also is conducting a newspaper campaign along this same line.



Metro poster fighting the paralysis plague in New York.

Moe Streimer, of Exclusive Features, Incorporated, has won appreciation from all the Brooklyn exhibitors by offering them fifty per cent discount.

UNIVERSAL GETS EXCHANGES

Eight Distributing Offices Formerly Owned by Carl Laemmle and P. A. Powers Bought. Fleckles and Lesserman Promoted.

The Universal Film Manufacturing Company has just absorbed eight important exchanges. The sum paid is said to have been $1,000,000 in cash.

Four of these distributing headquarters were



On the left is Maurice Fleckles, the new Universal and Bluebird manager of the Chicago district. I. L. Lesserman, on the right, has just been made manager of the Chicago Universal exchange.

formerly owned by Carl Laemmle and four by P. A. Powers. The exchanges purchased from Mr. Laemmle are located at Chicago, Minneapolis, Omaha and Des Moines; those formerly in possession of Mr. Powers are in Indianapolis, Buffalo, Cleveland and Albany. Although these exchanges have been handling Universal films, they have up to date been owned by the individuals instead of the company itself.

Coincident with the absorption of the above offices, Universal has made two important appointments. Maurice Fleckles has been made Universal and Bluebird manager for the Chicago territory, which includes Minneapolis, Milwaukee, Des Moines, Davenport and minor cities, and I. L. Lesserman has been named manager for the Chicago exchange.

Mr. Fleckles originally was a photographer. In 1906 he made his first connection with Carl Laemmle and managed the Chicago Airdome at Forty-seventh street and Ashland avenue. He afterward managed the Halsted Theater at Twelfth and Halsted streets. Later on Mr. Fleckles was made manager of the Chicago Laemmle Film Exchange and when Mr. Laemmle opened his branch offices in Minneapolis, Des Moines and Omaha, Mr. Fleckles was promoted to the position of general manager of all these offices.

Mr. Fleckles is known by practically every exhibitor in the central states.

Mr. Lesserman, who is now manager of the Laemmle Film Service in Chicago, has been connected with the moving picture industry for the last seven years. Previous to that he worked for the Metropolitan Life Insurance Company for sixteen years. In the year of 1909 Carl Laemmle offered him the position of city solicitor for his exchange in Chicago. Mr. Lesserman worked his way forward, making the acquaintance of almost every exhibitor in the locality. He is well liked and is a capable man.

FILM MEN HOLD PICNIC

Minneapolis Exchange Managers and Road Men Invite Film Men of Vicinity to Big Outdoor Celebration at Parker's Lake

Exchange managers and roadmen of Minneapolis and the vicinity, at the suggestion of Manie Gottleib, manager, the Favorite Feature Film Corporation, held a meeting and decided to have a big outdoor celebration on August 2 for all interested in the industry. Film men of St. Paul and all nearby towns were invited to join in the jollification and the men were urged to bring their wives, children or sweethearts. A half holiday was declared on that date and Parker's Lake, Minnesota, was chosen for the scene of the festivities.

W. H. Stafford, L. V. Valvert, Harry Towe and W. J. Egan composed the committee on arrangements. The athletic committee was made up of A. A. Hixon and J. L. Johnston. The publicity committee was made up of T. E. Mortensen, W. J. Egan and J. L. Johnston.

Among the features arranged for were a baseball game between the "Road Hogs" and the "Money Exchangers," formerly the "Flimflammers," a fancy swimming act by Victor Hodupp and Manie Gottlieb, a two-block endurance race for cars under 33,000 cubic inch piston displacement between Harry Rowe, Tom Hamlin and C. R. Gilmour. Harry Rowe's pickaninny band of twenty pieces furnished music for the merrymakers.

ONE CONVENTION A YEAR

Manager Louis H. Frank Notifies Accessory Men of Passage of New Rule to Support One Show a Year

Louis H. Frank, manager of the Sixth National Convention of the Motion Picture Exhibitors' League of America, has sent out a letter to all accessory men in the industry calling their attention to the fact that at the convention just past it was decided that there shall be but one exposition a year and that to be in conjunction with the annual meeting of the national body, and exhorting them to have nothing to do with any other exposition but the one given by the national body next year.

Mr. Frank asks that they keep this new law in mind and allow no state convention of any kind to insist upon their helping them in the day of a display.

Another Broadway Star Feature by James Oliver Curwood is rapidly nearing completion under the supervision of Director Eugene Mullin.

Director Allan Curtis is filming a one-reel comedy with the Universal Joker Company, entitled "Father Gets in Wrong."

Roy McRay has joined the Mutual forces, and will assist Rube Miller in directing. He will also play important roles in these Vogue comedies.

Mutual has acquired some new faces, which will appear in Vogue comedies in the near future. Lillian Hamilton will be Rube Miller's new leading comedienne and will play in connection with Ben Turpin, Harry Huckins and O. Evans.

Nazimova in First Brenon Release

LEWIS SELZNICK AND STANLEY MASTBAUM BRENON'S ASSOCIATES

HERBERT BRENON, who recently formed an independent producing company to be known as the Herbert Brenon Film Corporation, announces that he has secured Madame Alla Nazimova as the star for the first release of this company and also has obtained the world's rights to "War Brides," in which the tragedienne appeared a short time ago.

Mr. Brenon, like practically every other motion picture producer, has been trying for some time to get Madame Nazimova to sign a contract for the films but was unable to do so until she witnessed "A Daughter of the Gods," the last production which Mr. Brenon made for William Fox, and then she made up her mind. She said she felt that a man who could create and produce such a phantasy was the man under whose direction she wished to appear. The actress set her own figure for her services which is believed to be the highest amount ever paid a motion picture star for one picture.

Mr. Brenon has made up his mind to produce no battle scenes in connection with this picture as he believes the public is tired of them, but the appeal will be made through its terrific suspense and tragic yet powerful finish which will give Madame Nazimova an opportunity to prove her right to the title of the foremost tragedienne on the American stage.

The celebrated Mary Garden in famous vehicles will also be one of the unusual features on the Brenon program.

Lewis J. Selznick of New York and Stanley Mastbaum of Philadelphia will be the business associates of Mr. Brenon in this new corporation, and the Brenon productions will be released through the Lewis J. Selznick Enterprises. Mr. Selznick and the young director are old friends and worked together with the Universal Film Manufacturing Company. Although Mr. Selznick is considered by some as a revolutionist Mr. Brenon is absolutely in sympathy with the step he has taken. The campaign which he plans threatens to throw the market wide open, the program manufacturer will suffer but the exhibitor will benefit. The day is fast approaching when exactly the same conditions will exist in this country which now exist in England. The exhibitors will form themselves into various small bodies and these small bodies will engage a representative at a high salary whose duty will be to examine the entire output of the various manufacturers and make up their program as a result of these inspections. This means that the grade of the motion picture entertainment will rise; and the incompetent manufacturer or producer's output can only reach the level which it deserves, while the men who make a production which has a great public appeal will gather in the greatest financial returns and this is as it should be.

Stanley Mastbaum also has a record, which places him as one of the greatest individual exhibitors in America today. Mr. Mastbaum says he is interested in the future of Mr. Brenon's productions for one reason, that whenever one of the productions of this director was played at his house he was sure of handsome financial profits. He has the utmost faith in the plans and ambitions of the young director and as the owner of over forty theaters his judgment in the selection of the stars and plays will be of great assistance.

The entire staff, including the heads of all the departments, whose remarkable work made "A Daughter of the Gods" possible, have remained with their head in the new company and so Mr. Brenon feels, although as he says himself he is no business man, he is supported by people fully competent to handle the business end of the new proposition for him.

PATHE HAS CHICKEN CHASE

"Who's Guilty?" Stirs Up Yonkers When a Prize Rooster Used in the Scenes Refuses to Be Caught.

When it came time to produce "The Irony of Justice," the fourteenth and last of the "Who's Guilty?" series of photoplays produced by Arrow Film Corporation and released by Pathe Exchange, Director "Larry" McGill found the scenario called for a number of first-class chickens—real chickens, not on the Broadway type.

Mr. McGill looked far and wide to secure a pen of fancy fowl, and finally at Ridgefield, N. J., he found on the poultry farm of Henry Hartling more than a thousand Campines of blooded stock.

An effort to borrow seven of these chickens, six hens and a rooster, met with indignant refusal.

McGill then asked the price of the fowls, thinking to buy them outright and sell them after the picture was made with as little financial loss as possible. When told the price the director almost fell dead, for he had selected a rooster for which the owner already has refused a thousand dollars. Mr. Martling, after much persuasion, finally agreed to loan all the chickens provided McGill would send an auto for them and allow him to accompany them to the location. This was done.

The scenes progressed beautifully, but when the posing was finished McGill's troubles began. Mr. $1,000 Rooster refused to allow himself either to be caught or to be cooped. Instead, he started to investigate Yonkers, where the Arrow studios are.

Work had to be suspended while Tom Moore, Anna Nilsson, Mr. Moore's co-star, Mr. McGill, Mr. Martling, two camera men and all the assistants and other actors on the job went chicken chasing. At last McGill hit on a scheme to get what he was after. He sent Assistant Director Kline to the studio for a huge black cloth and a curtain pole. When these were brought back to the spot where the rooster had lighted and seemed to defy capture, the black cloth was carefully spread out and gradually lifted over his head. Then the pole was stuck out by timid hands. The trick worked. The rooster thought the sun had set, climbed up on the pole and crowed twice.

Universal's big preparedness photoplay, "The Eagle's Wings," is making progress toward completion under the direction of Robert Leonard. The featured leads are played by Herbert Rawlinson and Grace Carlyle, supported by Vola Smith, Charles Mailes, Charles Gunn, Albert MacQuarrie and Rodney Ranus.

Children's Plays

ABOUT ACTORS WHO DO NOT "ACT"

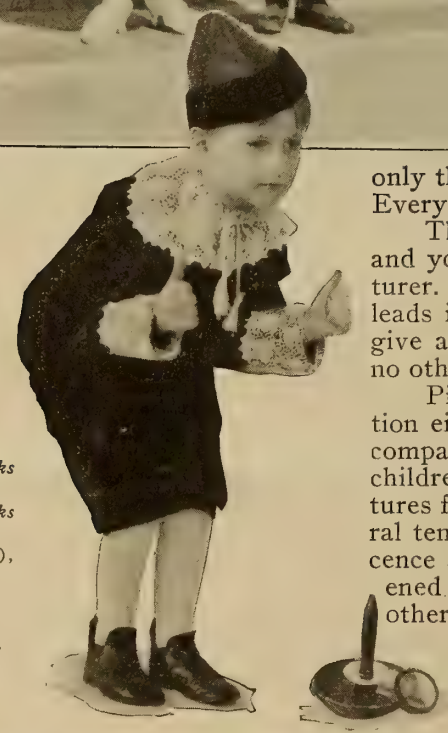


THE children of America are demanding their rights in the motion picture world. They have asked for pictures which will appeal to them, they have told which kind of pictures they like to see, and through their parents and interested club women have exerted their influence on the manufacturer to produce plays especially fitted for them. They have even gone a step further and said that if they cannot get from the older people what they want they will make the pictures themselves. Children are born mimics, they love to dress up, they are always "playing" they are some imaginary person—and what more is needed to make a successful actor? With them it is not acting but simply living in the world of their imagination.

Did we not all as children delight in acting out plays which we had made up ourselves? How many times have we recited the old Mother Goose rhymes and each child impersonated one of the characters, have played about Goldie Locks and the three bears or Red Riding Hood and the wolf. Why should not this natural trend and talent of the children be turned to some account so that they can not only amuse themselves but entertain other children and older people as well? For it is not only the little folks who delight in seeing other children in pictures. Everyone loves to see kiddies on the screen.

This appreciation of the child artists and their great appeal to old and young alike is being realized more and more by the film manufacturer. They marvel at the histrionic talent displayed, the list of child leads is growing, and child parts are being written into the plays. They give an added touch of comedy or heart appeal which can be secured in no other way.

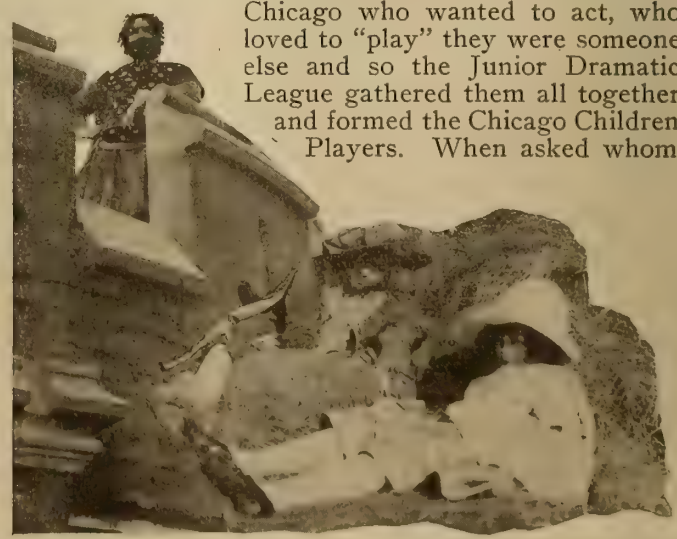
Pictures for children enacted by children are no longer an innovation either on the legitimate stage or on the screen, and a number of companies have been started within the last year composed entirely of children. This is a long step in advance in the campaign for cleaner pictures for with the admittance of the children into the pictures the natural tendency is toward better things—the little child is symbolic of innocence and purity and many a lesson can be brought home, and a hardened heart softened by the little child which could not be touched in any other way. The influence of the little ones is going to be felt more and more in the film world.



Tommy Snooks and Bessie Brooks taking a stroll (above), and Jack-Jump-Over the Candlestick.

Chicago, which is making rapid strides toward establishing herself as the center of the film industry, is not behind in this new phase of the business. There were little children in Chicago who wanted to act, who loved to "play" they were someone else and so the Junior Dramatic League gathered them all together and formed the Chicago Children Players. When asked whom





Mother Goose and her goslings in the garden on the moon, whither they flew on the back of the goose, and "Fe! Fi! Fo! Fum!" says the giant in his tower. At right, the birds wake Little Boy Blue and Bo-Peep. All these pictures are from the Fort Dearborn Photoplays Company.

and Children Players

BY B. F. BARRETT

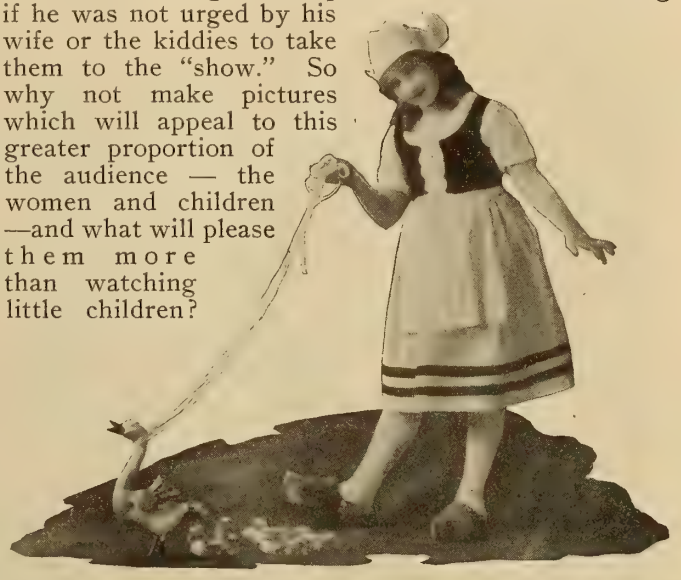
they liked best to impersonate they turned to their first love—the characters and jingle which their baby minds first mastered—Mother Goose and her many children. So Helen Hamilton wrote a play for them—"The Modern Mother Goose." They put it on in a real opera house and the "standing room only" sign was put out at every performance. It was a pleasure to hear the cries of joy from the little folks in the audience as the well known characters came to life. The success of the children in this play and the enthusiasm with which it was received by young and old gave Frederick R. Clark, president of the Fort Dearborn Photoplays Company of Chicago, the idea of using these same children and this same play for a film production so that children all over the country could enjoy it, and under the direction of Mathew C. von Betz, a five-reel film was evolved with these same Mother Goose people. All the characters whom the children love will bow to them from the screen—Mother Goose, Little Boy Blue, Jack and Jill, Little Bo Peep, Peter-Peter-Pumpkin-Eater, Jack-be-Nimble, Little Miss Muffet, Mistress Mary, Jack Horner, Tommy Snooks and Bessie Brooks, and many other people the children can tell about.

There are one hundred and fifty children in the cast ranging from three to sixteen, and they are all amateurs, just their natural baby selves. The only grown person is a formidable-looking giant who captures the children of the Old-Woman-Who-Lived-in-a-Shoe and hides them away in his dungeon, and all pleas to soften his heart so he would release them prove unavailing until the three fiddlers of Old King Cole play for him and their music melts his heart and the children are released. Many of the scenes were taken at the University of Chicago, the tower at Stagg field was utilized for the giant's tower, the Elizabethan room of the Congress Hotel formed the throne room, and the many city parks gave artistic exteriors.

If any skeptical person doubts that the children can act let them just look over the pictures here and decide whether any real-grown-up players could assume better poses or more nearly look the part than these amateur Mary Pickfords and Charlie Chaplins.

The small players are so enthusiastic about this acting and being real "movie stars" that they are not ready to stop but want to go right ahead and act some more, and the Fort Dearborn Company will next direct the children in Little Red Riding Hood, to be followed by Sleeping Beauty.

The efforts of these new companies which are being formed to produce plays for children by children show the unconscious influence the child exerts in the making of cleaner and better films. Under the slogan of "better films for children" and with the kiddies themselves acting in them the producers have no use for vampires and pink slip plays. Their object is not to see how near the danger line they can go and still be able to get by the censors but rather to see how far away from the line they can keep and still give pictures which will appeal to the public. They are working on the principle that the greater proportion of the audience in moving picture theaters is made up of women and children, in fact the tired business man in most cases would not go to the picture house in the evening if he was not urged by his wife or the kiddies to take them to the "show." So why not make pictures which will appeal to this greater proportion of the audience — the women and children —and what will please them more than watching little children?







"There was an old woman who lived in a shoe, She had so many children she didn't know what to do." Above, "Goosey, Goosey Gander, whither wouldst thou wander? Below, the bachelor forced to bring his wife home on a wheelbarrow.—Fort Dearborn Photoplays Company stars.

EXHIBITORS' BRANCH ADDED

North Carolina Comes Into M. P. E. L. at Well-Attended Convention Held at Durham—Rembusch of Indiana Organizer.

Another strong branch has been added to the Motion Picture Exhibitors' League of America.

Frank J. Rembusch, president of the Frank J. Rembusch Enterprises of Shelbyville, Indiana, and elected one of the ten directors of the League at the recent sixth national convention in Chicago, has returned from North Carolina, where he organized the exhibitors of that state and brought the branch into the League.

More than seventy exhibitors and exchangemen were present at the meeting, which was held at Durham. Following the organization of the North Carolina branch, Mr. Rembusch was also invited to South Carolina, Florida, Atlanta, and Washington, D. C., to speak before exhibitors' meetings with a view to organization of the local bodies, but he was forced to decline on account of the pressure of business at home.

"But I am going to keep right on as I have been," says Mr. Rembusch to MOTOGRAPHY, "working for the best interests of the whole industry, and it is probably a good thing that no office has been thrust upon me which would keep me from talking out in church."

PRESIDENT OCHS HONORED

Large Gathering of Exhibitors and Film Men in New York Honor the National League's New Chief Official.

Three hundred exhibitors, exchange men and film manufacturers foregathered on July 20 at the New York Exhibitors' League headquarters, 218 W. 42nd street, to do honor to Lee Ochs, the recently elected national president.

Mr. Ochs was agreeably surprised at the unusual gathering and was very appreciative of the honor this large meeting conferred upon him.

A fine luncheon was served under the personal supervision of Ike Harstall. After the luncheon President Ochs thanked the exhibitors, particularly the New York and Brooklyn locals, who were of great assistance in bringing the presidency of the National Association to New York. To the film men present he said that he was with them and for them and would see that all got a square deal. He also announced that several large film manufacturers had communicated with him offering him contracts aggregating between $4,000 and $5,000 a week for advertising in the new proposed trade magazine. Mr. Ochs advised those present that the exhibitors' magazine had not been started as yet and he did not intend to start it, except in the event that the present trade magazines attempted in any manner to give anything but a square deal to the exhibitors.

Joe Brandt presented Lee Ochs, in behalf of the Universal Company, a splendid floral horse shoe.

Among those present were:

Arthur James, of Metro; S. P. Reiben, of Big "T" Film; E. Saunders, of Metro; Mr. Shaffer, of World Film; Mr. Seeley, of Pathe; Mr. Bauerbaum, of General Film; Mr. Sennett, of Paramount; H. Clark Mooney, of Kemble Film; E. J. O'Donnell, John Whitman, Louis Blumenthal, Tom Howard, William Brand, of Brooklyn; C. F. Haring, Samuel Bock, Adolph Weis, Mr. Rownheimer, F. J. Dollinger, R. Israel, Otto Lederer, James Kellock, Mr. Martino, B. Zeidman, and many, many others.



Madame Olga Petrova in a striking scene in Metro's powerful drama, "The Eternal Question."

Vitagraphs on General

"A heart interest" story with a strong appeal is told in "The Bond of Blood," a Broadway Star feature in three parts which Vitagraph announces for August 5 on the general program. The stars are Leah Baird and Van Dyke Brooke. One of the strong scenes is seen, when Van Dyke Brooke, as a former actor, now down and out, is given a chance to play a part in a new play and finds, on clasping the leading lady, who is supposed to be his daughter, to his breast, that she really is his daughter who has been lost to him for a great many years. A well developed comedy theme, amusingly interesting throughout and with good work on the part of principals and cast, is embodied in "A Hard Job," a one part comedy. William Dangman plays the leading part in his individual and distinctive style and his support is all that could be desired. One member of Dangman's supporting cast unconsciously amuses the audience all through the picture. This is a merry little baby who is seen in almost every scene and never minus a broad smile. The remaining parts are well taken care of by George O'Donnell, Florence Natol, Jessie Miller and Lucille Crane. Frank Currier directed the comedy from Mrs. Owen Bronson's scenario.

Universal Director Henry McRae still is working on a five-reel feature entitled "Behind the Lines."

"Herman's Legacy" is the title of a one-reel comedy drama being filmed at the city by Director Frank Ormston.

Roll of Fox Stars

Here is the roll of fame controlled by the Fox Film Corporation, on July 29, 1916. These are, of course, the featured personages only.

Viriginia Pearson, Theda Bara, Elda Furry, Stanhope Wheatcroft, Valeska Suratt, Anna Luther, Betty Schade, Betty Harte, A. H. Van Buren, Walter Law, Madeleine Le Nard, Lucia Moore, Jane Lee, Katherine Lee, George Walsh, William H. Tooker, Stuart Holmes, Kittens Reichert, James Marcus, Claire Whitney, Herbert Heyes, De Witt C. Jennings, Harry S. Hilliard, William E. Shay, Zena Keefe, Sara Alexander, Margaret Fielding, T. Taramoto, Bertha Kalich, Annette Kellermann, June Caprice, Dorothy Bernard, Miriam Battista, William Farnum, Gladys Brockwell, Charles Clary, Glen White, Clifford Bruce, Hershel Mayall, Victor Sutherland, John Webb Dillion, Milton Sills.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Attractive Ushers in Attractive Costumes

THE girls who conduct the patrons of "Civilization" to their seats at George M. Cohan's Grand Opera House are exceptionally pretty in the attractive costumes designed especially for the play. They are Chicago girls, moreover, not selected as being prettier than other Chicago girls, but illustrating a fair average of Chicago pulchritude.

Their leader is Miss Victorine McNeill, and her principal assistant is Miss Gertrude Jacobs. These two are cousins, living on the North Side, and both have had experience in singing and dancing upon the stage. Ushering is merely a pleasant summer sideline with them.

The "Civilization" girls are also as vivacious as they are pretty. In a body they attended the recent movie ball at the Sherman Hotel, clad in their odd costumes and each wearing a "Civilization" ribbon around her right arm. They were in great demand as dancing partners, and when it was all over a philanthropic and chivalrous admirer took them all to their various homes in his big touring car—so that, as the girls themselves expressed it, they had a perfectly grand time.

A number of theaters the country over have provided their ushers with special costumes, but few have gone to the trouble to create designs so becoming and so appropriate as those for Ince's big war drama.



Eight good-looking ushers at Cohan's Grand Opera House, Chicago, for "Civilization."

Motion Picture Dansant in Oregon

And now a theater has combined the amusement of dancing with that of pictures.

Recently the Heilig Theater of Portland, Oregon, which usually runs all the star road theatrical productions that come to that city, found itself idle as the result of a dearth of plays. Its manager, like a hundred and one others, sought solace in the moving picture, but he wanted to make his advent into the silent drama sufficiently strong and attractive to outdraw the many other high class motion picture houses of Portland. The motion picture *dansant* idea was the happy suggestion.

The stage of the Heilig, which is one of the largest in the Northwest, was converted into an artistic summer garden, with rustic furnishings and brightly colored buntings. The floor was polished up, and the largest dance floor in the city was the result. The dance floor and the dancers cannot be seen from the auditorium of the theater as the screen is between.

From the day of the opening, a month ago, the innovation has taken strong with the patrons of the theater.

Since that time there has invariably been nearly as many people behind the screen as before it. And the auditorium has been filled at each performance.

The Heilig Theater started by running V. L. S. E. features exclusively, opening with Robert Edeson in "The Caveman," and Frank Daniels in "Kernel Nut's Musical Shirt." "Thou Shalt Not Covet," with Kathlyn Williams followed. During the summer months, the Heilig will show only features and will continue its popular dances.

Exhibitor Favors Closer Organization

James Gilosky, president of the state branch of Minnesota, M. P. E. L., and a prominent exhibitor of St. Paul, is decidedly in favor of organization in the motion picture industry so that every phase of it will be upon a solid business basis.

"Manufacturers should pay only reasonable salaries," he stated to Motography during the Chicago convention. "They are wild upon the salary question now. They spend thousands of dollars upon one star and then they attempt to get their money back. As a result the business suffers all along the line. The exhibitor should pay standard prices just the same as the retailer does in any line of business. The manufacturer should co-operate closer with the exhibitors to see that he does not place his charges out of proportion to the worth of his wares, and to see that he does not boom a picture that does not come up to what the exhibitor is led to believe.

"Do you believe in a scale of prices for picture houses?"

"It is probably practical in many houses to set a

scale of different prices for different parts of the house, the same as legitimate houses do. But for the smaller towns and cities it is my opinion that not more than ten cents should be charged."

Fashion Show in Salt Lake City

George E. Carpenter, manager of the Paramount Empress Theater in Salt Lake City, staged a fashion show at his house in July in connection with one of the large department stores of the city. The house is equipped with a large stage which, with appropriate settings, was used for the event. The store took upon itself all the arrangements and all the expense of publicity. That's the kind of co-operation a good many exhibitors would like to get from other merchants. Most of the latter are willing to go half way and as in the above case sometimes more.

Mr. Carpenter is also in charge of the advertising and publicity for the Notable Feature Film Company of 133 East Second street, Salt Lake City. This concern is the Paramount distributor for several of the mountain states. One of Mr. Carpenter's several side line diversions is *Real Reels,* the peppery little organ he uses as a connecting link between his house and the exhibitors of his territory.

Mr. Carpenter is a former newspaper and magazine man and has always lived in the west, where he has become one of the well-known figures in the film business. He attended the Sixth National Convention of the M. P. E. L. of America in Chicago July 10 to 18 and also the conferences of the Paramount company held in the Windy City at the same time.

A Blind Man's Attractive House

Would you care to run a picture house if you could never catch the least glimpse of what your shows are like? This is just what is being done by Reuben Deisler of Plymouth, Ohio. Mr. Deisler is totally blind, but he built the new Deisler theater and manages it as well as could any showman with two bright eyes that are always "peeled." Mr. Deisler's lack of sight does not in any manner interfere with his business sense and perhaps his sense of the feelings of the public toward his shows is even keener because of his training along the lines of sensing those phases of human nature which he cannot see.

The seating capacity of the Deisler is 225. There are two projection machines. The building contains a nine-room flat on the second floor, is steam heated and fire-proof throughout. The state laws were rigidly adhered to in the construction. The entire cost was in the neighborhood of $13,000. The house has a fine location on the village square. Plymouth has a population of 1,400 and the Deisler has no competition.



The Deisler Theater, Plymouth, Ohio, run by a blind man.

Mr. Deisler is a stickler for kindness in treating his patrons and goes out of his way to give them the pictures they like to see.

EXHIBITOR'S NOVEL CREATION

Orchestra in Cinema Concerts at Orchestra Hall, Chicago, Plays Overture Directed from Screen—Idea Original With Manager Hills.

The exhibitor who has a fair-sized orchestra in his house may be interested in an innovation which has been introduced by the management of the Orchestra Hall Cinema-Concerts in Chicago in the form of an orchestra conducted from the screen. Manager Hills is the originator of this out-of-the-ordinary idea, which has aroused a good deal of curiosity and much favorable comment among the picture-going public.

At a stated time in the program the director, Arthur Dunham, leaves the stage and the members of the orchestra rearrange their seats so that they are all facing the screen. Then on the screen against a background of curtains appears the director's rack and baton. The curtains part and Director Dunham appears, bows to the audience, signals the orchestra, and the music starts, with the whole thing conducted just as if the director were standing before the orchestra in person instead of the animated screen version of himself, and the shadow figure bows and smiles in proper accord with the applause of the audience. Wilhelm Tell Overture and Mendelssohn's Spring Song are the selections given in this manner.

Pictures have been taken and shown before of directors leading their orchestras, but this is the first time the members of an orchestra have looked to a shadow baton in the hand of a phantom director to guide them in their crescendo and pianissimo.

The idea is clever and shows the use which can be made of even the ordinary routine of the every day business to interpolate something new into the program. It bears the mark of the alert manager who is always looking for something different and something out of the ordinary.

Another "something different" in the Orchestra Hall program is the travel picture, "Bringing the World to You" and "Scenes from Many Lands," which are prepared expressly for the Cinema-Concerts and are not shown elsewhere.

Thanhouser's August Productions

"The Fugitive," a drama starring Florence La Badie, and "Hidden Valley," a tale of South African adventure, featuring Valkyrien (Baroness Dewitz), are the first five-reel features that Thanhouser will release under the new arrangement with Pathe. Miss La Badie is supported by Ethyle Cooke and George Marlo. An exciting factory fire is one of the big scenes in the production. "The Fugitive" will be released on August 13.

In "Hidden Valley," Valkyrien, the Baroness from Denmark, is a white goddess who has been captured by savage blacks in South Africa. The picture was made in Jacksonville, Fla. The date of release is August 27.

"The Sweetest Girl in the World"

SO THE EXPOSITION FANS NAMED LITTLE MARY

By Genevieve Harris

THERE was once upon a time an Italian princess who was known throughout her country by the title a poet gave her—*la prima donna della monde,* the first lady of the world. Today there is a little American girl, whose rank was won by her talent, whose crown is her golden curls, whose rule is over her people's hearts, and it wasn't a poet (nor a press agent), just ordinary folks who have given her a title better than that of Isabella D'Este, for they call her "the sweetest girl in the world."

"Mary Pickford" day at the Exposition—or rather in Chicago, for the whole city was interested, proved a number of things. The most obvious of these was the popularity of Miss Pickford. Then, as William A. Brady emphasized in his speech to the exhibitors, it proved the popularity of the things Miss Pickford stands for: wholesomeness, sweetness, the pathos of real life, and the spirit of clean fun. Another thing that it proved was the power of the motion picture theater. In one way, the tribute paid to the little actress is a tribute to moion pictures themselves. Through their medium alone "Little Mary" is known, and through them she sends her appeal into the hearts of her worshippers, and gives them their ideals.

"The spirit of the crowd" was an almost tangible thing that day in the Coliseum at Chicago. It reminded you just at first of the spirit of a college crowd on the eve of a big game. But you soon felt the difference, for instead of the boisterous enthusiasm of the latter gathering, here was a feeling something akin to worship. Perhaps part of the difference was due to the fact that while the men and boys were by no means conspicuous for their absence it was the women and children who formed the larger number of the audience. They love her as do their daughters and their little sisters. This was the spirit you felt in the crowd.

Long before the hour set for the arrival of the Pickford party, the walk before the Coliseum was packed with "fans," patiently waiting in the sunshine of the hottest day of a very hot week. One woman, seemingly about to be melted by the heat, remarked to her companion, as she caught sight of the writer's press badge, "She will probably write something to ridicule the foolish people who stand out here in the sun." Nevertheless, braving the heat and the chance of seeming ridicule, she stayed in line until the awaited one arrived. But such devotion as hers, and her many companions, is too significant to be treated lightly.

"And if it weren't for the motion pictures, we should never have known her," said another of these "ladies-in-waiting" to Queen Mary. And then, as the police men begged the crowd to "stand back and leave a pathway," a closed automobile rolled up to the entrance, and the spectators held their breath. They released it in one gasp of disappointment as the door of the car opened and one lone man emerged. There was another period of waiting, another car, another breathless moment, and then—

Accompanied by a small bodyguard of men and women whom nobody noticed, there stepped forth into the midst of the throng a white-clad, golden-haired little girl, rather frightened by the reception given her, but smiling her thanks for their cheers, Miss Mary Pickford, "the sweetest girl in the world."



Photo copyright—Moody, New York.

Pauline Frederick said of America's Mary, "When she looks at you with those great eyes, with the weight of the world behind them, you just can't help loving her, that's all."

Somehow her guardians led her safely through the throngs to the Paramount show space. There she shook hands with those fortunate enough to reach the railing of the booth, and autographed photographs for them. To those beyond reach, throughout the building, she threw flowers and kisses, while from the packed balconies above her to the farther corner of the floor, her admirers, especially the children, called out greetings to "Mary."

"She is just like her pictures, isn't she?" someone said. "Now doesn't she look just as she did in 'Tess of the Storm Country?' "

"Oh, she is more beautiful than I thought," said another. "She's a 'golden beauty'."

"She is the sweetest girl in the world."

"Mother, I've just got to go down and shake hands with her," said a little girl in the balcony, and at last the mother gave her consent. Through the close packed crowd the youngster made her way alone, shook hands with her idol, and returned radiant. Oh there were any number of children made happy that day!

But all things must end, and at last Little Mary's reception was over. Two big policemen carried the little star on their shoulders to her car, while the spectators

shouted a regretful farewell. One little girl, who had been unable to reach the booth, rushed pell-mell after Miss Pickford and her escort out into the street.

The secret of her magnetism? Well, no one has ever solved the mystery of charm, but no one who saw, and felt, the reception given her that day can doubt that Mary Pickford possesses it. And it isn't charm alone. She has given much to these people. Perhaps her friend, Pauline Frederick, discussing her that morning, went to the heart of the matter.

"Mary is a most lovable kiddie," she said, "and she deserves all the regard the people have for her. Success hasn't come in a day. She has worked hard. She has given seven years of her life to pictures and there is no one who can supplant her in a day. She is a clever actress, and when she looks at you with those great eyes, with the weight of the world behind them, why, you just can't help loving her, that's all."

OCHS ADDRESSES LEAGUE

Urges Ohio to Unite and Join the National League—Preliminary Meeting Will Be Held for Purpose of Consolidating.

Lee Ochs, president of the Motion Picture Exhibitors' League of America, in his address before the local branch of the league at Cleveland, Ohio, called upon Cleveland to organize the state of Ohio, which is completely disrupted. Mr. Ochs claims that Ohio with its censorship and lack of unity has retarded the motion picture industry at least ten years, and urged the state to get together.

Among other topics touched upon Mr. Ochs summed up the results of the Chicago convention, discussed the elimination of the deposit system and explained the effect upon the exhibitor of the new by-laws as drawn up by the committee of thirty in New York.

Mr. Ochs' address spread confidence among the exhibitors and created a more harmonious spirit between exhibitor and manufacturer. H. Serkowich, secretary of the Motion Picture League of the Chamber of Commerce of Cincinnati, composed of all the motion picture theater owners of the six cities in the Cincinnati district, asked for a meeting to be attended by all the theater owners from every county in Ohio and will invite them to buy a charter and join the League. This meeting will be held at Mansfield and it is expected that exhibitors from Indiana, West Virginia, Kentucky and Michigan will attend.

It is also probable that during the Mansfield meeting a Central States exhibitors' convention will be called to meet in Cincinnati in September.

V-L-S-E Manager Dines Stars

Sidney E. Abel, Chicago manager of the V-L-S-E, one of the most active film entertainers during convention week, entertained the stars of the Vitagraph and Essanay companies and the representatives of the V-L-S-E at a dinner given in the Chicago Athletic Club on the evening of Sunday, July 9.

Speeches were made by almost everyone who attended, and satisfaction was expressed by the stars present at being associated with the Big Four and its wide distribution.

Among those who attended were: Edith Storey and Mrs. Storey, Antonio Moreno, Rose Tapley, Miss Wagner of the Vitagraph, Sam Spedon, special representative of the Vitagraph, John Rock, western representative of the Vitagraph, and Mrs. Rock, Nell Craig, Fred E. Wright, Bryant Washburn and Mrs. Washburn, and Richard C. Travers of Essanay, and Gordon Laurence and Sidney E. Abel of V-L-S-E.

Farnum's Last Fight

William Farnum makes a stirring and memorable farewell to his strong-arm roles in Fox's "The End of the Trail." The fight which occurs in the last part of the photoplay is certainly one of the most dramatic encounters ever put on before the Cooper-Hewitts.

Farnum, in the character of a trapper of the north, comes upon the Devil Cabot (Willard Louis) in a saloon at the trading post. Cabot has done him irreparable injury. When Cabot sees the man, he dashes out the lights. Both draw revolvers and the darkness is illumined intermittently by the gun fire. When the weapons are empty, they clash hand to hand. One of them falls. A candle flares at the window and the awed crowd outside sees the trapper bending over the dead body of his enemy. The end of the trail has been reached. Director Bertram Bracken discovered a novel but expensive way of getting realism into the movies not long ago. In one of the scenes of a William Fox photoplay which he was screening, Mr. Bracken wanted to show several negro boys at the pastime known by some as "craps," and by others as "rolling the bones."

He tried several times to get a scene that embodied a little life and liveliness but couldn't quite get the atmosphere desired. So he sent an assistant to the nearest bank for the change of a ten dollar bill. He divided the money among the boys and told them to shoot. Enough action to move a locomotive resulted. The only element of atmosphere that will be lacking when the scene is flashed on the screen will be the characteristic cries for "baby's new pair of shoes," and so on.

Theater Owners Warned

F. O. Nielson, of the Feature Film Company, Chicago, reports that a former manager of the Family Theater at Lafayette, Indiana, passed a worthless check for $30 on him during the Chicago convention. The same man, it is said, beat his house out of nearly $90 before he was discharged by the owner of the Family, D. W. Maurice, who also has the Lyric Theater in Danville, Illinois. Other managers and owners are warned to keep an eye out for the absconder, who probably will apply for a position at other houses throughout the country.

Screen Editor

Wyndham Gittens arrived at Universal City this week, having been sent to the coast by Vice-President and General Manager H. O. Davis to serve in the capacity of screen editor for the Universal Company. As screen editor Gittens will co-operate with Eugene B. Lewis, scenario editor, and watch the film of all productions during their progress. He will also act as critic of the films and advisor to the directors.

Leading batsmen and pitchers of the big leagues are to be featured along with other athletes in a series to be produced by the Sunbeam Motion Picture Corporation of Cleveland.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, AUGUST 5, 1916 Number 6

Protecting the Exhibitor in Distress

ANY distress of society becomes the distress of the picture theater man. He depends for his livelihood, indeed for his escape from bankruptcy, upon the desire of the people for entertainment and their ability to gratify it. Children under sixteen years old comprise a large portion of society, and therefore a large portion of the theater man's business. Anything which prevents their attendance also tends to keep their parents away, and that means acute distress in the show business.

Greater New York is in the throes of an epidemic of children's disease so severe that other communities for hundreds of miles around are terrorized. The New York board of health has forbidden the admission of children under sixteen years to places of entertainment. That means, of course, that the exhibitors of the metropolis must lose money unless they can cut their running expenses. There is no other way out.

Exhibitors under contract for program service cannot cut their expenses. Only the fellow on the other end of the contract can do that—and if he does, it merely means that he transfers the burden of financial loss to his own shoulders. There is not much incentive to do that.

Nevertheless, that is just what is being done. That is why we are writing this. Such an example of commercial altruism deserves all the commendation we can give it. In an extraordinary emergency, the film distributors are doing all they can to equalize the load and carry over the established trade until the return of health and prosperity—which we devoutly pray may be soon.

It often takes a crisis to bring out evidences of co-operation and harmony. Evidently the old principle of every man for himself, and the devil take the hindmost, no longer prevails in the film business. It is a good omen. If the selling and the buying ends of the trade can co-operate in an emergency, they can work together in the every-day affairs of business.

The film distributors, of course, will reap more than a mental and moral reward for their consideration. They will succeed in maintaining their trade without the loss of customers through failure, and incidentally will increase the confidence of their patrons in their intention to deal squarely. They are demonstrating that rapacity for the immediate dollar is not the ruling passion of the industry; that it builds upon a future greater than the present. For instilling that principle into the minds of some who may have doubted it, they deserve a vote of thanks.

If the men who represent the producing end of the picture business can see the wisdom of protecting their customers against the losses due to natural and unavoidable causes, they should be equally ready to admit the justice of helping to eliminate the avoidable causes of loss. The exhibitor's loss of business due to epidemic is no greater than his possible loss due to ill-advised competition and the intrusion of foolish rivals in an already well-filled territory.

We are confident that the interests who have already proved their far-sightedness and business probity by supporting their established customers through a lean period will see the

advantage of protecting them when inadequately informed competitors force the division of a patronage which is too small to divide.

The lean period of epidemic is short at its worst—for which we are all thankful. The lean period of cut-throat competition is a period of destruction, and there is no health or prosperity ahead of it. The distributor who tries to keep his old customer and gain a new one in the competitor soon loses both in failure. The distributor who protects his old customer loses only the new order that he never had.

The co-operation of distributors through the National Association of the Motion Picture Industry offers a way to solve the greatest problem and eliminate the greatest evil of the exhibiting business. And the action of the distributors in the New York emergency shows they have the will to help.

The Exhibitor's Responsibility for Film

A DISTRIBUTOR of high class pictures reports that it receives a great many complaints about the condition of its films. Shrinkage of over fifteen per cent in length, stretched and torn sprocket holes, and scratched or oil-spotted emulsion are the subjects of most of the protests. Every film exchange is all too familiar with this condition, for which there is little justification.

Motion picture film is a very perishable commodity. It may be easily burned, torn, scratched, warped or stained. But it is equally easy to avoid such abuse if it is properly handled, with only reasonable care. That every exhibitor owes it to himself, to his exchange, and to the big business of which he is a part to see that such care is exercised, should go without saying. Unfortunately, it apparently does not.

In addition to these abuses, it frequently happens that the exhibitor who is responsible for them neglects to return the film until such a late hour that the exchange is forced to rush it out again to the next customer. Under those circumstances proper inspection is impossible, and the careless first exhibitor adds another to the black marks against him by making it impossible for anyone else, however willing, to repair the damage he has done.

The film-spoiling exhibitor may not be much more common than the reckless automobile driver; but like that undesirable member of society, he leaves a large and unpleasant smudge on the fair face of the world. It should be possible to eliminate him by appealing to his sense of justice and fairness; for we believe his mal-activities are chargeable solely to carelessness, and maybe ignorance, and are seldom dictated by malice or cold indifference.

It must be apparent to every exhibitor that if he took the greatest possible care of each film while it was in his charge, and assumed all responsibility for its condition, all others doing the same, the whole business would be pleasanter and happier, and everybody would be better off. We know all right thinking exhibitors, who have the good of the industry at heart, will thoroughly agree with us on that point. The producers can make good films; they must make good films, for their customers incessantly insist upon quality. But only the exhibitors can keep them good after they are made. The idea of an exhibitor crying constantly for better pictures and then allowing his operators to cut them, smear them with oil, rip their sprocket holes, scratch their surfaces, crush them into a can and finally drag them back to the exchange at the last moment is so unreasonable that it is offensive. We would scarcely believe it without proof. As it is, we cannot conceive that the evil is very widespread.

But whatever amount of this abuse there may be is too much. Outside of unavoidable accident, there is no reason why a film should not stand an indefinite number of runs and a great amount of handling. We still have before us the record of the "Birth of a Nation" operator in Chicago, who ran the same film several hundred times without a sign of rain, an oil spot or a torn sprocket hole.

No doubt the gradual development of a higher average grade of operators, who will take a pride in the excellence of their work and their care of the film, and the growing realization of the exhibitor that he is morally responsible for the acts of his operator and for the film that is in his charge, will ultimately solve this problem. We trust that all exhibitors, however, will make a strong effort to hasten the millenium by encouraging immediate improvement.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

EXHIBITORS in Detroit, Cleveland, Buffalo and Indianapolis will soon meet George Weeks, who is to have charge of those Universal offices.

J. W. Edwards, manager of the Aledo Opera House, Aledo, Illinois, has installed a motor to run his picture machine instead of the old way of turning it by hand.

A new film company to be known as the Cosmo Picture Corporation has been incorporated at Sioux City, Iowa. G. E. McDonald, E. Swartz and H. B. Mayne are the founders.

Teachers and principals of the rural schools of Minnesota are taking a course in operating motion picture machines at the school of agriculture. The course lasts for one week.

The Watch Tower Amusement Company of Davenport, Iowa, has dissolved as a corporation but will continue to be operated under the exclusive direction of G. R. Stephenson.

The general synod of the Christian Reformed church in session at Holland, Michigan, condemned all moving picture shows, vaudeville shows and legitimate theatricals.

Charlie's capers were too funny for William McNamey of Philadelphia. He laughed so hard at the comedy that he was seized with a hemorrhage and taken to a hospital. He will recover.

The industries of Cumberland, Maryland, will be exploited in the films. Mr. Talbott of the Talbott Film Manufacturing Company has been taking pictures of the city officials, and the police and fire departments.

Efforts are being made to organize the motion picture exhibitors of Dayton, Ohio, into an association. The exhibitors state they favor uniform program size but for two years they have been unable to maintain organization.

The authorities of St. Paul are investigating several fires which have done considerable damage in moving picture theaters. The pipe organ in the Crystal Theater was entirely destroyed by fire and $1,000 damage was done to the Eagle Theater.

A board of motion picture censors for Gadsden, Alabama, was asked of the city council by a committee of the local W. C. T. U. It was opposed by managers of the motion picture shows. The subject was referred to the judiciary committee.

Kenneth Sink, manager of the Pastime Theater, Greenville, Ohio, has installed a new Power's Six B model projection machine in his house. This installation places the Pastime on a par with any city theater as far as perfect pictures are concerned.

Philip Kohler, proprietor of a hotel at North Beach, New York, was fined forty dollars and costs for operating a moving picture machine without a license. Kohler was giving an exhibition free of charge at his hotel for the entertainment of his patrons.

James Carpenter, moving picture operator in the Liberty Theater, Marysville, California, proved himself a hero when a film exploded and the theater caught fire. Carpenter remained at his post and gave warning. He was badly burned about the face and may lose his eyesight.

The delegates from the Advertisers' Club of Milwaukee, on their way to the convention in Philadelphia, were entertained by moving pictures exhibited in the dining car in the evening. The pictures were shown by W. F. Dunlap of the Klau-Van Pieterson-Dunlap Company.

Charles Rohrer has installed a mercury arc rectifier on the motion picture machine at the Liberty Theater, Marysville, California. This makes a notable improvement in the pictures exhibited as the rectifier removes the flicker, gives a clear film and removes the strain on the eyes.

All the moving picture theater managers of Baltimore, Maryland, joined together and promised on a certain day to give every cent paid in admission fees at their theaters between five and seven to the Fresh Air Fund society. The result was a good sized donation to the fund.

The Empress Theater, at North Bend, Nebraska, was damaged by fire to the extent of $3,000. The flames were discovered just as the crowd was leaving the picture house. The fire burned out a corner of the building and destroyed the scenery and practically everything on the stage.

The opening of the moving picture theaters on Sunday in Danville, Illinois, was a great success from the manager's standpoint. Every theater enjoyed a tremendous business and interest in the program for Sunday afternoon and evening exceeds all of the remainder of the week together.

The public welfare committee of Los Angeles is considering the question of providing for the issuance of revocable permits to theaters and other places of amusement. It has been suggested that such revocable permits be issued by the police commission in order that the police department may be in a position to keep close watch on the conduct, particularly of the smaller places of amusement.

The exhibitors of Brooklyn have petitioned the Public Service Commission to permit the Edison Electric Illuminating Company to make a reduction in rates for current used by motion picture houses. They claim that the rule of the Health Department that no children under sixteen years of age be allowed to attend picture theaters because of the plague of infantile paralysis will result in

closing up the majority of these theaters unless they are permitted in some way to reduce their operating expenses.

E. H. Sothern has started work on his second photoplay under the direction of Fred Thomson. Archibald Clavering Gunter is the author of the story which we are informed is one of mystery. Adele de Garde, Brinsley Shaw and Charlotte Ives appear in Mr. Sothern's support.

The Ministerial Association of Syracuse, New York, has asked the mayor and the commissioner of public safety to close all moving picture shows on Sunday. The mayor and commissioner, however, have declared in favor of the Sunday theaters but have compromised by promising to close promptly all objectionable shows that may advertise attractions for Sunday.

The Parent-Teachers Association of Coalinga, California, promised to install a moving picture machine in the grammar school this fall and has hit upon a novel way of raising the money. Since paper is becoming a scarcity and is rising in price it has set all the school children to collecting old magazines, newspapers and so forth and delivering them to a warehouse where they are sorted and sold.

Charles Thall, for the last two years manager of the Minneapolis office of the Kleine-Edison Feature Film Company, has accepted a position with the Elliott-Sherman Film Corporation of Minneapolis to handle its California territory. Mr. Thall will be succeeded by Henry D. Graham, formerly manager of the Merrill Theater, Milwaukee.

Films valued at slightly more than $16,000 and destined for the many picture houses in Akron and Barberton, Ohio, were totally destroyed by fire that broke out while the films were being transported by auto truck from Cleveland to Akron. William Littrick, who has the contract for carrying the films, was on the truck at the time but escaped any injury.

The question whether a license should be denied a motion picture theater for a locality where it is likely to lose money was involved in the application of L. J. Blumberg, Jr., for a house in Minneapolis. Rival theater men were present to argue that there is one theater in the locality at present and another would mean bankruptcy for both. The license committee was dead-locked over the application.

City Attorney G. A. Bangs of Grand Forks, North Dakota, is looking into the legality of the appointment of a board of film censorship by Mayor James A. Dinnie, as suggested by a number of the ministers and other residents of the city. According to the request presented to the mayor this committee would be representative in character, including ministers, a member of the city council, three women and one business man.

Five hundred saloons in New York City and 100 in Brooklyn were crowded out of business last year by motion picture theaters, according to O. G. Cocks, secretary of the Motion Picture Board of Review, which has offices in New York. The percentage of drinking places eliminated in smaller communities is even larger, he declared. The moral atmosphere of manufacturing towns has been noticeably improved because of picture houses.

At a meeting of the officers and directors of the Gregory-Mahler Film Company, of Milwaukee, an entire reorganization of the company was effected, new officers and directors elected and the name of the company changed to the Badger Photoplay Corporation. T. W. Sheriffs, president of the Sheriffs Manufacturing Company, was elected president; A. T. Hummer, vice president; E. M. Falbe, secretary and treasurer; and O. A. Thomson, general manager.

"Black Friday," a story by Frederick Isham, and prepared for the screen by Eugenie Magnus Ingleton of the Universal City staff, is under production by Director Lloyd B. Carleton. In this five-reel drama of the period of 1871 the featured leads are played by Dorothy Davenport and Emory Johnson, supported by Gretchen Lederer, Virginia Southern, Richard Morris, Marc Fenton and others of the Universal stock company.

Ministers, club women and new thought leaders of Cleveland, Ohio, recently held a meeting to plan ways of getting better pictures for that city. Their motto will be "To preserve and promote the good, and minimize the harm in motion pictures." Their object is to keep bad plays out of the theaters and put good ones in instead just as bad books are kept from library shelves to make room for wholesome ones that are just as entertaining. The motion picture men were not invited to the meeting but it is planned to make them advisory members of one or two of the committees after an organization is completed.

The war has affected the motion picture business in a novel manner, aside from the question of photographic supplies and chemicals. When Rollin S. Sturgeon, director-general of the western Vitagraph, planned to produce a five-part feature by Cyrus Townsend Brady, he found that the sailing craft necessary for some piratical scenes could not be obtained. All the Pacific ports have been combed and old hulks formerly thought useless have been put back in the carrying trade, either on long time contracts or at such high charges that their use for pictures was prohibitive. Even the old schooner, "Alden Bessie," stand by of producers for hundreds of marine scenes, is sailing along the South American coast. Sturgeon has been forced to lay his plans aside until shipping conditions moderate.

Director William C. Dowlan, of the American-Mutual studios, has completed the first Mary Miles Minter Mutual star production, "Youth's Endearing Charm," and has started work on the new five-act Mutual feature "The Light," in which Franklin Ritchie, Helena Rosson, Nigel de Brullier, and Eugenie Forde have the principal roles.

William Russell's Mutual Star production, "The Torch Bearer," has been finished by Mr. Russell and his co-director, Jack Prescott. Russell is seen as a top-notch amateur boxer in this feature.

A drama of business and politics, "The Franchise," starring Winifred Greenwood and Edward Coxen, is being filmed at the American Mutual studios.

At the Mustang-Mutual studios Director Frank Borzage has completed "Nell Dale's Men Folks" and is now working on "Matchin' Jim," in which he plays the title role and is supported by Anna Little. Both are two reelers.

First Aid to Theater Men

BY S. L. ROTHAPFEL

OUR correspondent has opened up a very interesting question in his sale of reserved seats in a picture theater. This is a problem which no doubt will be discussed a great deal in the next few years—it is a coming problem of the moving picture theater manager. If any of our readers have worked it out along these lines or in a different manner we will be glad to hear from them, or if you have not tried it out we would be glad to get your ideas as to its feasibility.

49. My new house will be ready for its premier in about three weeks. It is strictly a neighborhood house. Since the contractors started to erect it three months ago I have been doing missionary work in the neighborhood and have sold numerous yearly tickets. These tickets are good for two admissions, with a reserved seat, on a stipulated night each week for fifty-two weeks. I have collected ten dollars for these tickets. Experienced motion picture men think I am wrong in selling these yearly tickets. They say I will lose money because I will be compelled to reserve the two seats through the entire day each week as designated in my agreement. The agreement stipulates that the yearly tickets are good for but one show each week. The reserved seats are locked on the day specified until called for by the annual purchaser. When they are vacated by the annual ticket purchaser they become my property to rent the same as every other seat in the house. I have sold six hundred of these annual reserved seat tickets, the same netting me three thousand dollars in advance. Do you think my plan is right or wrong from a business standpoint?

Your proposition is a very interesting one and I will be anxious to hear from you again after you have experimented with this for about six months, to see how it works out in your case. Your experience may open up an entirely new idea for a number of theater men where such a scheme may work to great advantage. Of course different conditions would alter the matter a great deal and its success would depend to a large extent on the manner in which the exhibitor managed it.

Let us look at this subject from both sides as to the possible advantages and disadvantages. In the first place when you were building your house you probably needed all the money you could lay your hands on and the three thousand dollars no doubt was a great help. By your sale of these special reserved seat tickets you assured yourself of a certain amount of profit from your house and instead of waiting until the theater itself could earn it you got the money before the house was even completed—in other words you sold your production before it was perfected and had that money to use in developing it. This certainly looks like good business methods. It may cut down on your profits a little later, but by that time you may be in a position where you do not need the money so badly and will not feel the loss.

When you have completed your new house and it is ready for the reception of the public the next step is to get the people to come and keep on coming. You have sold six hundred tickets calling for that many seats each week—you are practically sure of that many people. As you show each night in the week this means that an average of about eighty-five people a night is assured. This forms a nice little foundation for your audience, and with eighty-five people starting for your theater each night when it first opens you know they will tell others, pick up friends as they come along and where the crowd is going others will follow. You have created an interest in your theater among six hundred people. You have helped to form the habit of attending a theater at least one night a week among six hundred people, and probably if they like your program they will not stop at that one night but will come on other nights when they have not a reserved seat and bring their friends with them. You have made regular patrons of these people for a year, and after they have been going to one theater for one year it begins to seem like home to them, they know what class of pictures you show, they know practically as much about the theater as you do, they know you personally, they begin to take a personal interest in that theater and you have probably made permanent patrons for many years to come—and what counts in the residential district is the family theater in which each member of the family feels at home and in which they take a personal interest.

Let us look at this from the other side. Taking the average before mentioned there are eighty-five seats in your house every night that may not be occupied at all. These seats you have received a little less than ten cents apiece for. You no doubt run three shows an evening, which would mean that each one of those eighty-five seats should net you thirty cents apiece. You have received, say, eight dollars from those seats, which should have netted you about twenty-five dollars—there is a loss of seventeen dollars which you stand to lose each night in the week, which amounts to $119 a week. Of course this is the maximum figure, for it is very improbable that every one of those seats would have to be locked the entire evening.

You stand the chance of having to leave a number of those seats locked during the entire performance. Also your programs, we will say, start at seven, eight-thirty and ten. The holders of those seats are liable to come in in the middle of one show and so stay over in the middle of the next to see the whole program, which will mean that you lose the sale of those seats for two performances during the evening.

If you could stipulate that these seats were good only for the performance beginning at seven or the one beginning at eight-thirty that would make a very great difference in the net loss. People attending the legitimate theaters are used to getting there at a stated time to see the beginning of the play; cannot you educate your people to do the same thing? If you could make an arrangement of this kind then your scheme is pure gain because whether they are occupied or not you would be sure that you received money from those eighty-five seats for one performance each night and a nice little revenue is assured you. This is a matter which could, however, only be managed by the individual theater and depends entirely upon conditions and the people. Also if you could persuade a number of these people to take the seats on the nights when your audience is the smallest it would be very profitable, for you would be assured of a certain number anyway on a poor night—it might mean that there would not be any poor nights.

There is another point to be taken into consideration, your theater is situated in a residential district where probably at least three-quarters of the families go away for a summer vacation of any length from two weeks to three months. It is very likely that a goodly number of these six hundred seats have been sold to the summer vacationists. The wise manager will know just when every regular patron is going on his vacation and how long he is going to stay. In other words those reserved seats have been paid for by the year. If the people holding the tickets are out of town for three months you do not have to hold them and can make four profits instead of three out of them each evening.

The wisdom of this proposition appears to come down to a matter of conditions and good management. In your case I think you have shown good business judgment. In some other case it might not work to advantage. The shrewd manager will be able to figure this out for himself. The one big point of caution is not to oversell your house. A little of this system is all right, but too much of it would mean a great loss to the theater manager.

---

50. I have run up against what I believe is rather a unique situation in my theater business. I started in the field about four years ago in a residence district, where the inhabitants were all rather poor people—that is, the men were getting pretty fair wages but they were buying their homes on the installment plan and there was not much left over for pleasures. So when I opened my house I only charged five cents admission because that was all I thought the community could afford. I have been doing a good business right along and although there is another house here now charging ten cents my patronage has not fallen off very much. But the district has changed, while they are not affluent the people are thrifty and they are now most of them in much more comfortable circumstances and there is no reason at all why I could not just as well have ten cents from them. They are paying the new manager ten cents whenever he has anything they want to see, but they stick by me pretty well, and I get more of the business than he does, but it takes twice as many nickels to make the same amount of profit. I am wondering if I make a radical change and charge ten cents if it will spoil my patronage.

If you make this change do not jump abruptly to the higher price for this is liable to antagonize your regular patrons. If they have been coming every day for a year and depositing their nickel and then some day walk up to the window and see a sign "admission ten cents" they are liable to be very much disgruntled and feel antagonistic toward the house. Break the news to them gradually. Let them be fully warned beforehand. Also make them think you are giving them a much better program and much better service for their money so that the ten cents will seem to be covering a great deal more. In your case I suppose you have been giving them about four or five reels for a nickel, then if you change to features this will mean from five to seven reels, so point out the fact that you are going to give them more for their money, and better material. You did not say what sort of program you have been running, but I imagine a variety of short reel material. In making the change you might add some longer features and so make quite a radical change in the style of program.

You have rather a peculiar situation with which to cope but you ought to be able to utilize this peculiarity in helping you to get by with the added admission price. The residents are, no doubt, justly proud of the fact that they have prospered, have gained the point where they are comfortable, with their homes paid for, money in the bank, and enough over to pay for what pleasures they want, and this will make a good talking point with you. You must have a speaking acquaintance at least with most of the patrons of your house if they have been coming regularly for the last two years. Talk with them about this change, put it on the basis that you have stood by them when they were not able to pay more than five cents for a show and now they have grown prosperous and are able to support a better theater that they want a better program as they have wanted everything else about them to be the best they could afford, and so you are going to give it to them, but that it will mean you will have to charge a little more money but you believe they wont feel the ten cents now as much as they did the five cents three years ago, and ask them to stick by you.

Take them into your confidence and tell them that you have to pay more for these features and for the better class of pictures and so you will have to charge more to make the same profit. Make them believe you are asking their advice and want to talk the matter over with them in a friendly manner. Impress them with the idea that you are counting on them as regular patrons and you feel that you cannot afford to lose their business. Point out the fact that a higher grade theater will help add to the general atmosphere of prosperity of the community. Tell them that you are going to make some small changes in the house in the way of redecorating and so forth, as well as in the program, and make them feel that you are trying to raise the standard of the house in every way, and this will make a logical reason for the higher admission. For about a week or ten days before you make this change run a slide at every performance announcing that after a certain date the price will be ten cents, stating why, and the greater advantages they will receive for their money, so that every person will feel they know all about it and that nothing is being sprung on them unsuspectingly. Also in all your newspaper advertising make a point of announcing both the change of price and change of policy. If you issue a program carry a statement in this two weeks. Make the audience believe they are going to get something better for their money, and see to it that they do, and there is no reason why the change in price should hurt your house at all.

If your attendance is a good deal smaller in summer as it is in most theaters it might be a good idea to close for the month of August and let your new price come with the new season when you open in the fall. There may be a little falling off in your receipts during the first month, but I think you will find that most of your old patrons will stick to you and those who are a little peeved at first will soon come back again.

Mutual has divided the Vogue comedy players into two companies. Rube Miller will direct one company with Roy McRay as assistant and with Ben Turpin and himself as chief funmakers. Lillian Hamilton, Harry Huckins and O. Evans make up the cast.

Henry Kernan and Jack Gaines will direct the other corps. Paddy McQuire, Arthur Moon, Ed. Laurie and Gypsy Abbott have the leads.

In "The Temptation of Adam," the three-reel Selig drama now in course of production under the direction of Al. Green, at the Selig Los Angeles studios, Kathlyn Williams is given a wonderful opportunity for powerful dramatic work.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Make a Business of Photoplay Writing

THERE are a few questions I would like to ask the scenario writer who does not seem to realize that the writing of a salable photoplay is not a frivolous thing demanding little thought and labor, and that the marketing of his scenario should be handled along business lines just as any other commodity placed on the market.

Too many free lance writers are endeavoring to place all the blame on the film companies. The producer has enough sins to account for without being saddled with those which rightly belong to the writers themselves. The film companies may not be perfect but be sure you are perfect yourself and playing the game according to rule before you cast animadversions at the scenario editor who rejects your play.

DO YOU REALIZE

Do you realize that photoplay writing is a serious profession? Do you realize that it enfolds a large number of contestants—all manner of minds and imaginations and, therefore, is a widely competitive field?

Do you realize that the public is the real and final arbiter who rules film production?

Do you comprehend the make-up of that public—its likes, dislikes, emotions and vagaries?

Do you keep pace with the changing characteristics in film production?

Do you realize that moving pictures are the product of a business, carried on along coldly commercial lines, whose will must be subservient to the demand of the great moving picture consuming public?

Do all these factors enter into your plans when creating a scenario?

PHOTOPLAY WRITING IS A BUSINESS

You create a scenario to sell it. It must enter a great mart wherein barter rules. It must carry selling quality that will enable it to compete with many others.

Let us look a little further into what this means—this fact which must be recognized—that photoplay writing is part of a business, a great business, depending for its success upon well defined commercial rules.

It is not sufficient that you gather from the recesses of your mind a bright idea—a brilliant suggestion for a theme upon which a photoplay may be built. It is not good business that you should put your time and your energy into the creation of a photoplay with this simple basis as a reason governing you. Lack of good business principles means lack of merit and loss of reward for you.

To illustrate this let us step outside the film field. Let us take as an example a manufacturer of food products. He wishes to enlarge the scope of his business. He decides to produce another commodity serving the same purpose as that now being manufactured by him, but which will not rob him of the trade he has already established. Having arrived at this decision, does he merely set his mind to thinking of something that in his estimation would be a good thing, and having found it, proceed with its manufacture? Does he just order his creative department to evolve a new product, and having done so, plan for its marketing?

Suppose he creates such a new article of consumption, or a new form of an article already in use. Does he jump into the manufacture of it and invest money in the establishment of new machinery and space for its production, spend money in advertising campaigns, without doing something else first? Not if he is wise in the ways of business.

Then what does he do? He investigates, looks around, studies the buying public. He may do this before he sets about thinking out a new product, or he may "discover" the new product first, but in either case he does not spend time nor risk his money in going about the production of that article until he has done this other thing first. Why? To see if there is a reason justifying his putting up this new product—a good sound business reason for his fostering and fathering it—a reason based upon the fact that it will meet with the approval of the great buying public.

Let us take another illustration.

Does a successful author jump immediately into the writing of a book because he has a certain brilliant thought regarding a theme for that book? Remember, we are taking the case of a successful author, one who has made good financially. Would he not be running the risk of producing something similar to what may already have been given to the public, or even a greater risk in spending his time creating something for which there would be no demand? In other words, would he not first of all canvass the realm of the reading public in order to decide whether his theme presented possibilities that would permit his book to sell—that the field of literature offered his prospective work a chance to sell?

GET DOWN TO BUSINESS

And so with your scenario. Perhaps you have a bright idea, a suggestion of a theme for a splendid photoplay. Its possibilities enthuse you; you weave a plot around your central thought and it unfolds a magnificent drama or subtle comedy—to you. But do not let this ardor rule you. Get down to business. You expect your scenario to sell—you create it with this idea. Apply to it, in its inception, therefore, the rules governing the marketing of scenarios. Test it from every angle and if it does not measure up to

standard, be not afraid to discard the idea, to set it aside and discover another.

Accept the cold facts, the business angles that must necessarily guide you in your creation and development of scenarios to sell.

CAN YOUR SCENARIO STAND COMPARISON?

After you have completed the thoughtful and careful preparation of your scenario how much time and consideration do you give to the final manuscript—the preparation for submitting to the film companies? Do you dash off a manuscript and send it to the first company that occurs to you, or do you carefully consider this last and most important step of scenario writing—the putting of it into proper and attractive form?

Having spent hours of time and study on the building up of your plot, and the technical construction of your photoplay, do you feel that your responsibility ends? Do you think that the scenario can take care of itself after that? If so, you are wrong—for your guiding of your scenario along its path to success is not yet over.

You have now reached the point where your fledgling must be pushed out of the home nest to use its own wings and take its own place in the world. There are a great many people living in small towns who are respected and looked up to, and so become surrounded with a roseate atmosphere reflecting a very high idea of their own value and standing. As long as they remain within that small circle, among those same people, they remain upon that pedestal. But let them go out into the world where competition is greater—where bigger things are done—where they are competing with other men who have risen in the world; and they begin to realize their true worth; see their own shortcomings; and comprehend how limited after all are their own worthy qualifications.

Let us apply this example of human nature to your scenario. It has passed muster with you, it has been praised by your personal friends, but when it leaves you and your small circle and passes out into the greater places of the world, will it pass muster with the film company? Will it stand competition with other scenarios and rank as better than the hundreds with which it will be compared?

Remember that your script does not go as a single manuscript into the hands of the studio editor. It goes as one of hundreds and must be built to stand this competition—to invite comparison with all the others and stand the test of the process of elimination. thereby to win the final judgment of being "one in a hundred." It must take its place in the ranks and fight its own way among the throng of manuscripts—stand up against a many-sided competition.

THE PROCESS OF ELIMINATION

If you were offered your choice of a number of objects how would you reach your decision as to the one you wanted? It would probably be reached through a process of elimination and gradual culling and narrowing down until you would decide which of two best fitted your needs. Undoubtedly you would base your first choice on the ones which superficially attracted you most, because of their charm of make-up or form, or because they possessed some unusual qualification, some peculiarity which made them different from the others, and so caught your eye among the vast number. It might be a note of simplicity which caught you, or a clever lay-out, but in making your choice all objects which for some reason were pleasing in appearance would be laid aside for further and more analytical inspection. After this more careful scrutiny it might be that some of those attractions would prove valueless, and objects which at first seemed superior would develop flaws which would unfit them for your use. But the first impressions were good—they pleased you to such an extent that you laid them aside for more careful attention, even though they later proved that fundamentally they were not as good as some of the others.

This principle applies to your scenario. It is chosen by the same process of elimination. It is another case of the survival of the fittest.

What is worth doing is worth doing well. Build your scenario to stand the test when it becomes one in the ranks of many lined up for the film company editor's inspection. Make a business of this profession, and work along business lines. If your scenario is worthy of recognition it will receive it; if it is not able to stand comparison it will be returned to you.

Mutual Prize to Be Awarded Soon

The Mutual Film Corporation announces that the award of the $10,000 prize for the sequel to "The Diamond from the Sky" will be made in a short time. No less than one hundred thousand scenarios were received in this contest up to the closing date, February 20, 1916.

Out of this mass of stories will be chosen the one which will win the big prize. The board of judges will include Guy Lee of the editorial staff of the Chicago *Tribune,* Benjamin Judell of the Mutual Film Corporation staff, and the third will probably be a Chicago woman of note.

The contest brought out the biggest response that any photoplay scenario contest has ever developed, and those who have looked over the scripts say that the work of a large number of new writers of merit have been received and that there are many manuscripts of unusual merit from all over the country. The prize may go to some obscure contestant who never before has known the fame of the published word or the screen. In fact the large number of "first efforts" among the submitted scenarios would make this appear probable.

Horsley Wants Five-Reelers

David Horsley, Main and Washington streets, Los Angeles, California, announces that he is in the market for scenarios of five-reel length in full continuity form, suitable for Crane Wilbur. Dramas for sociological and psychological nature are desired. Prompt consideration will be given all scripts sent in and payment will be made upon acceptance.

Due to the return of Margaret Gibson, the dainty little star, five-reel scenarios written around her will also be given attention.

Director Wm. Robert Daly is now at work upon a story of the early gold rush to British Columbia, entitled, "The Child That Found Its Father." Fritzi Brunette has long had a desire to play a "boy's" part, and her wish will be gratified in this Selig production, for she will appear through the greater part of the story clad in masculine attire.

Mutual's August Program Story

HELEN HOLMES AND WILLIAM RUSSELL APPEAR IN SPECIAL PLAYS

"JUDITH of the Cumberlands," a five-act drama with Helen Holmes the featured player; and "The Strength of Donald McKenzie," starring July 31.

In support of Miss Holmes appear Leo D. Maloney, Paul C. Hurst, Thomas G. Lingham, William Brunton, Clara Mosher, Harry Lloyd, Sam Morje and G. H. Wischussen.

Charlotte Burton appears opposite Mr. Russell supported by Jack Prescott, Nell Franzen and Harry Keenan.

A three-part offering of this same week is "The Madonna of the Night," in which Nita Davis and E. Forrest Taylor are the co-stars.



"Judith of the Cumberlands," powerful new five-part Helen Holmes-Mutual star production.

Two-reel American releases include "The Dreamer," featuring Edward Coxen and Lizette Thorne; and "Sandy Reformer," in which Art Acord and Helene Rosson are co-stars. Centaur's two-reel offering on August 5 is "Fate's Decision," featuring Margaret Gibson, supported by William Clifford.

Single-reel comedy releases for the week include Vogue's "Painless Extracting," with Rube Miller as chief funmaker; Beauty offers "Daredevils and Danger," featuring Johnny Sheehan and Carol Halloway for release August 2, and "Just as He Thought," starring Orral Humphrey, to be released August 6; Cub's contribution is a George Ovey comedy "When Jerry Came to Town," ready August 4.

Mutual Weekly No. 83 and "See America First," the Gaumont single-reel offerings for release August 2, and the regular weekly release of "Reel Life" for August 6 complete the program.

Charles Chaplin is one actor who is willing to admit that publicity helped him to rise in his profession. Charlie says that publicity is the most essential thing in the career of a man whose popularity depends upon keeping himself before the public, and the press has been for countless years the chief of all publicity mediums. He calls attention to the fact that in no country has the system of syndicating reached such heights as in America, and it is due to this multiplication of each item of importance that a public character like himself is enabled to keep a vastly wider public accurately posted as to his movements.

Anna Little, who will shortly be seen in "Nell Dale's Men Folks," recently completed under Frank Borzage's direction, had a narrow escape from injury while taking a prominent part in the Flying A Rodeo presented by the American-Mutual Company's cowboys on July Fourth. In "A Race for a Bride," one of the features of the rodeo, she was pursued on horseback by a score of cowboys, the first to overtake her carrying off the "bride" by snatching her from her saddle. Pete Morrison, one of the star performers of the Flying A corral, outdistanced his rivals and lifted Anna from her galloping mount, but his horse overbalanced and started to fall on her. Another rider, Manuel Sampson, spurred his horse alongside at the risk of crushing her between the horses and with one arm lifted her uninjured to his own saddle.

Clarence Kolb and John Dill, now working on "The Three Pals" in the Santa Barbara studio of the American Company, came originally from Cleveland, where they were boyhood chums. Their first appearance on the stage was in answer to an advertisement of Fred Irwin's burlesque show, which offered sixty dollars a week for the cleverest team of German comedians in the city. From here they went into vaudeville and later into musical comedy. For the last seven years they have been appearing in vaudeville and now have come to the films with a promise of a series of six five-reel productions. Aaron Hoffman, the playwright, has been retained by the Mutual Company to write comics exclusively for Kolb and Dill productions.

Fox Clambake

Studio Manager Altman, with the Cliffside studio of the William Fox Corporation, is arranging a clambake for all employes of the Fox Company. The scene of the food-devastation will be a large field on the Jersey shore. Members of the Fox forces are anticipating the event keenly and hundreds of habitually calm clams are shuddering in their shells.

Director Joseph De Grasse has completed Universal's "If My Country Should Call," in five reels, featuring Dorothy Phillips and Lon Chaney.

The Smalleys have commenced the picturization of James Oppenheim's story, "Idle Wives."

DIXON FILM AIDS SOLDIERS

"Fall of a Nation" Utilized for Benefits to Aid Soldiers' Fund—State Rights Selling Fast All Over the Country

The Liberty Theater, New York, wound up its summer season of "The Fall of a Nation" with a series of patriotic events. On one evening Mrs. William Cumming Story, president general of the Daughters of the American Revolution, addressed the audience of the theater between the acts on the subject of "Soldiers' Relief." She praised the play as right in line with the military efficiency propaganda, a cause with which all the patriotic societies are warmly sympathetic.

The boys at the front showed they were thinking of the folks at home and the old "vets" of other years by wiring Wallace M. Powers of "The Fall of a Nation Staff," through Corporal E. C. Kavanagh of Company E, asking that he give a special performance of the film for the stay-at-homes. Accordingly about a hundred veterans and relatives of the guardsmen on active service were the guests of the management.

A plan is under way whereby the big war spectacle will be utilized to aid the Soldiers' Relief campaign in a substantial way. The Woman's National Committee of the American Defense Society is arranging a performance of the play for the fashionable summer colony at Long Beach and the National Drama Corporation will turn over the entire proceeds to the fund for aiding needy families of soldiers.

Thomas Dixon decided upon July 24 as the release date for the country-wide distribution of "The Fall of a Nation" and Greater New York and New England exhibitors are booking it rapidly.

F. E. Backer, managing director of the Nation Film Corporation, purchasers of the New Jersey state rights of this film, will show the spectacle in the Ocean Grove Auditorium on August 7 and 8. This will be the first presentation of any of the great current pictures in the Jersey shore resort section.

J. Frank Hatch, proprietor of the J. Frank Hatch Film Company of Newark, N. J., has purchased the Ohio state rights of "The Fall of a Nation." He will at once begin an active campaign for the exploitation of the Dixon-Herbert spectacle in that state and will start operations with runs at first-class prices in Cleveland, Cincinnati, Columbus and Toledo.



The eviction of the tenements in the historical prologue of "The Fall of a Nation," the Dixon-Herbert spectacle.

In response to the requests for direct bookings from scores of exhibitors in Southern California, the National Drama Corporation has established a "Fall of a Nation" film exchange for that territory, with Jordan Dixon of 1401 Northwestern avenue, Los Angeles, in charge. Mr. Dixon was identified with the successful run of the play at Clune's Auditorium.

CHICAGO SHOW GREATEST

George Kleine Believes Just Past National Convention Best Ever Held by Industry—Deplores Overproduction and Business Chaos

George Kleine, during his last regular two weekly visits to Chicago, stated that the just past motion picture exposition was the most successful one ever held. He regards it, too, as much better managed than the affairs in New York this spring. He said:

The film business is in a most chaotic state, and conservative people are just keeping quiet till things shake down a little. This is due, and it is the first time it has happened, to the introduction of outside money into the situation. Before that all of us struggled along, working on the money we made, putting that back into our businesses. Then when Wall street and the public got to pouring money into the picture business, conditions were radically changed and the chaos will last as long as people continue to put up money, which it doesn't hurt companies to lose at all, because it comes too easily.

There is altogether too much overproduction. Novelty is the essence of the motion picture business and there is small chance for novelty with some ten thousand scenarios a year being produced. The picture entertainment is essentially a light thing. It isn't something that father and mother plan for two days before; it is something that people just drop into and want to find entertainment in. It wears me out ot watch most of these current dramatic productions.

But the neighborhood house is a great factor in the life of the people. It reaches them with an intimacy that not even the newspaper achieves. They come to love it, and to know its plays, its stars, and its policy. Why, I see this, even among our friends.

Now, if ever the picture interests do get welded together, if exhibitors become broad minded, intelligent people and producers act wisely, amongst them they can wield the most tremendous power, for they can reach the public as can no other medium.

Mr. Kleine contributed his Harry Watson "Musty Suffer" company for two days to the exposition.

Exhibitors Buy Screens

The Minusa Cine Products Company, manufacturer of the Minusa gold fibre screens, recently has installed its screen in a number of representative theaters. The Real Amusement Company of Colfax has purchased its second Minusa screen, which will be used in its house at Newton, Iowa. An order from the Criterion Theater, Atlanta, Georgia, makes the fifth one placed in that city. Additional orders have been received from Mr. Watts, proprietor of the Vaudette Theater, Springfield, Illinois; George M. Shorey of the Gay Theater, Knoxville, Tennessee; A. F. Meghan, owner of the Rialto Theater, Denver, Colorado; the Vista Theater, Chicago, Illinois; Herman Fitchenburg for his new theater in New Orleans; the Frolic Theater, Jacksonville, Florida; two screens, one 9 x 12 and the other 10 x 14 for Houston, Texas, houses; and the Clinton-Mortimer Corporation of Rochester, N. Y., for their new Picadilly Theater.

F. E. Kelsey has been added to the producing staff at Universal City.

Make Public Its Own Censor

MARGUERITE CLARK AND PAULINE FREDERICK IN NEW FILMS

"THE American public does not want immoral pictures, nor is it Puritanical enough to protest against such a theme as 'Carmen.' What the American public does insist upon, however, is that unusual situations be handled artistically and not with any pandering to immorality that might create approval from the few." These are the sentiments of Professor Franklin Henry Giddings, head of the department of Sociology and History of Civilization of Columbia University. Professor Giddings believes the time is approaching when it will not pay to produce immoral pictures. The national conscience has been demanding for some time that the screen be at least as clean as the columns of a well-edited newspaper.

In a campaign for cleaner films the Paramount Company is trying to give the public the best it will accept and to educate it to a desire for better and cleaner pictures. In order to allow the public to be its own censor this company has arranged a system whereby it will receive criticisms from every exhibitor on every production. These criticisms are made out on cards, the exhibitor filling in the rating his audience places on the picture—there being seven ratings—from "paramount" to "inferior." Each rating represents a certain percentage. These blanks are gathered from all parts of the country, the percentage of each play is determined and the Paramount producers base their decision as to the nature of future productions on the results of these criticism blanks.

Variety will be the watchword of the Paramount program for the week of August 7. The Famous Players offer two features to head the list, Marguerite Clark in "Little Lady Eileen," and Pauline Frederick in "A Woman in the Case." The short reel subjects will include the twenty-sixth edition of Paramount Pictographs showing five leading subjects, "Better Babies," showing how to make a bed as it is made in hospitals so that it is physically impossible to kick the sheets out at the bottom; "Living in the Air," depicting the conglomeration of New York's roofs upon which people eat, sleep, dance, drink, raise birds, fish and chickens, farm, play baseball, etc; "Yachting," "Tree Surgery," and "Breaking the Freight Tie-Up."

The Burton Holmes Travel-Picture takes the audience on a trip from Carlsbad to Moravia, starting with scenes in and around the wonderful springs and at Marienbad, the goose farms of Bohemia and the quaint costumes and customs of the Slovaks of Moravia.

Paul Terry contributes "Farmer Alfalfa's Egg-citement" as the Paramount-Bray Animated Cartoon for this week.

Inside of six months the Burton Holmes Travel-Pictures have worked the same revolution in travel-films as Mr. Holmes did in the lecture world some years back. The releases for the next six months promise just as much if not more entertainment than those that have already been issued. The trip from Carlsbad to Moravia will be followed in weekly succession by "In South Tirol, the Italian Corner of Austria;" "Climbing the Austrian Alps," "In Switzerland," "In Southern Italy," "Life on the Island of Capri," "Seeing Naples," "Vesuvius in Eruption," "A Grecian Journey," "The Olympian Games in Athens," "Marathon Day in Greece," "In Modern Egypt," "The Real Streets of Cairo," "Round About the Pyramids," "An Egyptian Round-up," "Up the River Nile," "Luzor and Karnak, or in Ancient Egypt," "On the Nubian Nile," "The Sunny South of England," "Motoring in England or English Town and Country," "Glasgow to Edinboro," "Bonnie Scotland," "A Scotch-Irish Reel" and "In Old Ireland."

For the Christmas and Yuletide holiday weeks Mr. Holmes is preparing special reels of exceptional worth, and importance for that time of the year, the announcements of which will be made shortly.

The Paramount Pictographs also promise some interesting features in the near future. One of these will be horseback riding taught by pictures, under the title, "How to Stay on a Horse's Back." Instructor Harry Weedon will show the right way of holding the lines of the saddle horse when mounting and while





These unique news films are at present percolating through the small town screen houses. The moonshiner on the left is from the Pathe Weekly; Universal caught a good view of Uncle Sam's greatest sea monster.

riding through the park; how to place and keep the feet in the stirrups and how to train a horse to perform real tricks. Also Mr. Weedon will give some visual demonstrations of riding a bronco on the plains where the only requisite is staying on the horse's back.

In "Speeding Up the Mail" the public will be shown how Uncle Sam handles a letter from the time it is dropped into the special mail chute at the Grand Central Station, New York City, until it is delivered at its ultimate destination. Besides the trip taken by the one letter the picture shows every phase of the Grand Central post office, which is the most complete mail distributing office in the world.

TWO MORE BRADY MADE FILMS

Paragon and Peerless Studios Busy on Productions for September and October Release on the World Program

"A Woman's Way," is the first of the personally supervised William A. Brady world pictures to be made since Mr. Brady became director general of the World Film Corporation. This play was originally produced for the stage by Mr. Brady with Grace George in the leading role.

Assisted by Francis Marion, the World Film scenario editor, who scenarioized the play, Barry O'Neil, who directed it, and Ethel Clayton and Carlyle Blackwell, who played the leading roles, Mr. Brady went over the scenario in exactly the same way as he looked after the direction of the legitimate play. This will be released on the World Film program the first week in August.

Hot weather has been no bar to World activities at the Paragon and Peerless studios the past few weeks. In the Paragon studios Maurice Turner has started a five-reel play, "Mary," in which Robert Warwick takes the leading male role, and Doris Kenyon and June Elvidge have the two leading feminine parts. Frank Crane has returned from the Saranac Lake district and is putting the finishing touches on "The World Against Him," in which Frances Nelson, June Elvidge and E. K. Lincoln have the principal parts.

At the Peerless studios Emile Chautard is completing "The Heart of a Hero," the Nathan Hale story featuring Robert Warwick and Gail Kane, and has started work on an immense feature production of "Thais," with Kitty Gordon in the tltle role. This will be ready for fall and will probably be released in eight or ten reels.

Harley Knoles is directing Alice Brady, Arthur Ashley and Montagu Love in "Her Majesty"; Robert T. Thornby is directing Carlyle Blackwell in "Little Comrade"; Barry O'Neill has just finished "The Scorching Way," in which Holbrook Blinn, Ethel Clayton, Ed M. Kimball, Irving Cummings and Madge Evans appear; and will start on "The Revolt," with Frances Nelson, Arthur Aspley, Clara Whipple and Madge Evans.

The majority of the stories now being made are for release in September and October, as the August releases are as follows: Ethel Clayton and Carlyle Blackwell in "A Woman's Way," August 7; Mollie King and Arthur Ashley in "The Summer Girl," August 14; House Peters in "B," a railroad story, the title of which may be changed, August 21, and an all-star cast, including Ethel Clayton, Gerda Holmes, Holbrook Blinn, Emmett Corrigan, Montagu are two of the William A. Brady stage successes Love and Dion Titheridge, in "Husband and Wife," which have been filmized under his supervision.



The attractive Gail Kane in World's unusually powerful drama, "Paying the Price."

INTERNATIONAL INFORMATION

Tribute Paid to E. A. MacManus—Quick Work of News Service—Interest Injected Into Fashion Films.

Consternation reigned among the branch managers of the International Film Service when it was learned that E. A. MacManus, general manager of the organization was detained in New York and would be unable to attend the Chicago convention of the Motion Picture Exhibitors' League, for they had planned a surprise and tribute to their general manager in the form of a gold watch suitably engraved. The watch was immediately expressed to Mr. MacManus in New York and followed by a telegram expressing their esteem and their determination to further support him in promoting the International interests.

The telegram was signed by J. F. Bowman, Chicago; Jos. S. Engel, New York; F. H. Vine, Boston; G. H. Atwood, Los Angeles; B. F. Lyon, Pittsburgh; H. L. Knappen, San Francisco; G. R. Allison, Atlanta; F. B. Wathne, Washington (D. C.); E. W. Dustin, St. Louis; E. W. Sweigert, Philadelphia; J. K. Burger, New York.

The remarkable speed of the Hearst International News Pictorial in presenting upon the screen pictures of the Deutschland arriving in Baltimore has placed that news reel on a plane with the daily newspapers as an interpreter of current events. Thirteen hours from the time the submarine was reported entering Hampton Roads the International was showing the pictures upon the screens of leading New York theaters.

The International has found a way of transforming the fashion films, heretofore interesting only to women, into scenes of interest to every patron of the theater.

In "Beauty and the Beast" they have combined the latest word in fashions, a story dear to the heart of young and old, and scenes heretofore denied the public. Permission has been secured from George J. Gould to use Georgian Court, his wonderful estate at Lakewood, N. J., to stage this fairy tale.

Exhibitors Offer Tribute to V-L-S-E

PATRONS SELECT PICTURES UNDER NEW SYSTEM

WITH the newly elected president of the Motion Picture Exhibitors' League pledged to the furtherance of the open-booking, no-deposit policies, as fathered and operated by the V. L. S. E.; with the editor of one of the representative trade publications paying tribute to these policies from the platform of the convention, and with the delegates themselves placing a unanimous seal of approval upon them, the business methods of the Big Four organization were accorded a tribute at Chicago such as probably never has been extended to any other feature distributing company. The new president of the association, Lee A. Ochs, stated in his inaugural address that no small part of his time would be given to urging the adoption of the open booking policy among distributors who have not yet put it into operation and that he would oppose with all his energy, the system under the closed contract method of renting films, which compels an exhibitor to keep on deposit with the distributor, a substantial sum of money without interest.



Rose Tapley, Vitagraph leading lady, who was probably the Chicago Exposition's most patient and self-sacrificing entertainer.

The deposit system from the very first day of the convention, was severely scored by delegates all over the country, and the temperament of the meeting was such on this question that it seems certain it will be one of the primary subjects occupying the delegates during the ensuing months.

One of the most indefatigable motion picture stars at the Chicago exposition was Rose Tapley of the Vitagraph Company, who was the official hostess of that company. Every day from eleven in the morning until eleven at night she appeared in its booth and greeted the exhibitors and the public and answered their questions regarding the workings of a moving picture studio. Tireless efforts and indefatigable energy are nothing new to Miss Tapley. During every week of the year she writes three signed articles for the Vitagraph news service. Each day of the year she answers from 25 to 50 personal letters of "fans," who seem to have the idea that a screen star is a cross between a charitable institution and a fairy godmother. In these letters she discusses the daily problems and worries of scores.

The Kitchen Taxation Bill will be the first activity to which the National Association of the motion picture industry will give its attention. This bill providing for a tax of one-half of one per cent of the gross receipts of all motion picture houses has already passed the House of Representatives and is now under consideration in the Senate. A telegram was sent to Hon. S. M. Simmons, chairman of the Finance Committee of the United States Senate, demanding that a hearing be granted. It is probable that a hearing will be granted and in addition to Messrs. Ochs, Brady and Irwin it is not unlikely that others representing the new federation will attend the hearing on the bill.

The Photoplay Review, published in London, states that "Sherlock Holmes," the seven-part Essanay photodrama, released through the V. L. S. E. has broken all records abroad. The film has already received the greatest advanced bookings ever accorded an American film and bids fair to even outdo the records set by the spoken drama.

A new departure in line with its open booking policy, in which patrons of respective theaters select the pictures shown by its manager has just been installed by the V. L. S. E. Slides have been distributed to exhibitors announcing that the theater's patrons are now authorized to select their films and that the members of each community can now act as their own censors. Another slide announces that the theater has an opportunity to secure larger productions at prices above those now being charged allowing the patrons to sanction or condemn this action.

Henry B. Walthall, the Essanay star, has been invited to be one of the speakers in a series of lectures before the students of the Indiana State Normal School at Terre Haute. The lectures are to be given by leading men in each profession and Mr. Walthall was chosen as an actor.

Saturday was profit sharing day for the employes of V-L-S-E, Inc., and every member of the organization who had been an employe thereof for the past 13 weeks, from porter to manager, received a very substantial check.

This is in accordance with the custom established by this concern nine months ago, which permits every employe to receive a certain proportion of the money made. Business has been so good that the profit sharing checks for the period just ended was 79.6 per cent higher than that of the preceding period.

Two Important Rumors

Rumors are always as interesting as they are unreliable. Two of the latest of these deceptive will-o'-the-wisps are that Vitagraph will soon release its short productions on the Paramount program, and that the American Tobacco Company is very, very secretly attempting to purchase the Strand Theater of New York, at Broadway and Forty-seventh street. A matter of $500,000, it is said, stands between the price offered and the price desired by the Mitchell Mark Realty Company for the big-paying house. Neither of the above reports have, of course, been officially confirmed. They are, however, current stories in the Metropolitan newspapers.

Helene Rosson is again being featured in American "Mustang" productions.

SHARKS IN KELLERMANN FILM

Pursued William Fox Mermaids While "A Daughter of the Gods" Was Being Filmed in the Tropics.

When William Fox made his great $1,000,000 picture, "A Daughter of the Gods," in the tropical Caribbean country there were several things he could not guard against.

He had no power to halt the characteristic tropical hurricanes, or interfere with the freakish workings of nature.

But the chief menace to his motion picture players against which he had little or no protection was the dreaded shark. The waters of the Caribbean contain many of the savage creatures. The blue-nose, white, gray, tiger and hammerhead sharks are seen here and despite the long-maintained belief that these so-called man-eaters do not attack human beings the actual record of such attacks is a bloody one throughout the West Indian islands.

When the mermaid scenes of "A Daughter of the Gods" were made in St. Anne's Bay, a beautiful cove behind the island which William Fox took over in its entirety as the setting for his picture, the directors and assistants felt that here, at last, was a place where the girl swimmers would not be molested by sharks.

But this was a vain hope.

From the very first day shark fins could be seen racing across the inlet to the bay. Mr. Fox at once established a motor boat patrol at the mouth of the bay and at frequent intervals the men in these boats exploded dynamite at the entrance of St. Anne's to give the swimmers protection.

For the first few days the mermaids were in a high state of terror over this unexpected danger. Encased as their legs were in scaly fish-tails, the girls, while able to swim skilfully, were not able to make any real speed and had a shark dashed after them their chances of escape were slight.

West Indian negroes with long chained harpoons hunted sharks outside the mouth of the bay and during the four months in which the mermaids and water scenes were being taken not less than 300 of these monsters were captured. The largest measured fifteen feet, two and a half inches and the average size shark captured was in the neighborhood of eight feet. Most of them weighed from 250 to 350 pounds.



Battle scene from the Fox-Brenon "A Daughter of the Gods."

In "A Daughter of the Gods," Annette Kellermann, the star, does seemingly every deed of daring that could be imagined by an inventive human mind. But William Fox conceived still another one for her.

He wished her ptotographed in his picture closely pursued by a huge man-eating shark and to escape by the very slimest possible margin. Miss Kellermann offered no protest whatever. On the contrary she welcomed the chance to do something never before accomplished. So, "A Daughter of the Gods" shows Annette Kellermann, with terror in her features, swimming for dear life with a huge shark close behind. You see his fin cut the water, you see him almost upon her and then you see the shark give that sickening, lurching roll that indicates he is turning on his back to come up under his victim with open mouth and swallow or rend his prey.

AUGUST TRIANGLES

Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas Form Centers of Interest.

Triangle releases for August provide an unusual variety of subject and treatment. Among the stars who will be seen in the various features are Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas. Two decided novelties in the month's releases are "The Marriage of Molly-O," which will be released August 5, and "The Jungle Child," to be released August 20.

"The Marriage of Molly-O" is an extremely interesting and typical Irish story in which Mae Marsh is ably supported by Robert Harron. No end of expense has been spared to make the settings of the story realistic—and one scene—a village street, is an exact replica of a street in the little town in County Kerry. The story serves to emphasize the remarkable ability of Miss Marsh for characterization, and will undoubtedly prove one of the best Triangle features ever released.

"The Jungle Child" is a daring piece of photography in which the interior of a jungle is used for a setting of the early part of the story. The idea of the play is a decidedly novel one and Howard Hickman and Dorothy Dalton, who fill respectively the leading male and female roles, give unusually fine interpretations of the characters.

During the month two thoroughly typical Frank Keenan characters will be shown. On August 5 "Honor Thy Name" brings Mr. Keenan as a co-star with Charles Ray. He plays a southern gentleman in the autumn of life with feeling and full appreciation of the character. In "The Thoroughbred," scheduled for release on August 27, he is again seen as a southerner, but in this he is one of the delightful horse racing fraternity.

"Hell to Pay Austin," another release for the week of August 20, is one of those big western stories for which Triangle is so well known. It serves to bring Wilfred Lucas to the front as a Triangle star.

Other August features are "The Devil's Needle," in which Norma Talmadge stars, "Shell 43," an H. B. Warner picture, and "Pillars of Society," in which Henry Walthall is seen.

Photographic effects entirely new to motion pic-

tures were achieved by Director Paul Powell and his cameraman in "The Marriage of Molly-O," a new Triangle subject from the Fine Arts studios. They are beautiful effects and until someone gives away the secret, are going to cause much puzzlement.

In the course of the story the young hero takes Molly to the seashore and while they sit on the sand he tells her an Irish fairly tale. As the picture of the young people, with its sharp sunlight and accurate definition, fades out, the beginning of the story dissolves in and the fairy-like quality of the pictured narrative is instantly revealed in the pearl-like delicacy of the image. There is a misty softness that is not the softness got by throwing the image out of focus but that has full depth and light value and a roundness that is almost stereoscopic.

Pathe Advocates Federal Censorship

ANSWER TO PATHE'S SERIAL TO BE FOUND IN BIBLE

J. A. BERST, vice-president and general manager of Pathe, is a firm advocate of federal censorship for moving pictures, believes this furnishes the only available protection against legalized state and town censorship, and is convinced that quick action on the part of everyone concerned is absolutely necessary in order to have the Hughes bill passed.



Lina Cavalieri, celebrated singer soon to appear upon Pathe screens, in "The Shadow of Her Past."

He has therefore sent out a letter to every exhibitor urging his individual effort in the interests of the business, and giving many arguments in favor of the bill. He believes federal censorship would mean better pictures and the elimination of the necessity of the film running the gauntlet of various state and city censoring boards in which individual and prejudiced opinions too often prevail, which would be a good thing from the standpoint of economy as the boards of censors all over the country demand their toll which means an expense of thousands of dollars to the distributor. While the establishment of a federal board will not at once eliminate all existing local boards he thinks it will tend to do so in time, and the fact that there exists such a federal board will be a powerful argument against the establishment of additional local boards in states and cities. Mr. Berst concludes with a plea to every exhibitor to write his congressman at once asking his aid in having the Hughes bill passed.

The answer to Pathe's question "Is Humanity in the Grip of Evil?" is contained in the Bible and there will be a grand searching for the "three words" before the second chapter of the picture has been run, according to W. A. S. Douglas who is at the Balboa studio watching the production of the fourteen chapters of "The Grip of Evil." Mr. Douglas is very much impressed with the work Jackie Saunders is doing in this serial and describes the masterplot not as a serial in the old sense of the film word, although its parts are episodial, but a film picture book in fourteen sections, each section complete in itself but with a chain of common interest.

Cavalieri Once Earned Twelve Cents Per Day

Lina Cavalieri, who is featured with Lucien Muratore in the Pathe Gold Rooster play, "The Shadow of Her Past," released July 17, has had a very eventful life. When scarcely twelve years old she folded papers in the mailing room of a daily paper for a few cents a day. Her great beauty attracted the attention of Prince Sciarra, who thought so beautiful a girl should be given a chance and through the mailing room foreman, offered to pay for her education. It wasn't long before her beauty aided by her voice and acting ability had all Paris at her feet.

Big theaters in ever increasing numbers are booking Pathe pictures. B. F. Keith's, the finest in Columbus, has instituted a new policy, giving three vaudeville, and three picture performances a day. The photoplay performances of one hour and a half each, are devoted solely to Pathe serials and series.

The Pathecolored film, "A Matrimonial Martyr," in which Ruth Roland plays a dual role, is receiving enthusiastic praise because of its beauty of delicate coloring, as well as the value of the story.

The Strand Theater of Newark is booking episodes of "Get-Rich-Quick-Wallingford" as two-reel comedies for two days each week, from Manager Reinlieb of Pathe's Newark office.

R. E. Brown, one of the salesmen in Pathe's Cincinnati office, has booked "The Iron Claw" in 35 theaters in Columbus alone.

According to advices from F. C. Quimby, manager of Pathe's Seattle office, "Excuse Me" recently ran for the eighth time at the Mission Theater in that city, and did a capacity business for the four days on which it was shown.

Manager J. K. Morgan, of Pathe's Buffalo office, reports that in 137 theaters in Erie and Niagara counties, including the cities of Buffalo and Rochester, there is a total of 142 serial runs of Pathe per week, against 94 serial runs of all other companies combined.

Manager Ackerman of the Price Hill Theater, Cincinnati, and Manager Wessling of the Cincinnati Pathe office, recently advertised that patrons who were at the theater at one p. m. to see "The Iron Claw" and "Who's Guilty?" would have a moving picture taken of them and that this picture would be shown the following Saturday with the next episode of the series and serial. Mr. Wessling took about forty feet of film.

First Thanhouser Production for Pathe

Announcement has been made by Pathe of a new policy to be followed in the release of Gold Rooster feature plays. Hereafter three features will be released each month, with the addition of Thanhouser to the Pathe producing companies.

The new policy will go into effect on August 13

with the release of "The Fugitive," a Thanhouser product in five reels featuring Florence La Badie. This picture was produced by Frederic Sullivan from a scenario by Philip Lonergan, and is an absorbing drama with an ingenious plot. The production is excellent, and the acting of Miss La Badie and her co-workers leaves nothing to be desired.

A week after the release of "The Fugitive" on August 20, Pathe will release another stirring photodrama, "A Woman's Fight." This was produced for Pathe by Popular Plays and Players, and was directed by Herbert Blache. The featured players are Geraldine O'Brien and Churlow Bergen, both well known on the legitimate stage and both popular with the picture goers on account of their excellent work in other Pathe pictures.

For the third Gold Rooster release for August Pathe has obtained a real photoplay novelty, "Hidden Valley," a Thanhouser production. This will be released on August 27. It is unusual in many respects, but particularly so in the fact that most of the action takes place in Africa, a continent which, thus far, has been practically neglected by motion picture producers except as a place to obtain scenic pictures.

Valkyrien (Baroness Dewitz) the famous Danish beauty and classical dancer, is featured in this release. Selected by a jury of artists and physical culturists from among 60,000 contestants as the most beautiful young woman in Denmark, Valkyrien is of a type that is very rare in an American photoplay.

Society People in Pathe Fashions

Society likes to work in pictures! This discovery was made last Saturday by Miss Florence Rose, who is producing the "Florence Rose Fashions Pictures" for the Pathe program. Miss Rose had taken her squadron of twelve beautiful girls who appear in the pictures to the Ritz-Carlton for tea, as a reward for the good work of the week. Her cameraman trailed along also, the one lone man of the party.

The party attracted much attention from the patrons of the tea room, among whom were a number of persons prominent in society. One of them, a young man whose father is the wealthy owner of the largest racing stable in the East, stepped up to Miss Rose and asked her why she didn't set up her camera and take some scenes in the tea room. Miss Rose replied that she would be glad to, but had no men. "That's soon fixed," was the answer, and the young man made a tour of the room, enlisting volunteers among the men he knew. The consequence was that after permission had been obtained from the hotel people, some excellent scenes were taken in which many well known New Yorkers figure, among them the wife of the vice-president of the largest munitions company in the United States.



Unique and convincing war scenes add power to Triangle's "Shell 43," featuring the capable H. B. Warner.

A Powell Gleamer

The career of Linda A. Griffith, now starring in the first feature photoplay of the Frank Powell Productions, is as interesting as a chapter in one of our best sellers.



Linda A. Griffith, Powell.

Born in San Francisco, she established quite a reputation as a child actress, appearing in amateur theatricals and later joined the old Alcazar stock company of that city, which has produced many of the greatest legitimate stars of the stage.

She appeared as ingenue with Florence Roberts and Margaret Anglin, and shortly afterward came to New York as a refugee out of the disastrous San Francisco earthquake and fire, in which all her material possessions went up in smoke. After leaving the coast she joined Thomas Dixon's "The Only Woman," with whom she remained until her advent into the motion picture world, with the old Biograph Company.

In the summer of 1908 she played the female lead in an "Adventurous Dolly," the first picture produced by David Wark Griffith for that company and through which she became known as "The Biograph Girl." After four years with Biograph she rested a year, traveling in Europe, and while in Europe took part in the Gaumont film, of the flight by aeroplane of the late Harriet Quimby, from England to France. Upon her return to this country she joined the Kinemacolor Co. of America and was featured in such productions as "The Scarlet Letter," "Everyman," "As the Candle Burns," and many others. When Kinemacolor stopped producing she rejoined Biograph, being featured in K. & E. productions of "Beverly of Graustark," "The Wife," "A Fair Rebel," "The Stampede," and numerous other features.

She has written many scenarios and numerous articles for *Leslie's Weekly* and at present is writing a series of articles for "Film Fun" on early Biograph days, recounting the experiences of many of the moving picture stars of today, who began their careers with the old Biograph.

Marguerite Bertsch is producing her latest story which features Edith Storey and Antonio Moreno and will be released as a Vitagraph Blue Ribbon.

Vitagraph Builds "Traveling Light Plant"

HAMLIN GARLAND STORY FEATURES OVERTON AND WALKER

A MAMMOTH 218 ampere dynamo car built in the Vitagraph studio garage was given a try-out in Flatbush last week during an outdoor night scene. There were a great many people in the cast, it being a mob scene in "The Battle Cry of War," and the car's power to give light enough to illuminate the whole area covered by the action was in question. All the light needed was supplied, and the portable dynamo demonstrated its ability to light three city blocks under the ordinary lighting conditions.

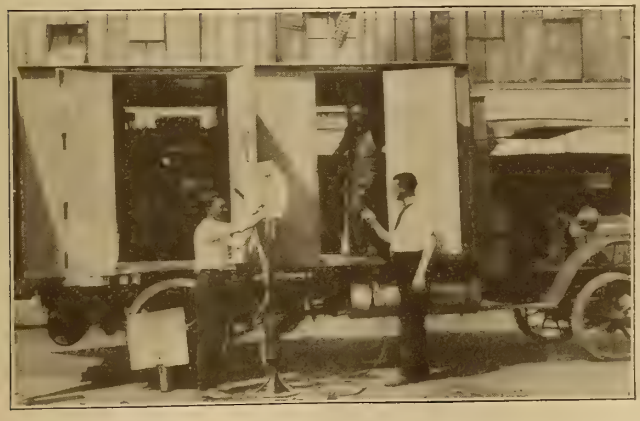
The dynamo is driven by a 50 h. p. marine engine; both engine and dynamo are mounted on a 5-ton White truck. The car and all its parts were built by the Vitagraph garage crew. It will be used at outdoor locations where electric power is not available, such as woods and remote roads, to provide arc light enough for any motion picture photography. This is one of the very few and is the largest car of its kind in the United States.

Vitagraph Releases Hamlin Garland Story

A cast, truly worthy of the much abused title "All Star" is one of the distinguishing features of Vitagraph's latest offering in the way of Blue Ribbon feature. The picture in five parts is "Hesper of the Mountains," from the popular book by Hamlin Garland, the powerful short story writer. Lillian Walker and Evart Overton are the two featured members in the play.

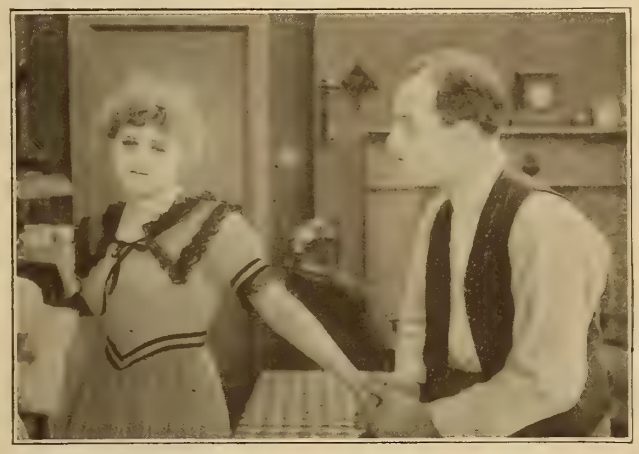
Those seen in their support include, Donald Hall, Denton Vane, Rose Tapley, Lillian Burns, Donald Mcbride, Robert Gaillard, Templar Saxe and Josephine Earle.

In brief, the pot tells of Ann, a young eastern miss who admits her dislike of the West, but after witnessing the stoicism of western men is forced to change her opinion and finally marries one of them. As a whole the picture is interesting and sure to please. Some of the outstanding features are the beauty of interior and exterior scenes, clear photography and the attention to detail which Director North has exercised throughout. The picture, with its many scenes of the great outdoors should be an ideal hot weather feature.



Vitagraph's new perambulating lighting plant used for making night scenes out of doors.

Frank Daniels, whose success in many Vitagraph productions has established him as the premier straight comedian in the photoplay world, lives up to his reputation in "Dear Percy" his latest picture. Although it is told in one part, "Dear Percy" has material enough for two or three and the audience is therefore assured of a picture chock full of laughs. The combination of Cyrus Townsend Brady as author, the inimitable Frank as star and Arthur Ellery as producer has brought forth an excellent production.



Lillian Walker and Evart Overton in "Hesper of the Mountains," a five-section Vitagraph Blue Ribbon set free on the last day of July.

Vitagraph Gets Woman Director

Marguerite Bertsch, one of the foremost scenario writers and one of the few women directors in the motion picture profession, has started producing her latest effort, which will be released as a Vitagraph Blue Ribbon feature.

For a number of years Miss Bertsch was the editor-in-chief of Vitagraph's scenario department and it was then that she wrote a number of the big successes produced by that company.

Some of Miss Bertsch's pictures are "For A Woman's Fair Name," "Salvation Joan," starring Edna May, and "The Law Decides."

Summer Resort Claims Alice Joyce

When Alice Joyce, Vitagraph's popular star, found it would be impossible for her to get away for a vacation this summer, owing to her work in "The Battle Cry of War," she decided to move to Sea Gate, a summer colony situated not far from the large Vitagraph sudios in Flatbush.

The bungalow which Miss Joyce has rented for the season is situated only a few feet from the ocean and she intends to spend her spare moments playing with "Baby Alice," on the beach.

Frank Griffith, one of Mr. Sennett's assistants in the direction of comedies at the Keystone studios, has rejoined his company in Los Angeles.

The Varied Arts building of Thomas H. Ince's new half-million dollar producing plant at Culver City is now completed.

"Watch Your Hands," Says Fox Star

WILLIAM FARNUM DISCOVERS MOVING PICTURES IN 1709

"WATCHING your step in the movies is not half so important as watching your hands," says Stuart Holmes, the screen's most sinister star, who has broken up families by the merest by-play of his fingers, in the pictures.

"The hand is quicker, and in my opinion, more villainous than the eye. Motion picture actors and actresses today are relying entirely too much on facial expressions and flashes from the eye to register the various emotions. They are neglecting the hand, and the inevitable result is that their terminal facilities betray them.

"The hands, as well as the face, can express sadness, madness, gladness, or badness, if you'll only give them the chance. I have seen dozens of instances where the actor has extended his arm with his index finger pointing ferociously toward the door, and his hand quivering indignantly at the poor heroine. But the other hand—oh, that other hand! Half the time it hangs along his side in the most limp, listless and dejected fashion.

"Considering that there are only twenty-seven bones in the hand, it is remarkable to see how histrionic they can be. They certainly are the first aid to the young thespian.

"I have studied the hand to help me portray the diabolical, dress suited demon of the movies, just as I have studied the proper and most villainous way of twirling the moustache and of flicking the ash from the cigarette.



June Caprice, the little Boston school girl whose name Fox is making a familiar photoplay word.

"There are five classes of hands, in the physical sense: Idealistic, delicate with long pointed fingers; realistic, short square fingers; energetic, spatulated fingers; philosophic, rough fingers knotted at the points; and the mixed.

"Open hands indicate garrulity; clenched hands, determination; hands at the side straight with the fingers half bent toward the palm mean prudence; limp, dangling hands, listlessness; and so on.

"A good actor can make his hands as eloquent as his mouth on any occasion. Here's my motto: A bone in the hand is worth two in the head."

Talking Pictures in 1709

Moving pictures in 1709, you say? It's true. William Farnum, the Fox Samson of the screen, has received from an English admirer within the last week a page of the *London Daily Courant's* issue for May 9, 1709, which contains an advertisement as curious as it is interesting. The sheet had evidently been preserved with the greatest care, for it arrived in admirable condition for a two-hundred-year-old. Paradoxically, it was a trifle yellow, but still "in the pink of condition."

The advertisement is for a moving picture then being exhibited in England by the popular comedian Pinketham, and characterizes the invention as "A Most Famous Artificial and Wonderful Thing."

It is stated that the Artist Master of this piece had spent five years in contriving and perfecting it. Originally designed for a present "to a Great Prince in Germany, to be put in his chiefest cabinet of greatest Rarities," the death of that personage put it back into the hands of the maker, "who now presents it to the View and Diversion of all Ingenious Persons."

Did you ever hear of a plumber whose chief stock in trade was a nice, neat little crochet needle; who went to work in his idle hours—if you will pardon the paradox—and knitted a beautiful pair of slippers, the daintiest imaginable, for a great motion picture actress because he admired her art?

You probably have not.

And you certainly never heard of a case which had in addition to the foregoing, the fact that the man was so enamored of the actress's art—and his gift—that he called up the star from his home in Atlanta, Georgia, to find out whether she received the slippers intact and unharmed.

Miss Bara received the pair of slippers in question a few days ago. The name signed to the note that accompanied the twain looked for all the world like Francis, but the i had not been dotted in the haste of composing the letter, so Miss Bara judged, quite naturally, that the word was Frances. The point at issue, of course, was whether the donor was of masculine or feminine persuasion.

The Fox actress felt certain that the sender was a woman when she read the epistle which came with them. It ran:

"Dear Miss Bara: I knitted these myself for you alone. I have seen you many times in moving pictures, and think a great deal of you. These slippers represent a small token of my deep appreciation of your work, and the affection I have for you. You're a dear!"

Miss Bara wrote back to her admirer:

"Dear Little Friend: Thanks so much for remem-

bering me as you have. I have many girl friends like you, who send me all kinds of things, but I don't know when I've ever received anything so useful as your beautiful knitted slippers."

Four days later came this answer, and with it the denouement:

"Dear Little Friend: I'm glad you liked the slip-



Jane and Katherine Lee, two of Fox's old standbys.

pers, but I'm afraid you're a trifle mixed by my name. It is *not* Frances, but Francis, and I'm *not* a little girl, but a grown-up, man-sized plumber."

A. H. Van Buren Becomes a Fox Star

Archimedes Heckman Van Buren, known throughout the United States for his work in stock companies, is one of William Fox's latest acquisitions. He will have the leading male role in a coming release.

Gloucester, Mass., is responsible for Mr. Van Buren's classic first name. He left Gloucester for New Haven, and began studying there, with the intention of entering the shipping business. After nine years in the offices of a steamship company and on their vessels at sea, he gave up "steamboating" as he called it.

He has acted in stock in cities all over the country. For the last six years, he has headed his own organization in Washington, D. C.

Mr. Van Buren has played more than 200 parts and has done Ibsen, Sudermann, Shaw and Shakespeare.

William Farnum and Virginia Pearson in New Features

William Fox announces these releases, with stories as unusual and picturesque as the settings in which they are laid, for the first three weeks in August.

August 7—Ormi Hawley, in "Where Love Leads," a picture of love and adventure in college and newspaper life. The fact that the story is based on a dream forms a deft concluding touch, with an ending that is different.

August 14—William Farnum, in "The End of the Trail." Mr. Farnum acts the role of a French Canadian factor in a snow-bound trading post. A strong love tale runs through the film.

August 21—Virginia Pearson, in "Daredevil Kate," the drama of a woman's redemption. Kenneth Hunter plays opposite Miss Pearson.

A Fine Chicago Screen House

Chicago has many fine theaters devoted to pictures, but none of them in the outlying centers of population is finer than the De Luxe, at 1141 Wilson avenue. The noteworthy feature about this house is its splendid architectural design. Were there any photographs of the house in existence we would surely show one here. Whenever a picture of the house is secured, it will be printed in this paper.

The building was constructed for a theater and for a theater only by the owners, Cuneo brothers. That is the main reason for its beauty and convenience. The vital quality of simplicity is found to a very satisfying degree, and yet there is no dearth of decoration. The house was built four years ago and has been turning a profit since its debut into the business. The seating capacity is 520, and judging from the folks who are "held out" on several evenings a week, a larger number of chairs could be filled regularly.

L. A. Cuneo, an energetic young man of 25, is mananging the house for the Cuneo Amusement Company, which consists of Lawrence Cuneo, L. A. Cuneo, Frank Cuneo and C. Cuneo, the brothers mentioned above.

"The most important thing about a house," says this young manager, "is the films. You've got to give them a good show and we take a lot of pains to get just exactly the pictures that appeal to this neighborhood.

"The thing of next importance is music. We get good players, both for our organ and in the orchestra. Music mustn't be too loud, and once in a while it should pause altogether to give folks' ears a rest so they'll enjoy the next more. But, of course, I mean that only to apply to a very limited extent, as our audiences change too often to get very tired of the music.

"Ventilation is of great importance. It's almost first in summer. Nobody will say the show is good if the house is too warm. They won't come in so easy the next time either if they find the theater hot the first time. Stand in this door here," the manager said to the representative of MOTOGRAPHY. "Feel that cool air *coming out* of the house, instead of going in? That shows how our ventilation is. Very seldom does anyone find it too warm in there, as we have our ventilation system big enough to blow the house so full of fresh air all the time that it overflows out of the doors and ventilating shafts as you feel it doing now. That keeps the atmosphere fresh and helps people to enjoy the show, and brings 'em back again.

"Here's another thing which I think is a pretty good idea," continued the boss of the De Luxe. And he went to the wall near the first door leading into the auditorium from the lobby and opened a small door in the wall. "Here are all the switches controlling every light in the house. Now these are marked so that any patron or anybody who doesn't know anything about electricity or the house can handle it. In that way our employes make no mistakes, and also in the case of an emergency such as a panic, anyone could throw on the lights."

Mr. Cuneo acquired his theater experience in various Chicago houses. He is for clean pictures and the utmost that a manager can do for his patrons. That's the reason Wilson avenue people stroll into the De Luxe in such large numbers, in spite of the fact that there are other houses near by.

Current Releases Reviewed

"The Daring of Diana"

V. L. S. E. Offers Blue Ribbon Newspaper Melodrama. Reviewed by Thomas C. Kennedy

ANITA STEWART'S ability and her personal magnetism have made her such a widely popular screen actress that there is every reason to believe that her latest appearance on the V. L. S. E. program in a newspaper melodrama playing in Paris and New York will prove a good box-office attraction.



Diana is given a big assignment.

Miss Stewart's talents will be put to the test in "The Daring of Diana." If audiences are to be entertained by this picture they must find their full enjoyment in watching the star, for there is little else to interest the spectator in a melodrama that is neither convincing nor well constructed.

At times "The Daring of Diana" savors of the paper-covered detective stories. The villains in the play thrice have recourse to the cellar of a house as a prison for the individuals they would keep out of their way. To offset the inconsistencies and the convenient developments the author utilized in working the plot to its happy conclusion, there is plenty of action. Fast action invariably strikes a responsive chord and audiences usually find satisfaction enough in "action" to forget for the time being that Reason is being relegated to some dark corner behind the screen.

Diana is a reporter on the *Argus,* one of New York's biggest newspapers. The editor of the *Argus* is the son of the owner. Jason Briscoe, the owner, has not been near this country for a period of twenty-five years. He became a wanderer immediately after the death of his wife, which occurred when the son was born.

Briscoe begins to long to see his son and he prepares to return to New York. His Paris agent evolves a scheme. Briscoe is locked in a celler on the outskirts of Paris and the agent comes to New York and represents himself as Jason Briscoe. He is followed by his former mistress. Diana is working on a big graft story. A political ring cannot induce, force, or bribe the editor of the *Argus* and it is a factor politically, so they plan to buy the *Argus.*

The girl reporter is lead to the home of the supposed Jason Briscoe. Here she learns all, for the agent has just shot his ertswhile mistress and she tells Diana the whole plot. Both women are locked in the cellar, but Diana makes her escape and arrives at the office of the Argus in time to expose the agent, who is about to sign the papers which will give the political ring control of the publication. The real Jason Briscoe is released by the Paris police and he arrives in New York and is introduced to his future daughter-in-law, who is Diana Pearson.

The story is by Charles L. Gaskill, and S. Rankin Drew directed its production, which at best was not a very fruitful task; even so, Mr. Drew has given us better directed pictures. Anders Randolf is good as the Paris agent. He does a great deal with the part. Julia Swayne Gordon makes a very favorable impression as Fanchette. Francis Morgan, Charles Wellesley and Donald MacBride are included in the cast. The settings are in most instances quite pleasing, and the photography is clear throughout.

"Sandy—Reformer"

Two-Reel "Mustang" Drama Released August 4. Reviewed by Genevieve Harris

THE camera caught a very exciting and apparently very real bit of "broncho-busting" at the opening scene in this western play in which Art Acord and Helene Rosson have the leading roles. Murdock MacQuarrie is the director of the production, which is a very good two-reel drama. There is plenty of action, an interesting story and good character drawing.

Sandy, a cowboy, invests his savings, two thousand dollars, in a fake mining affair. When he learns that he has been tricked, he determines on revenge, and his method of turning the tables on the promoters of the fake forms the plot of the story.

Henry Botsford, who sold Sandy the worthless stock, is trapped by the apparently guileless cowboy and led into the mountains. There he holds him a prisoner until he shall consent to buy back the worthless mining stock.

In the meantime, Beth, Botsford's daughter, has run away from home because her father had insisted that she marry a wealthy man she did not love. She obtains a position as waitress in a restaurant and there meets Sandy, who at once falls in love with her. At last, Botsford is forced to sign a check for the



Sandy marries the waitress.

two thousand dollars Sandy had paid him, and Sandy, still keeping the man a prisoner, returns to the town to cash the check. Then he and Beth are married, and together go to the cabin and release the now thoroughly subdued financier.

"The Devil's Needle"

Tully Marshall in Triangle-Fine Arts Drama. Reviewed by Thomas C. Kennedy

WRITTEN by Chester Withey and Roy Somerville, "The Devil's Needle" is a well devised drama which is commendable both for its sustained interest and the remarkably good opportunities it affords Tully Marshall, who appears in the role of an artist who becomes addicted to morphine. Ordinarily a characterization as impressive as that rendered by Marshall in this picture would be the outstanding feature of an offering but "The Devil's Needle" is not an ordinary picture.

Norma Talmadge in a character which is itself quite different from the usual in plays of this kind further distinguishes the part by a performance of singular naturalness and decided appeal. With Miss Talmadge at her best and an exceptionally good play is Mr. Marshall in competition and, as a result, the outstanding feature is that "The Devil's Needle" is a picture of high merit.

The play works up to an intensely interesting climax, strongly

melodramatic, and the ending is very artistic. Tully Marshall is the artist, David White, whose model suggests that he try a hypodermic injection of morphine to quiet his shattered nerves. He is tempted and in impatience orders Rene to leave. He paces about his apartment and on walking into the dressing



Norma Talmadge, Tully Marshall and Marguerite Marsh in "The Devil's Needle," a new bound-to-be-good Triangle.

room for his models he discovers the hypodermic needle and succumbs to the desire to try its effect.

He continues to use the drug but it does not effect him noticeably until after he has been married to the daughter of a wealthy and prominent lawyer for some time. The girl eloped with White and by so doing cut herself off from her father. The artist searches for Rene while suffering terribly for a portion of the drug. The model has since become cured of her desire for morphine and she is struck with remorse when she sees White in such a pitiable condition from a vice which she encouraged in him. Rene pleads with him and induces him to attempt to be a man once more. After conquering the habit he returns to the city and though he had intended to leave Wynne free to marry Hugh Gordon, a loyal friend, man and wife are reconciled.

Marguerite Marsh portrays Wynne with pleasing sincerity. F. A. Turner, Howard Gaye and Paul Le Blanc are also in the cast. Mr. Withey directed the production. The treatment is very effective. "The Devil's Needle" is a credit to the Fine Arts studio and it will win the applause of the exhibitors of Triangle plays.

"Miss Petticoats"

World-Peerless Release in Five Parts Featuring Miss Alice Brady. Reviewed by Hugh Hoffman

THOSE who love Alice Brady are going to love this beautiful picture. She has not had a part in some time that is as good as this one. In it she gives two extreme portrayals of poverty and wealth. Beginning as the adopted daughter of a poor superannuated mariner, she passes through the different degrees of human progress and at the end appears as a cultivated countess of considerable wealth.

Miss Brady is very much in evidence all through the picture, and her pleasing personality assures for her a genuine welcome and appreciation every moment she is on the screen. There is a splendid supporting cast that lifts the story out of the mediocre class and calls forth considerable appreciation of the work of individual players. Robert Elliott as the minister in the leading role, opposite Miss Brady, is well selected for the part and plays it in a most convincing way. Arthur Ashley does a very neat light-heavy part, if there can be any such thing as a light-heavy. Johnny Hines is also in the cast; his work needs little praise here as it is well known and liked by the vast legions of movie fans.

Miss Brady, as Agnes the old boatman's daughter, attracts the attention of a wealthy lady by stopping a runaway team. For this she is rewarded by the wealthy lady with a position as private secretary. The wealthy lady has a nephew who is concerned chiefly with the opposite sex. The presence of Agnes in the house arouses the jealousy of one of the nephew's lady admirers, who also happens to be a married woman. This jealousy causes Agnes considerable trouble and anxiety. The jealous woman endeavors to surround her with scandal, and succeeds to the extent that it causes the death of Agnes' father.

To get away from the scandal the wealthy lady takes Agnes to Europe for several years to educate her. While there they learn that Agnes is a countess and has a great fortune coming to her. She returns to America with the wealthy woman and is quite triumphant over the unkind ladies who endeavored to besmirch her fair name. She marries the minister and those who had wronged her come to her penitently and ask forgiveness, which is gracefully granted.

The many beautiful scenes, both interior and exterior, in this production, help to make it doubly pleasing. The backgrounds are all worthy of the beautiful star, and in the aggregate the feature is altogether delightful.

"The Beast"

A Five-Reel William Fox Drama Released July 24. Reviewed by George W. Graves

IN William Fox's "The Beast" we have a virile drama which takes as its theme the taming and softening of a rough Westerner, largely brutal in nature, by the influence of the very girl he has sought to injure. From this it can be surmised that there is plenty of heart interest, as well as red-blooded action—which is the actual fact. George Walsh gives a realistic interpretation of "The Beast," a role which calls for not a little strenuous acting. Anna Luther is as effective and attractive in her role as can be, and she displays much daring. A pinch of comedy is afforded by Edward Cecil, playing Sir Charles.

The story is not by any means novel in its theme, but it is decidedly well developed and well acted, and all in all constitutes an offering that will go well, for it is the kind of drama that the public delights in. The story was written and directed by Richard Stanton. Settings and photography are uniformly good, the masquerade set used in one of the closing scenes being the most elaborate.

While touring in the West with her father, Mildred Manning leaves the train in the company of her ardent English suitor, Sir Charles Beverly, for a short reconnoitre in a near-by village. While Sir Charles is losing his money at faro in the saloon, Mildred tries to get a peek in at a real Western dance. She is discovered by a couple of drunken revelers, who both claim her as their prize. Then Del Burton, a ranch owner, comes upon the scene, fights for the girl and claims her as his prize, riding away with her on horseback.

Meanwhile Sir Charles returns to the train, thinking Mildred has preceded him, and the party starts off without anybody missing Mildred. Del, in order to escape pursuers, throws himself and the girl into a swirling river, from which they both emerge only after near exhaustion. During their short but exciting companionship, Mildred's womanliness awakens the better man and Del assures her that she need



Del roughly claims his prize.

fear no longer—that he is no longer a "beast." When the rescue party returns for Mildred, Del sees that she is safely returned to her people.

Some time later, Del Burton, now a cattle king, comes East to beg Mildred's forgiveness. He meets a friend who

takes him in hand and gives him the necessary Eastern polish. Then, when Del does finally meet the girl, she cannot penetrate his transformation. At a large masquerade ball, however, Del fits himself out in his Western attire and introduces himself as "The Beast." A touching meeting and forgiveness follows.

"The Secret of the Submarine"

Chapter Ten of the American Serial. Released July 24. Reviewed by G. Harris

IN the perilous contest for the books containing the secret code, Cleo Burke was a prisoner in a mountain cabin, when chapter nine ended, and Lieutenant Hope had apparently lost his life crossing the cable over the canyon to rescue her. The



Mahlin and Satsuma watch as Cleo, Hope and Hook pause to read the book.

first scene in chapter ten explains that the cable was not really cut, as it seemed, but that "Hook" Barnacle, like a good guardian angel, had prevented Mahlin from chopping the rope and had aided Hope across the canyon.

Cleo and Hope then recross the canyon in the cable basket. When they are about half way over, Morton, the one who had kidnaped Cleo, returns in the aeroplane. He sees the escaping couple and fires upon them. This adds a further touch of danger to their perilous position. The bullets do not injure them, but Hope fires to better effect, sending a bullet through the gasoline tank of the aeroplane. The machine soon catches fire, and crashes to the ground, one of the spectacular scenes of the episode. The villain escapes serious injury, however.

Hope and Cleo finally reach comparative safety, and with "Hook," pause to examine the book which Cleo brought from the cabin. Mahlin and Satsuma watch from ambush, and then attack the men. Hope and "Hook" are overcome, but Cleo escapes and hides from her pursuers. Later Hope regains consciousness and sets out to find the lost heroine. On his way, he is caught in quicksand. Cleo, from the top of a cliff, sees his danger and climbs down a grapevine to his rescue. Just as she reaches Hope, Satsuma, who has been watching his chance for mischief, cuts the vine, and we leave our hero and heroine being slowly drawn into the depths of the quicksand.

"The Prince Chap"

Selig Five-Reel Drama Released Through V. L. S. E. July 24. Reviewed by G. Harris.

ALTHOUGH the conditions under which this picture was shown for review were not such as to bring out its best features (one-reel of the Selig-Tribune news weekly being interpolated between the third and fourth reel of the drama) still a number of excellent points in the production were apparent. The most striking one perhaps is its humanness, the reality of its characters. Another is the well sustained tone, local color, of the play, a result of carefully planned detail.

The setting of most of the incidents of the story is in London about twenty years ago, and the characters wear costumes of that period. Marshall Neilan, who has directed the picture as well as played the leading role, is seen as William Peyton, a struggling artist. The sets representing his surroundings in a poorer section of London, are unusual and interesting, and they look less like sets than like places that had really been lived in. The various characters introduced are interesting and get away from the conventional.

Peyton, an unsuccessful artist, goes from America to London. He is engaged to Alice Travers (Bessie Eyton), who promises to wait for him. In London, his friend has secured a studio and living apartments, and the services of Runion, a down-and-out old fellow, of whom George Fawcett makes a most vivid characterization. Another member of the household is a little slavey, Phoebe Puckers, excellently depicted by Fannie Cohn.

As the model for his picture, Peyton has Arline Arrington (Mary Charleson), whose husband is a worthless sort and who has a little daughter to care for. Arline becomes ill and before she dies, wins Peyton's promise to care for the child. So little Claudia is added to the household. A little girl not named in the cast plays this role and proves a most charming actress. There are a number of excellent bits of humor introduced in this part of the story, most of it contributed by the little girl and Runion.

The years go by and still Peyton does not win success. Alice's love for him is gradually being killed by the insinuations of her cousin in London regarding Peyton's mode of life. When Peyton adopts the model's daughter and cares for her, the cousin convinces Alice that the child is really Peyton's. Later Alice visits Peyton in London and jealously demands that he give up the little girl, but Peyton will not break his promise to the dead mother. So Alice marries Paul Helmer, another suitor.

There is a skip of ten or more years, until the death of Alice's husband. Alice, who repented of her hasty marriage, returns to London. Claudia, now grown up, is in love with her guardian, but Peyton still believes that he cares only for Alice. However, when Alice returns, Peyton realizes that his love has been transferred to Claudia, and they are married.

The cast of players includes Camille D'Arcy, Margaret Fawcett, Cecil Holland and Charles Gerard.

"The Strength of Donald McKenzie"

William Russell in American Mutual Star Feature. Reviewed by Genevieve Harris

TWO things are emphasized in this production and on them its appeal rests. These are the personality of the star, William Russell, and the mountain settings, the charm of the wild places. There isn't must of a plot to the story and there isn't much action, but audiences who like William Russell will be pleased with the offering. The photography is good and the exteriors very beautiful. The spirit of the woods is well caught.

Russell has the role of Donald McKenzie, a woodsman who combines the strength of the forester with the mentality of a poet. Charlotte Burton has the leading feminine role, the daughter of a publisher who comes to the mountains to regain his health. Donald falls in love with the girl. When she and her father return to the city, Donald sends to them, under an assumed name, his volume of poems. The



Donald becomes the guide of the city girl.

publisher, Condon, believes that the unknown poet is a genius and that the book will be a success.

Later he and his daughter, Mabel, return to the mountains. With them is Maynard Randall, a suitor of Mabel's. He becomes the villain of the story, for when Donald objects

to his attentions to a girl of the village, he resolves to injure the woodsman in the eyes of Mabel and her father.

Randall is aided in his schemes for revenge by Pierre, a half-breed who dislikes Donald. While Donald and Mabel are on an exploring expedition in the woods, Pierre shoots and wounds Donald. In the meantime, the girl's father, worried by their long absence, sets out to find them. In the meantime, Pierre himself is shot by a warden for poaching, and he is cared for by Mabel and Donald. When Condon and Randall find them, Pierre, in gratitude to her rescuers, tells of Randall's plots. And then Mabel informs her father that the author of the book which is to win a fortune is Donald and that she is going to marry him.

The supporting cast of players includes Harry Keenan, George Ahern, Nell Franzen and John Prescott.

The release date of the picture is August 3.

"Gloria's Romance"

Chapters Eleven and Twelve of the Kleine Serial. Reviewed by G. Harris

THERE is more fun in chapter eleven, "The Fugitive Witness," than we have had in the immediately preceding installments of this story. The humor is furnished by Frank Belcher as Mulry, the dead Freneau's partner, whom Gloria is so



Copyrighted by George Kleine.

Chapter eleven—Mulry evades Gloria's questioning.

eager to interview. Warned by Royce, Mulry avoids a conversation with the energetic young lady.

This is a good picture to show in July, and the patrons of the Studebaker theater seemed to enjoy the snow and ice



Copyrighted by George Kleine.

Chapter twelve—Awaiting their turns at the night court.

scenes on a very hot evening. For many of the events of chapter eleven occur at the country home of Gloria's brother, and include toboggaan slides, skating and sleigh riding. Mulry is visiting in the country near the Stafford home, and Gloria and he meet. Mulry, finding Gloria's direct questioning too confusing, leaves hurriedly for Palm Beach. Gloria follows, bringing with her her reluctant family. Mulry's attempt to avoid the girl by pretending to drown, her rescue of him, and his final escape, all are good comedy.

But though Gloria learns little from Mulry, she does make an important discovery while in Florida. Accidentally she and Royce meet the Seminole chief who had terrified Gloria years ago on her excursion into the Everglades. Through him, Gloria learns that not Freneau but Royce had been her rescuer.

In chapter twelve, the family is again in New York. To distract Gloria's thoughts from the tragedy of Freneau's death, Dr. Royce suggests interesting her in social work. Accordingly, Gloria, her father and Royce pay a visit to the night court. Apparently a digression from the story, this event is important when we find, awaiting their trials before the judge, Mulry, arrested for speeding, and Gideon Trask, Freneau's murderer, arrested for disorderly conduct.

A waiter, Casinur, is also brought to trial, and his little son, Staas, is turned over to the Gerry Society. Gloria intercedes and promises to care for the boy. Then Trask is brought in and Gloria recognizes him as the man she saw kill Freneau. She is prevented by her father and Royce from telling her story and the man is discharged.

While the progress of the story is very slow, and much irrelevant detail is brought in, one of the faults of this serial, this is counter-balanced by the skill in presenting these details. As usual, the minor roles as well as the major ones are excellently acted, and the points of humor or pathos are well "put across."

"Shell 43"

Triangle-Ince Offering a Strong War Drama by C. Gardner Sullivan. Reviewed by Thomas C. Kennedy

NEVER has a more suspenseful and decidedly human war play than "Shell 43," reached the screen. Written by C. Gardner Sullivan, this drama from the Ince studios tells of a spy's work in the present war and taken as a whole the picture, which was



The escaped spy pleads for protection.

produced under the direction of Reginald Barker, is one of the most interesting and thoroughly satisfactory five-reel offerings we have ever seen.

Since the drama deals with the present war, the exhibitor may be more or less concerned as to whether or not the cause of either one or the other belligerents is upheld. This is not the case. "Shell 43" is strictly neutral. The main character is an English spy operating within the German lines, but the spectator's sympathy is excited solely by the man and not the country for whose cause he gives up his life.

H. B. Warner as William Berner, supposed to be a newspaper correspondent for a Chicago daily, does the best work of his career in motion pictures. The author has drawn and presented this character with great skill and the enactment of it is in all particulars excellent.

Berner's credentials and his conduct when put to a test satisfy the German military officials that he is as represented, a war correspondent. He is the guest of the Baroness Von Altman when he learns that a shift in the lines of the Allies brings the

house in which he is a guest under the fire to be opened at daylight.

Berner is sorely tried. The eldest daughter who is the wife of an officer in the German Army lies unconscious with her newborn child and the physician informs him that to move her at this time will cause her death. But he has sworn to serve his country in a capacity wherein brave deeds are their own reward, for no spy can hope for military honors.

Berner's struggle with the conflicting emotions at this time is depicted most effectively and the scenes at this point are representative of the best, dramatically, that the screen has offered to date. The play then becomes a series of thrills in which Berner does save the three women, the protection of whose lives has been thrust upon him, and he dies after fulfilling his mission as a spy.

The supporting cast, which includes Enid Markey, George Fisher, Margaret Thompson and Louise Brownell, is of a high order, all of these players appearing to marked advantage in a play containing the elements of appeal. The production is splendid. There are impressive battle scenes and convincing settings, but the battle scenes are not more numerous of duration than the story demands, which is a most commendable thing. A most admirable drama, faultlessly enacted and produced is "Shell 43."

'The Old Man Who Tried to Grow Young'

Three-Reel Selig Drama Released July 31. Reviewed by Genevieve Harris

THIS melodramatic sketch, in which improbabilities are carried along by swift action, has been directed by T. N. Heffron from a story by Malcolm Douglas.

Al. W. Filson has the title role, an elderly millionaire whose love for a young girl results in his becoming the dupe of a faker with an "elixir of youth." Rodney Graves, the millionaire, and George Harding, his secretary, both love Doris Keene (Vivian Reed). Harding and Doris are engaged to be married, but Graves believes he can still win the girl. Dr. Ceneri, who pretends to be an East Indian magician, sells Graves a supposed elixir of youth, then hypnotizes him and dyes his hair. But still Graves cannot interest Doris.

Then Graves determines to get the younger man out of the way. He accuses the secretary of stealing funds from the safe. Harding is arrested and sent to jail. Then Graves tells Doris that he will save Harding if she will break the engagement and marry him. She does so and they are married. The millionaire has a weak heart, and the supposed elixir is really a harmful drug. So he dies immediately after the wedding, but not before he reveals the plot against Harding. This confession saves the secretary, who is at once released. Doris inherits Graves' fortune and she and Harding are married.

The cast of players include Charles West, Harry Lonsdale, and Eugenie Besserer.

"Father and Son"

Henry E. Dixey in Mutual Masterpicture. Reviewed by Thomas C. Kennedy

KEEN competition in the pickle industry is the means of bringing together two marriageable couples and this forms the background for a five-reel comedy in which Henry E. Dixey makes his initial screen appearance. The picture has been well produced and the acting is generally good, but "Father and Son," though capable of holding the attention of its audience, never becomes very amusing. Its continued though never fulfilled promise is the only thing which permits it to escape being dull.

On several occasions Mr. Dixey shows himself capable of doing good comedy work before the camera, as was to be expected of an actor of such experience and talent on the speaking stage and the fact that he over-acts on one or two occasions is as much chargeable to the fruitless part as it is to him personally.

Mr. Dixey is Andrew Slocum whose famous bottled pickles are fast being displaced in the public favor by a cheaper grade offered by P. I. Winkle, which concern is managed by the widow of its founder. Slocum begins to worry about the condition of business and he sends his son, just back from college, to obtain a job at the Winkle factory and learn their formula.

The daughter of the widow and Andy are at once quite taken with each other and in a short time they decide to elope. Mrs. Winkle is now worried about business and she secures a position as Slocum's secretary and procures his new formulas. But these she decides to return when she learns that her daughter has eloped with Slocum's son. Then there are a number of situations, some of them a bit diverting, but most of them are both conventional and spiritless, and the ending finds all happy. Slocum, the elder, and Mrs. Winkle are married and Andy and Matilda are forgiven.

There is realism to the scenes occurring in the factory of Slocum; small wonder at that since the setting is for certain a pickle bottling plant. The other settings and the photography are also good. Gladden James, Milicent Evans and Mabel Montgomery support Mr. Dixey.

"Under Cover"

Famous Players-Paramount Production Released July 20. Reviewed by George W. Graves

ROI COOPER MEGRUE'S fascinating detective drama, with all its heart throbs and surprises, has been most ably adapted for screen presentation by the Famous Players Company. So well has it been screened that it easily constitutes one of that company's 1916 triumphs. Its story is the embodiment of mystery, rapid action and effective situations. So unexpected is the outcome, and at the same time so neatly finished, that one marvels not a little at its ingenuity.

Convincing, intelligent direction accounts in a large measure for the picture's success. The cast is headed by Hazel Dawn and Owen Moore and never have we seen either of these artists at better advantage. Others in the cast are William Courtleigh, Jr., Ethel Fleming, Frank Losee and Ida Darling. Beautiful photography and picturesque settings contribute their share in making the picture a delight to the eye. Robert G. Vignola directed.

Hazel Dawn portrays the part of Ethel Cartwright, a girl, popular in elite society circles, who, to protect her sister, is forced to become a secret agent of the United States Customs. The fact that Dan Taylor, the chief Customs official, knows her sister is guilty of a theft, is what forces Ethel to work for him.

Taylor, laying for a certain Steven Denby (Owen Moore), who he knows has smuggled a high-priced necklace into this country, sends Ethel to a Long Island estate where Denby is visiting, to spy upon him and aid the Customs men in his capture. Denby turns out to be a young man whom Ethel has met in Europe and whom she has admired, so her task is difficult, growing more so as she falls in love with him.

After many exciting situations Taylor gets his man, but agrees to accept an enormous bribe. No sooner has the corrupt official reached out for the tempting money, however, than Denby reveals himself as a member of the United States Secret Service and claims Taylor as his victim. Denby has long been on the trail of this unprincipled official, and the smuggling affair was only a prearranged trap. When Ethel sees that the object of her admiration and love is more than a common thief, a great burden is lifted from her, and also when Denby learns that Ethel has not been willingly pitting herself against him, he feels better, so the story closes happily, with the adjustment of the sister's theft.

"The Lure of Alaska"

Educational Scenics Offered Serially on the Rialto Program. Reviewed by George W. Graves

SAMUEL F. ROTHAPFEL, managing director of the Rialto Theater in New York, has secured some pictures of extreme interest to run serially on the scenic and educational portion of his program for about four or five weeks, beginning July 23.

"The Lure of Alaska" comprises one of the most instructive, scenically beautiful and unusual collections of educational pictures ever shown. They were taken personally by Dr. Leonard S. Sugden, late surgeon of the Royal Northwest Mounted Police. Dr. Sugden will be present at all showings to explain them in detail in a better way than subtitles ever could.

Perhaps the most remarkable thing about these pictures and the accompanying lecture are the surprising facts revealed about our land in the North, facts which are utterly at variance with the preconceived notions we have entertained. Among the sensational and novel parts of the film are to be found views of shooting down treacherous rapids (Dr. Sugden himself having piloted on some four hundred trips),

Thomas H. Ince's "Civilization" now running in New York City, Brighton Beach and Chicago.

Below is the battle within the sinking submarine.



John is forced into the army without so much as a moment's warning.





President Wilson was impressed by the convincing battle scenes.

spouting whales, salmon leaping up rushing waterfalls, the birth of an iceberg from a glacier, a herd of caribou swimming a river and wonderful methods of modern mining.

We feel that all who have the good fortune to witness these pictures and to hear Dr. Sugden's intelligent remarks will experience a pleasure they will not soon forget. Thus Mr. Rothapfel's interest in his patrons will be reflected in their interest in his theater.

"The War Bride of Plumville"

Three-Reel Essanay Release of August 5. Reviewed by Genevieve Harris

FLORENCE OBERLE and Hugh Thompson have the principal comedy roles in this comedy drama. There is a love story in the play and in this Nell Craig and Edmund F. Cobb are the leads. A small town whose principal industry is the iron works forms the settings of the story. The photography is good, and the story clear. The comedy element is emphasized. The offering as a whole will amuse an audience.

Two adventurers, Captain Dalziel and Sargent, his accomplice, played by Ullrich Haupt and Harry Dunkinson, arrive in the town of Plumville. The iron works there are owned by Erza Plum (Ernest Maupin), whose one daughter, Sallie, is in love with the manager of the works, Frank Hazard (Edmund F. Cobb). The adventurers pose as buyers for a foreign government and trick Erza Plum out of a large amount of money. Also, the captain, pretending to be a nobleman, wins the affection of Sallie away from the young manager, while his accomplice is attentive to Amanda (Florence Oberle), Erza's sister, whose vinegary disposition is the basis of some of the humor of the play.

Judge Pendlehurst is also a suitor of Amanda's, and he and Frank warn the others against the imposters, but in vain. At last the detectives from the city arrive and the adventurers are arrested. Then things go back to their original status, except for Erza Plum, who has lost money in the stock market. Sallie is married to Frank, Amanda to the judge.

Ince Vampire Play

Louise Glaum, famous for her "vampire" characterizations, and Charles Ray, the popular juvenile, are presented by Thomas H. Ince as co-stars in a forceful Triangle drama by C. Gardner Sullivan entitled "The Wolf Woman." The production serves to introduce Miss Glaum as a full-fledged star, the story having been written expressly to suit her peculiar talents, and that she has more than succeeded in justifying her promotion is the unqualified statement of Producer Ince and his associates.

"The Wolf Woman" tells the pitiful story of a siren's fall, a fall that carried her far into the depths of depravity—but not until she had been robbed, by a trick of fate, of her one potent weapon, beauty.

What is said to be one of the strongest arrays of talent ever assembled for an Ince production is appearing in support of Charles Ray in the Triangle comedy-drama by J. G. Hawks in which Ray is appearing as star under the directorial wing of Raymond B. West. The principal feminine role is being played by Margaret Thompson, the pretty blonde ingenue, who has been seen frequently in support of Ince stars. Miss Thompson has the part of a rich American girl. Next in importance among the fair contingent is Marjory Wilson, whose work in Triangle plays also is well-known and liked. She has the role of Ray's English sweetheart. Howard Hickman has the biggest male part, excepting, of course, that of Ray. Others in the cast include George Fisher, Charles K. French, Louise Brownell, Walt Whitman and Jerome Storm.

It's E. J. O'Donnell

One of the first live wires to be seen sparkling around headquarters at the Chicago Convention was E. J. O'Donnell of Brooklyn. When the exhibitors and film men took a trip out to the Essanay plant Mr. O'Donnell went along and had his picture taken out there, alongside of his chum, Lee A. Ochs, new president of the M. P. E. L., and Miss Bessie Gros, Tom Ince's new star being discovered by the aforementioned gentlemen. As a real magazine should, MOTOGRAPHY printed that picture in last week's issue, but Mr. O'Donnell's identity was all mixed up with that of another man, thereby complimenting both men. We hereby wish to state, however, that E. J. O'Donnell and no other was the courtier protecting one side of the fair damsel on the scene.

Universal Director Joseph De Grasse is making progress filming "If My Country Should Call," a five-reel society drama featuring Dorothy Phillips and Lon Chaney.

Cleo Madison, Universal star who has been producing the pictures in which she stars, will have the leading role in a big production of a modernized version of "La Tosca."

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro Fights Poliomyelitis Panic

Ormi Hawley Has Joined Metro and Will First Appear in "The Evil Men Do," a Powerful Drama.

RICHARD A. ROWLAND, president of the Metro Pictures Corporation, has inaugurated on behalf of the motion picture exhibitors, a nation wide fight against the infantile paralysis panic. As a result of a direct result of the visit of Mr. Rowland's special envoy to Washington, Assistant Surgeon General W. C. Rucker issued a statement calling on the entire country to refrain from panic as there was no cause whatever for panic, and Mr. Rowland has distributed broadcast among motion picture theaters a one-sheet poster setting forth the reassurance of General Rucker.



The Metro-Rolfe "God's Half Acre" is filled with comfortable, delightful human nature scenes, and Mabel Taliaferro binds all your sympathies up with the heroine.

The fright, shared in as much by the health authorities as by the general public and made greater by the sensational treatment given by the newspapers, resulted not only in paralysis for the business of many motion picture houses but in the closing of the very play grounds where children of the tenements get their only chance for fresh air. More deaths will undoubtedly result from the closing of the play grounds than from the disease itself.

Mr. Rowland urges every exhibitor to do his best to inform the people of his neighborhood of the real facts and thus make more effective the work that has been done by the newspapers The Metro offices during the campaign have resembled a bee-hive and an extra force of stenographers and clerks have been employed to handle the rush of material that has been supplied to the newspapers daily.

With a company headed by Edmund Breese and including such players as Ormi Hawley, Clifford Bruce, Evelyn Brent, George Morrel, A. L. McArthur, George Harcourt and Florence Moore, Director Harry Revier is in a logging camp in the northern part of Maine making the exteriors for the big Metro feature, "The Evil Men Do," which is being produced by the Popular Plays and Players.

Harry Revier, supervising director of the Popular Plays and Players, recently entertained with a novel birthday dinner. He invited about twenty of his friends to meet him at the Hotel McAlpin, from there he took them by auto to the Pennsylvania station and the dinner was served on a train bound for Philadelphia. Mr. Revier explained the reason for the dinner en train was that he was born on a train somewhere near Philadelphia, he didn't know exactly where.

Ormi Hawley has joined the Metro forces and will make her debut on the Metro program in "The Evil Men Do," the five-part feature in which Edmund Breese is starred. Miss Hawley was with the Lubin Company for five years before joining the Metro forces and during that time appeared in more than 300 screen play. She wrote many of the screen plays in which she appeared and also assisted in their direction. During the past two years she has written considerable fiction for the magazines.

Edwin Holt has been added to the cast of the new Metro-Rolfe production, as yet unnamed, starring Emmy Wehlen. This will be Mr. Holt's first entrance into the field of motion pictures but he has been very well known on the speaking stage.

All the scenes have been taken for the latest Drew comedy except those to be staged in the ocean. The Drew company passed the week-end at Mr. and Mrs. Sidney Drew's home at Seagate for the purpose of taking the pictures but balked when bathing suits were ordered because of the persistent rumors of sharks having been seen in the neighborhood. Mr. Drew has arranged for an armed motor boat patrol which will watch carefully for the invaders while the ocean scenes are being taken.

Two Powell Big Guns

The work of Frank Powell, president of the Frank Powell Productions, Inc., and noted as one of the foremost directors in this country and Europe has created a world-wide interest. Not only is it a combination of unique artistry and truthfulness of historical detail, but it bespeaks the vast experience Mr. Powell has had in the motion picture industry.

Starting as a stage director for Augustus Thomas, he later joined Kirke La-Shelle and afterwards for some years directed productions for Miss Ellen Terry. He then returned to America and made his debut in the motion picture field by directing comedies for the Biograph Company. He was connected with this firm for some two years, then returning to Europe again was engaged with Pathe Freres in Paris, as a producer of historical and romantic dramas. Ill health, however, compelled him to rest for a while, but his art and advancement did not suffer, for though he was compelled to lay off work, he toured the continent acquainting himself with foreign costumes and types. On his return to America, he was engaged by the Powers Motion Picture Company and after working with them for some time rejoined Pathe Freres, as a director of special features.

Mr. Powell then became associated with the William Fox Corporation and remained with that company for a considerable time, establishing a record of producing 48 reels of pictures in 52 weeks. He also produced the sensational feature picture, "A Fool There Was," which added greatly to his reputation.

Mr. Powell is at present producing a feature starring Creighton Hale, of "Iron Claw" fame, and Linda A. Griffith, which will be ready for the disposal of territorial rights in the early fall.

Sheldon Lewis, now under contract with the Frank Powell Productions, Inc., to star in the feature photo-play productions, is an actor of great ambition and no little achievement. He entered upon his stage career at a very early age, having made many successful appearances in theatricals while in school and college. Prior to his advent into the professional world, Mr.

Lewis attained considerable reputation as an athlete, and this training often comes to his aid in parts calling for strength and agility.

During his twenty years stage experience he has been associated with such stars as Augustin Daly, Minnie Maddern Fiske, Mrs. Leslie Carter, Ada Reahan, Blanch Walsh and many others too numerous to mention in this limited space. Mr. Lewis has played over 500 different character parts in the various companies he has appeared with and when Pathe Company were casting about for an actor of known reputation and ability to play the extremely difficult part of the Clutching Hand in "The Exploits of Elaine," they were fortunate in signing up Mr. Lewis.



Frank Powell.

So successful was he in this part that at the culmination of the "Exploits of Elaine" he was immediately re-engaged for the title part in "The Iron Claw." The Powell organization is to be congratulated upon securing the services of Mr. Lewis, who will appear in the first production of the newly formed corporation sharing stellar honors with Creighton Hale and Linda A. Griffith.

Pickford in Advance Release

Mary Pickford's latest Famous Players production "Hulda From Holland," was booked by exhibitors in the principal cities throughout the country before its scheduled release date, July 31, on the Paramount program. One of the immediate effects of this decision was the appearance of the production in Chicago last week at the time of the exhibitors' convention, while the star herself was in the Windy City.

"Hulda From Holland" was produced under the direction of John B. O'Brien, who also directed Mary Pickford in "The Foundling," one of her more recent successes. As the title suggests, the story is Dutch in its setting, the action opening in Holland and then being transferred to America, where it centers in the heart of the Pennsylvania Dutch settlements and in New York City. For the purely Dutch scenes a complete village was erected, town pump and all, and a number of interesting types were secured by the director to serve as villagers.

Universal's Helps to Exhibitors

Strong List of Plays Short and Long Appear During Last Days of July and First of August

THE Universal Film Company has established a "Putting It Over" department of advertising suggestions for the benefit of all exhibitors. The director of the department tells exhibitors how to boost Universal features and suggests various "stunts" to increase the box office receipts.

The feature releases on the Universal program for the last week of July include Flora Parker De Haven in "The Seekers," with Edward Hearn and Charles Mailes, a Red Feather production. "The Crystal's Warning," a two-reel Gold Seal with Hobart Henley, Clara Beyers, Sydell Dowling and Sidney Bracey; Pat Rooney in "The Belle and the Bell Hop;" "Midwinter Madness" with Dorothy Phillips and Stanley Walpole; "Temptation and the Man," with Hobart Henley, Sydell Dowling and Sidney Bracey; "Lizzie's Lingering Love," with Alice Howell and Fatty Voss; Cleo Madison and Charles Gunn in "Priscilla's Prisoner;" and Harry Carey and Olive Fuller Golden in "For the Love of a Girl."

The program for the week of July 31 leads off with Carter De Haven in "From Broadway to a Throne," a five-reel Red Feather feature, which is followed on the same day by a Nestor comedy, "Beer Must Go Down." On August first will be released "Who Pulled the Trigger," a three-reel Gold Seal in which Marie Walcamp and Lee Hill are starred; and also a Victor comedy, "A Society Sherlock," with William Garwood. August 2 brings "The Lucky Gold Piece," with Ben Wilson and Edna Hunter; Dan Russell in a two-reel L-Ko comedy, "Where Is My Husband?" and Issue 31 of the Universal Animated Weekly. On August 3 will be released "My Lady's Millions," a two-reel Laemmle drama featuring Hobart Henley, Howard Crampton and Catherine Calvert; "A Man's Hardest Fight," with Jack Nelson and Lucille Younge; and "The Rough Riders of India," another of the Dr. Dorsey expedition features. August 4 Imp presents Agnes Vernon and A. Lowrie in "A Daughter of the Night;" Victor gives "When the Minstrels Came to Town." A two-reel Bison, "Under the Lion's Paw," featuring Rex De Rosselli and Golda Colwell, will be released August 5; also a Big U drama with Cleo Madison in "The Girl in Lower 9," and a Joker Comedy, "Kate's Lover's Knot." August 6 brings King Baggot in "The Captain of the Typhoon;" an Imp drama, "The Finishing Touch," with Marjorie Ellison and the L-Ko howler, "The Youngest in the Family," with Gene Rogers supplying the fun. During the week of July 31 Francis Ford and Grace Cunard will appear in the fourteenth episode of the Universal serial, "The Adventures of Peg O' the Ring."

Morosco Enlarges Plant and Roster

The working facilities of the Oliver Morosco Company and Pallas Pictures are being increased through the enlargement of the outdoor stage to twice its original size, and the installation of a new system of light diffusing.

The roster of the company is also being enlarged with a number of new stars. Harold Holland is one of the latest acquisitions. Mr. Holland, who has had years of experience on the vaudeville and legitimate stages as well as the screen, will appear in an important role in support of Edna Goodrich in "Body or Soul."

Florence Vidor, formerly with the Vitagraph Company, has been engaged to appear in ingenue roles for the Paramount Program. The initial production in which



Here's the way stars look before they are stars. They are the flock of Universal youngsters "mothered" by Directress Lule Warrenton. Steve Norton, the cameraman who immortalizes the movements of these youthful planets in film, is at the right.

Miss Vidor will appear is "The Intrigue." This photoplay will also mark the return to the screen of Lenore Ulrich as the star of the play. Countess Sonia will also be a member of the cast.

Kathleen Kirkham and Lucille Ward are also newcomers to the Oliver Morosco Company. Both of these actresses have had legitimate as well as screen experience.

L. V. Jefferson has been engaged as assistant scenario editor, and brings with him the record of having written and produced over 142 plays ranging from one-reelers to five and six-reelers in the last fifteen months.

Dustin Farnum has just completed "The Parson of Panamint" and has commenced work on his next feature, "A Son of Erin," in which he appears as a poor Irish peasant lad.

In place of "Nell of Thunder Mountain," as originally announced by the Oliver Morosco Photoplay Company as the name of its initial release starring Vivian Martin this subject will be entitled "The Stronger Love." This production has just been finished under the direction of Frank Lloyd and was staged, chiefly in the San Bernardino pine forests at the top of the mountains, where many scenes of rare beauty were filmed.

$600,000 in New Firms

Fourteen newly formed theatrical and motion picture concerns, having a total capitalization of $931,000, were incorporated in the state of New York the week of July 17. The largest enterprise is the Famous Players-Lasky Corporation, organized by the consolidation of the Famous Players' Film Company and the Jesse L. Lasky Features Company, having a capital stock of $625,000. The Little Players of America, with principal office in New York City, has also been granted a charter by the state. It has a capital of $100,000 and is authorized to engage in a general theatrical and motion picture business.

The new companies are as follows:

The Little Players of America, New York City. Theatrical proprietors and managers, also to conduct a general motion picture business in manufacturing films, projecting machines and the exhibition of motion pictures. Capital, $100,000. Directors, Harold W. Harwell, Charles D. Harris and Harry S. Hechheimer, 220 West Forty-second street, New York City.

Big Four Amusement Company, New York City. To own and manage theaters and provide for the production of stage attractions. Capital, $5,000. Directors, Max Speigel, Edward Spiegel and Jacob Lansberger, Strand Theater Building, New York City.

Tennant Producing Corporation, New York City. Theatrical, motion picture and other amusements, and to maintain a theatrical and vaudeville booking agency. Capital, $50,000. Directors, Elizabeth A. Reilly, Thomas E. Murray, Jr., and Daniel G. Donovan, 335 West 111th street, New York City.

Famous Players-Lasky Corporation, Milbrook, N. Y. Formed to acquire the stock of the Famous Players' Film Company and the Jesse L. Lasky Feature Play Company and engage in the production of motion picture films, operate theaters and other amusement enterprises. Capital, $625,000. Directors, Daniel Frohman, Jesse L. Lasky, Adolph Zukor, of New York City, and Cecil B. De Mille, of Los Angeles, Cal. The board of directors comprises eight others.

"Scranton Theaters Corporation," New York City. To conduct theaters and provide for the production of attractions of various kinds. Capital, $1,000. Directors—Milton Lewis, Jacob Goldenberg and Abraham I. Berman, 55 West 110th street, New York City.



Raymond Walburn, with Vitagraph.

Uscan Feature Photo Play Corporation, Massena, N. Y. To conduct theaters and produce and exhibit motion pictures and photo-plays. Capital, $50,000. Directors—H. Wilmot Young, Sam Drade Drake and Wilber R. Hitchcock, 270 West Seventy-ninth street, New York City.

Huntington Amusement Company, Huntington, N. Y. Managers and proprietors of theaters. Capital, $5,000. Directors—Lillian Goldstein, Irving Whitestone and Benjamin Goldstein, 153 West 139th street, New York City.

United Finance Corporation, New York City. To construct and operate motion picture theaters. Capital, $10,000. Directors—Bernard M. Wood, Frank L. Clough and Bertha E. Wood, 110 West Fortieth street, New York City.

Castle Producing Company, New York City. To engage in a general theatrical business in all its branches. Capital, $5,000. Directors—Harry E. Schwarz, James W. Castle and J. Solon Einsohn, 239 West 115th street, New York City.

Nanuet Amusement Corporation, New York City. Theatrical, motion pictures and other amusement enterprises. Capital, $10,000. Directors—Harry Harris, Henry G. Wiley and Leopold Friedman, 31 Nassau street, New York City.

Paul Benedek, Inc., New York City. Theatrical proprietors and managers. Capital, $5,000. Directors—Paul Benedek, Frederick Herendeen and George E. Stoddard, 1482 Broadway, New York City.

Daniel Mayer-Carlton, Inc., New York City. To acquire film productions and conduct theaters. Capital, $10,000. Directors—Daniel Mayer, Carle E. Carlton and Walter A. Hall, Times Building, New York City.

Bedford-Atlantic Rink, New York City. Motion pictures and ice and roller skating. Capital, $50,000. Directors—Jay A. Gilman, Sigmund W. Majewsky and Edna J. Bergesen, 5 Beekman street, New York City.

Emerald Captures Races

Exhibitors who like horse racing will be especially interested in Episode 7 of the "Tom and Jerry" series of two reel comedies written and directed for Emerald Motion Picture company by Fred J. Ireland. In this episode the pageantry and color of the great American Derby, revived at Hawthorne track on July 15, is shown. Perfect weather conditions made it possible for Director Ireland to secure for his great climax in "Tom and Jerry Knights of the Garter" most of the spectacular features which accompanied the victory of "Dodge." The start and finish of the great racing classic with closeups of Dodge and his jockey Frankie Murphy and the wonderful background provided by the great crowd which welcomed racing back to Chicago after twelve years, are woven into the story of "Knights of the Garter," in such a manner as to provide mirth, thrills and spectacle in the highest degree.

The title characters in the series are being played by Tom Keesey and Charles Huntington, supported by a stellar cast. Each episode presents a story complete in itself with laughable situations built around the errant fancies of Tom and Jerry for the members of the fair sex.

Donovan Makes Milo Pictures

Frank P. Donovan, well known in the film game, left New York last week for Baltimore, where he will make comic and dramatic pictures for the newly formed Milo Pictures Corporation, who have studios in Baltimore and in Norfolk, Va. Mr. Donovan is best known perhaps for his Harvard series of one-reel comedies with Billy Quirk. He manufactured the Fad Comedies that starred Tammany Young and Marie Weirman, the Manhattan Features, and was editor of the film departments of the New York *Star*, *Photoplayers Weekly* and New York *Journal*.

Many well known players of the screen will soon join the Milo Company, who intend to make big features with big stars for release through the Pathe Exchange. The comedies and other pictures will be made under the personal supervision of Mr. Donovan, who has assumed charge of productions.

Demand for Open Booking

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, has the following to say concerning the convention in Chicago.

"The most impressive thing to me about the convention," said Mr. Cobe, "was the interst which I saw manifested by the exhibitors in their demands for open bookings of features and serials, and their growing distrust and dislike of the program. Hundreds of exhibitors stopped at the Unity Sales Corporation's booth to assure us of their hearty support in our efforts to serve the independent exchanges.

"The exhibitors know that they are

bound to get better pictures for their houses if they can judge the individual excellence of the picture rather than to take program offerings. The independent exchange man can see what he buys and the exhibitor has a far better chance to get something good for his audience by keeping in touch with the independent exchange. Nothing could more clearly prove this point than the fact that so often the companies who put out program pictures themselves offer any particularly attractive picture which they may make on the States' rights basis. Undoubtedly, the trend of the industry is towards an independent choice for the exhibitor."

"The success that we have had with the sale of "The Yellow Menace" to the independent exchanges is most gratifying, since it is the first time that a 16-episode serial has been released on the state's rights basis. There were many in the trade who thought it could not be made a success, but we have absolutely proved the wisdom of our undertaking beyond the shadow of a doubt. Only a few states in the south now remain open —the rest of the country being entirely booked up on a very reasonable and satisfactory basis, which not only gives us and the exchanges a fair return but guarantees to the exhibitors a chance for big profits."

Race Suicide Film

"Race Suicide," the six-part attraction, being distributed by Joe Farnham, 220 West 42d street, New York, and which he justly claims to be the first of the steadily increasing number of films dealing with the subject of birth control, is enjoying a remarkable activity.

The film has already hung up records for attendance and bookings in the states of Ohio and Kentucky, where it is handled by the Exclusive Photo-Play Service of Cleveland; in Oregon, Washington, Idaho and Montana, in which territory it is controlled by the Reel-play Feature Company of Seattle; in Colorado, Wyoming, Utah and New Mexico, where it is handled by Willis Kent of Denver. Ormi Hawley is the star of the production.

Earl Now Vice-President

Edward Earl, who for a number of years held the office of secretary-treasurer of the Nicholas Power Company, was elected vice president and treasurer at the recent annual meeting of the stock-holders of that company. The company's business for the year is highly gratifying, showing a substantial increase over the previous year, and the export business to all parts of the world have been practically doubled. Mr. Earl attended the motion picture convention and exposition at Chicago.

Praises Chicago Exposition

Mr. Will C. Smith, assistant general manager of the Nicholas Power Company, who was absent from New York attending the Motion Picture Convention and Exposition at Chicago, returned to New York very enthusiastic with the success of the Chicago show. Mr. Smith asserts that the exposition was the most largely attended of any yet held and he feels that a great deal of good will be derived by the entire industry from both the convention and exposition.

Howard With Chicago V.L.S.E.

Sidney E. Abel, Chicago manager of the V. L. S. E., announces that W. K. Howard, one of the best known film salesmen in the country, has been taken on the sales force of the Windy City office.



Marie Walcamp, fascinating satalite in Universal's brand new serial, "Liberty."

Mr. Howard, who joined the Big Four on July 10, began his connection with the photoplay industry as a lecturer with one of the first feature films, "Dante's Inferno," and later was connected with "Oliver Twist," in which Nat Goodwin was starred. This line of work carried his activities to the exploitation of a production by the Essanay company for the Weideman Company, of Newport, Kentucky.

Later, Mr. Howard entered the exchange business, beginning as shipping clerk of the World Film Corporation in its Cincinnati office. Then he was manager of the Bluebird Company in the same city, returning later to the World as assistant manager.

Melies Makes Announcement

In view of an impression which may have arisen the Melies Manufacturing Company has issued a denial that it is suing the General Film Company. It asserts that the interests of the Melies Manufacturing Company and of George Melies are the same and that neither is connected in any way with any other concern with a similar name.

L. B. Longnecker will build a new theater at Sioux City, Iowa, in the near future, at a cost of about $25,000.

Star an Ardent Charity Worker

Eulalie Jensen of the Vitagraph Company, finds time, though how she does is a mystery to her fellow-players, for constructive work among a number of families in unfortunate circumstances. Miss Jensen is Mrs. Webb Lawrence in private life and has a little girl and little boy of her own, so that ordinarily she would seem to have more than enough to occupy her few spare hours.

Recently, however, she became interested in a little girl who was an inmate of St. Michael's Orphan Asylum, Staten Island. Miss Jensen took the child out of the asylum, had herself legally appointed as guardian, and introduced the child into a family who have become so attached to the lucky little one that she has been adopted. The little girl is only eight years old. The good people who have adopted her through Miss Jensen's introduction are in very comfortable circumstances, so that the future looks very bright indeed for Miss Jensen's protege.

Miss Jensen herself refused to give any particulars about the incident, but one of her fellow players in the Vitagraph told the story.

Another American Beauty

Pretty, charming, blue-eyed, blonde leading ladies are becoming numerous, on the "lot" of the Flying A-Mutual studios at Santa Barbara.

One of the most recent arrivals is Miss May Cloy, who is playing the principal feminine role in the Kolb and Dill five-part comedy entitled "A Million for Mary."

Miss Cloy is well known to the realm of photoplay fans, and to disciples of the spoken drama, as she has appeared for some time with these famous comedians in their repertoire of musical comedies.

Few women have been more successful than Miss Cloy in adapting to the screen histrionic experience acquired on the stage.

There are many opportunities afforded Miss Cloy in this production to run the gamut of emotions from gaiety to pathos, and her registration is such as to sway spectators readily from laughter to tears and back to laughter.

A Real Cowboy

The day of the "photoplay-cowboy" who depended upon "property" chaps, a Stetson hat, leather cuffs, bright neckerchief, spurs, and a gun to give the proper "atmosphere" have passed.

Now-a-days, theater patrons want the real thing.

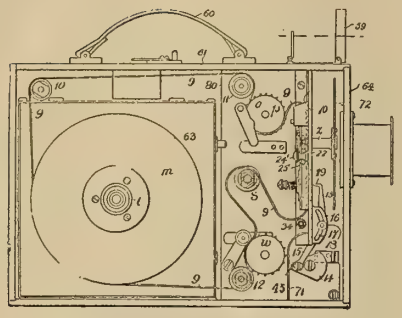
The American Film Company, Inc., boasts among its squad, champion riders and rope-hands—boys who *can* and *do* portray the life as naturally as though they didn't know what a motion picture camera was.

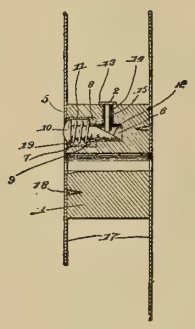
With such well known horsemen as Art Acord, Frank Borzage and Jack Richardson playing the leading parts in "Mustang" films, the "punch" gets into the pictures with consistent regularity, with a fervent respect for the correctness of detail without over-costuming or over-acting.

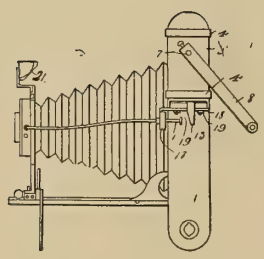
Acord's latest success is the title role in "A Modern Knight," a two-part "Mustang" subject.

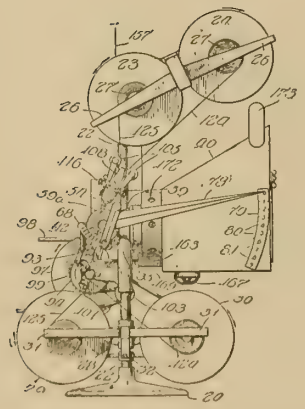
Some New Motion Picture Patents

BY D. S. HULFISH









At the top the diagram shows invention No. 1,163,493, a motor camera. The second diagram is No. 1,164,999, a reel clip. Next is No. 1,164,321, which makes a motion picture camera of any kodak.

At the bottom is No. 14,023, a printer.

HERE is a description of some of the more interesting of the recent motion picture patents, compiled especially for MOTOGRAPHY.

No. 1,162,433. Talking Pictures. Issued to E. H. Amet, Redondo Beach, Calif. The invention pertains to the devices for making the original sound records and picture negatives, the particular object being the provision of index marks from which the finished pictures may be synchronized. A single electric circuit, containing a controlling switch has a vibratory film marker in the motion-picture camera and a vibrator also affecting the recording needle of the speech-recording machine. When both machines are started, a touch upon the electric switch makes an index upon both sound record and picture film to show the points of unison.

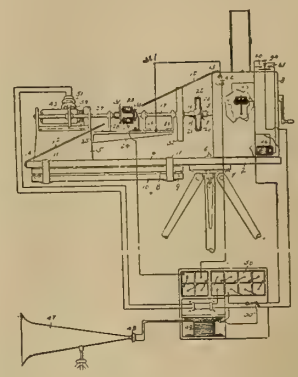
Reissue 14,023. Printer. Issued to A. S. Howell, assignor to Bell & Howell Co., Chicago, Ill. (Reissue of No. 1,056,794.) The negative and the raw print stock are moved before a light at a constant speed, and the light is varied to produce greater or lesser exposures. Notches in the edge of the negative indicate the points at which the light is to be changed, and automatic devices co-operating with the notches operate to vary the light as indicated by the notches. Twenty-eight claims, including many short ones.

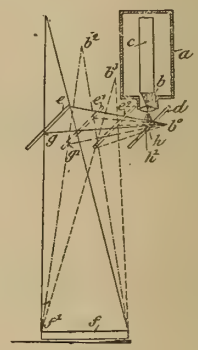
1,162,812. Renovating Machine. Issued to J. W. Schab, Columbus, Ohio. The film is passed over rollers, at least one of which is "convex" or barrel-shaped, and at the same time a rubbing band for cleaning the film is rubbed upon the face of the film while the rollers support it at the back.

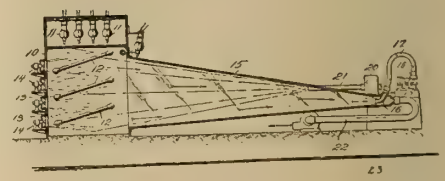
1,163,079. Synchrononizing Device. Issued to Leon Gaumont, assignor to Societe Etab. Gaumont, Paris, France. (Application filed Jan. 4, 1907.) The projector has a motor of two speeds, one a little faster and the other a little slower than the required projector speed. A circuit-changer controlled by the talking machine and the projector jointly operates to put the motor on the higher speed when the projector is lagging behind the talking machine, and operates to put the motor on the lower speed when the projector is leading. The speed differences are small, and the projector never varies from synchronism by more than a predetermined limit.

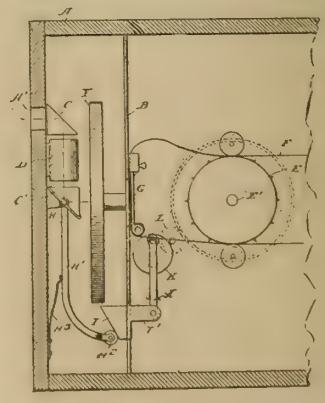
1,163,493. Camera. Issued to T. E. C. Wheeler, assignor to Cherry Kearton, London, England. The film reels are within the camera case, side by side, mounted upon the same spindle. A spring motor drives the shutter and shift and take-up. The camera is of light, portable type, for use without tripod.

1,163,493. Anti-Flicker Film. Issued to R. J. Leonard, New York, N. Y., assignor of part to M. Kirschman. The film is double width, two pictures side by side, projection being made with two lenses, and the images of one-half of the film being projected during the dark interval of shift of the images of the other half, the shift being permitted by projection of images at different points in the length of the film. By using only one lens of the projector, ordinary films may be projected without change or adjustments. The two lenses in









These new inventions are, reading from the top, No. 1,162,433, a talking pictures device. Next is No. 1,163,892, a stereoscopic camera. Next to the bottom is 1,164,401, a talking picture machine. At the bottom is No. 1,163,757, a new camera.

the camera are adjustable that their two axial lines may cross at the plane of the center of interest of the picture.

1,163,557. Sprocket. Issued to A. L. Reising, Newark, N. J., assignor of part to Bruno Reichelt, Newark, N. J. The sprocket is for a film with central perforations, is exceedingly light, and is provided with side flanges.

1,163,656. Static Neutralizer. Issued to W. S. Hadaway, Jr., New Rochelle, N. Y. In a camera or printer, a conducting liquid is vaporized by an electric heater to produce an electrically conducting atmosphere by which static charges upon the film are dissipated.

1,163,757. Camera. Issued to C. F. Jenkins, Washington, D. C. The film moves with uniform speed. Light from the object photographed enters a reflecting prism, is reflected downward through a vertical lens to a rocking mirror which is rocked by a cam to keep the image moving at the speed of the film during exposure.

1,163,892. Stereoscopic Camera. Issued to Emanuel Cervenka, Paris, France. (Application filed Oct. 19, 1911.) A camera for making a series of pictures from two viewpoints, taken in alternation, right-eye, left-eye, right-eye, and so on, upon a single film. Any ordinary camera is used, a fixed mirror is placed in front of the lens and a movable mirror at the side is shifted back and forth between exposures.

1,164,252. Method of Making Clay-Model Pictures. Issued to C. A. Birch-Field, New York, N. Y. A clay model is worked by the hands or by modeling tools to reduce it to a shapeless mass, motion pictures being made the while, and the pictures then are projected in reverse order, showing the model as being built up upon the picture screen.

1,164,321. Kodak Attachment. Issued to J. E. Welch, Shreveport, La. A crank device for shifting film has an antinnous extension to the usual kodak shutter. By this attachment motion picture negatives may be made with any kodak.

1,164,401. Talking Pictures. Issued to D. O. Royster, St. Louis, Mo. The object of the invention is to avoid the delay or lagging of sounds in reaching the sound-record machine, as compared with the speed of light in reaching the camera. The action of the scene takes place within an enclosed stage and a current of air, increasing in speed through a tapered way, carries the sounds more rapidly, to reduce the time lag.

1,164,859. Wide-Film Projector. Issued to R. H. Pietzsch and R. P. Nichols, Philadelphia, Penna. A wide film band has four rows of images, the four of a row being projected by shifting the film sideways, the film then being shifted by the sprocket and four more images projected by return side shifts before the sprocket acts again. Suitable for toy uses.

1,164,999. Reel Clip. Issued to C. T. Duffy, Cambridge, Ohio. A push button at the side of the reel is arranged to lift the clip for placing the leader upon the hub.

When the force of the Universal Company was removed from Fort Lee, New Jersey, to the Pacific coast, C. Alfred Karpen was transferred to the main office in New York, where he is engaged in the film editing department, where he is associated with Miss Eleanor Fried."

M. D. Morphew, from Hugo, Okla., is opening a 300-chair house, the Lyric, at Frost, Texas.

SOUTHWESTERN NEWS

By William Noble

Special Correspondent for Motography.

ARLINGTON, Texas, is planning to build a natatorium 1,000x1,000 feet in size, which will be used for natatorium in summer and pictures in winter. A hotel will be built around the natatorium after the fashion of a Mexican patio, which will include dance hall, cafe, club rooms and tennis courts.

E. C. Mills has resigned his position with the Mutual Film exchange at Kansas City, Missouri, to accept a position as representative of the Interstate circuit.

Criticism against the loose methods of censors in allowing children to view objectionable film scenes has been made by Hon. S. M. Brewster, attorney-general of Kansas. Recently numerous women and children have been permitted to visit the censors' rooms in the sub-basement of the state house at Topeka. Many of the pictures rejected by the censors are seen by young children, women and girls, before the censors' orders prohibiting their being shown, is given. A large number of pictures rejected by the Rev. Festus Foster, state censor, because they might create an evil impression in the minds of the innocent Kansans have been first viewed by the minister's daughter and other young girls. It is charged, that frequently men and women gather in the censoring rooms in large numbers. Many of these persons are personal friends and relatives of the censors. The pictures which are condemned as being bad, are first viewed by people having like passions and prejudices as those who are prohibited from seeing them in the moving picture shows.

The Olympic Theater, St. Louis, Missouri, will close permanently on September 1st. The Olympic was built in 1866 and for more than 30 years has proved a profitable investment to its owners.

The Muse Theater at Lincoln, Nebraska, has been closed for some time and now the Strand is also closed.

Guy Shreve has purchased the "It" Theater at Elmwood, Nebraska.

R. Dahlbert has taken charge of the Palace Theater at Neligh, Nebraska.

W. F. Crossley is building a new house for F. C. Keens at Kearney, Nebraska.

Ancil Barry succeeds C. E. Stuber as manager of the Leon opera house at Leon, Nebraska.

Ernest Azlein has purchased the Gem Theater at Coin, Nebraska.

Edward Kennery is the new owner of the Theodore Schmidt Theater at Rhodes, Iowa.

W. M. Mellberg has purchased the Nemo Theater at Belle Plaine, Iowa.

J. K. Boyd has purchased an interest in the Crystal Theater at Waterloo, Iowa.

F. Mart and Son are constructing a new moving picture house at Grinnell, Iowa. The new theater will be modern and up-to-date, in every respect.

Horn and Hodges have taken over the management of the Grand Theater at Cedar Falls, Iowa.

F. R. Rundell has purchased the Isis Theater at Wellington, Kansas.

The Gem Theater at Thayer, Missouri, has been renamed the Electric, and in addition to being remodeled, has added 200 new chairs and a 1916 Motiograph machine.

"The Battle Cry of Peace" was shown at the Busby Theater recently to capacity business. Manager A. Bert Estes had a 16-piece orchestra, and both music and the pictures were considered splendid by the large crowds of people present.

The Garden Theater, Kansas City, Missouri, has been sold by J. J. Swofford to Samuel Davidsen, a Fort Worth, Texas, banker. Consideration, $400,000.

The Phoenix Motion Picture Company has been organized at Muskogee, Oklahoma, and have established offices in the English block.

W. L. Landers has leased the Gem Theater at Batesville, Arkansas.

The Constantine Theater at Pawhuska, Oklahoma, has been leased by Albert Jackson, who owns the Jackson Theater. The Jackson has been closed.

The Crystal Theater at Waterloo, Iowa, has been opened with A. W. McIntosh as manager.

The Dohany Theater at Council Bluffs, Iowa, was destroyed by fire recently.

F. G. Klatt has purchased the Allerton Theater at Independence, Iowa.

Norman Samish has purchased the Lyric Theater at Clinton, Iowa.

Fred Mendenhall has opened a new picture house at Malvern, Iowa.

The Colonial Theater at Oelwein, Iowa, has been closed.

The Dreamland Theater at Oelwein, Iowa, has been re-named the Strand.

F. A. Leberman has purchased the Orpheum Theater at Fort Madison, Iowa.

A. H. Travis will open the Grand Theater at Pleasantville, Iowa, in the near future.

Werner and Clark have opened the Reliance Theater at Kingsley, Iowa.

Ernest Azelein has purchased the Gem Theater at Coin, Iowa, from A. Anderson.

Claud Schmidt has disposed of his interest in the Lyric Theater at Hartington, Iowa, to W. A. Bowler.

For several years, Seward, Nebraska, has had Sunday moving picture shows. Recently a special election was held and

the church people became active in the campaign, which resulted in the moving people being overwhelmingly defeated. In other towns in Nebraska, Sunday shows have been voted out.

Leonard G. Viox has purchased the Wonderland Theater at Nelson, Neb., from Jay Robinson.

The World Realty Company has commenced the construction of a new moving picture house at Omaha, Nebraska.

Levi McEntaffer has purchased the Gem Theater at Emerson, Nebraska.

The Monroe Theater at Omaha has been remodeled and repaired throughout.

Work has been commenced on the construction of a new moving picture theater at Central City, Nebraska.

Ray Kirkpatrich will open his new Royal Theater at Ainsworth, Nebraska, soon.

Mrs. G. E. Higgins has commenced remodeling the Elite Theater at Crawford, Nebraska.

Phillip Walker at Lehigh, Nebraska, has purchased the Zacek building at Dodge, Nebraska, and will remodel same into an up-to-date moving picture house.

The motion picture theater now being erected by the Altman Realty Company in connection with the new seven-story office building, corner of Fifteenth street and Troost avenue, Kansas City, Missouri, has been leased to Samuel Zueker of Chicago, Illinois, president of the New Center Amusement Company. A ten-year lease calls for a total rental of $60,000. The New Center Theater will be completed September 15, and will have a seating capacity of twelve hundred on the ground floor, said to be the largest ground floor seating capacity in Kansas City. Mr. Zueker, who has a chain of theaters in Chicago, will move his headquarters to Kansas City. He will spend $20,000 in equipping the new theater.

Judge T. J. Seehorn dissolved an injunction at Kansas City July 10, preventing J. A. Payne and D. A. McCullough, union machine operators, from picketing the Eastern Theater, owned by John E. Hughes and Wesley H. Brier. The case will be appealed to the supreme court for final decision. Hughes and Briner caused the arrest many times of the two union operators for picketing their theaters. The men were repeatedly fined in the Municipal court, but their cases were dismissed in the criminal court of appeals. The owners of the theater then sought to get protection in the civil courts, and an injunction was obtained from Judge Burney in the circuit court, the judge holding that picketing could not be peaceful, but Judge Seehorn held that it was, and that it was legal, and dissolved the injunction. The trouble between the owners of the theater and the union came about when Hughes, a former operator and a member of the union obtained interest in the theater and operated his own machine, but by becoming an owner he automatically severed himself from the operators union. The union then placed the theater on the unfair list, stating that it must have a union operator, and commenced picketing.

Ten picture shows opened at Fort Worth, Texas, Sunday, July 9, the first Sunday opening since the agitation in March and the election in April, which allowed them to open. The attendance was reported as large. The prices were normal. The county attorney immediately got busy and filed complaints against the ten proprietors, charging them with violating the state law against operating picture shows on Sunday. The cases were set for hearing July 26. Seventy-five ministers at Fort Worth met and unanimously declared against the attitude assumed by moving picture proprietors. In nine of the theaters Sunday this slide was shown on the screens: "Shall the preachers rule the city?" The preachers answered: "As the watchman on the wall it is the business of the preachers to let the people know what is going on." The Pastors' Association is going to see that all church people express their sentiments and make themselves heard in protest to Sunday opening of moving picture theaters in Fort Worth.

AN EMERALD STAR

Dolores Cassinelli, leading woman of the Emerald Motion Picture company, is a Chicago girl and one of the most beautiful Italian types in filmdom. She entered pic-



Miss Dolores Cassinelli, Emerald light.

ture work at the local studio of the Essanay company and rose to stellar position as leading woman to Francis X. Bushman and Bryant Washburn in a remarkably short time.

Miss Cassinelli is a tall queenly type of beauty and is especially adapted to strong dramatic pictures of a romantic type. Without previous dramatic experience of any kind the beautiful Emerald star is an accomplished screen actress and it is claimed for her by her director, Frederick J. Ireland, that she is absolutely lacking in that form of temperament which manifests itself in making things hard for all associated with the possessor.

In addition to her screen talents Miss Cassinelli has a well cultivated voice and is continuing her studies in music.

NORTHWEST NEWS

By A. K. M. Sutton

W. E. MacClymont, manager of the American Theater, Bellingham, was a visitor June 30th at the Metro office and other exchanges in Seattle.

W. W. Drum, western divisional manager for the World Film Corporation, left Seattle for his headquarters at San Francisco the evening of June 30th, after a two weeks' stay in the former city. Mr. Drum came up to help Hugh Rennie, new World manager for Seattle, get settled in his territory. Mr. Rennie comes just now from Salt Lake City, where he spent nine months in the World office. He reports three new salesmen on his Seattle staff. John W. Drum has been imported from Denver as a special representative for sixty days in Washington. J. H. Baum is the new representative in Oregon, and E. Bishop, former cashier in the Seattle office, has been promoted to salesman in Washington. The new cashier is H. B. Perry. Mr. Rennie says that business conditions are good in the office, especially on the Brady-Made productions.

E. G. Berg, former manager of the People's Amusement Company of Portland, Oregon, has been engaged by Messrs. Jensen and Von Herberg of the Greater Theaters Company to succeed Ed Holland as manager of the Mission Theater, Seattle. Mr. Berg, in addition to filling a managerial capacity for the People's Amusement Company, was for several months on the Big Time, covering the Pantages circuit. He has a reputation for being a live wire, and Jensen and Von Herberg consider themselves very lucky in getting him. Mr. Holland has gone to Salt Lake City, where he will devote much of his time to the production of a scenario of a big theme and action. He has worked on it for the last two years and hopes to complete it now that he will have his entire time to devote to it.

W. J. Drummond, Mutual's manager in Spokane, recently resigned to go with the Triangle Film Corporation in Salt Lake City. His successor has not yet been announced, but J. S. Woody, northwest manager for Mutual, has gone from Seattle to Spokane to look after that office until he can get a new manager settled and everything in smooth running order.

I. A. Rosenthal, of the Sutton Feature Film Company, is in Seattle for a few days, after a month's stay in New York, where he organized a company to buy the state rights of the new Ince feature, "Civilization," in ten western states, viz.: California, Washington, Idaho, Utah, Nevada, Oregon, Wyoming, Arizona, New Mexico, Colorado. There are offices in Seattle, San Francisco and Denver. Mr. Rosenthal is general manager of the company, which has adopted the name of The Western "Civilization" Company.

The Unity Sales Corporation, through its vice-president and general manager, Andrew J. Cobe, announces the acquisition of the sensational Nat Goodwin picture-drama, "The Marriage Bond."

E. E. Bland is managing the new Rex Theater at Alva, Okla., a recently opened house.

A Motion Picture Bibliography

COMPILED BY S. GERSHANEK, A. M.

Cataloguer, Reference Division New York State Public Library, Photoplaywright, Ex-Photoplay Editor and Research Director.

IN THE following list MOTOGRAPHY presents the most complete and up-to-date catalogue of books and pamphlets on motion pictures and its related fields which has ever been published. This list has been prepared to meet the needs of the motion picture manufacturer, his producing directors, and editors; the exhibitors; the photoplaywright, staff and free lance; or others employed or interested in moving pictures.

The compiler will be pleased to receive catalogues of supply companies to add to a later list, and will be pleased to hear from any and all writers on any subject of interest to the field for insertion in this catalogue. At various intervals additional titles and corrections will appear in the issues of MOTOGRAPHY.

Motion Pictures—Educational Aspects

BUREAU OF COMMERCIAL ECONOMICS
BUREAU OF COMMERCIAL ECONOMICS, Department of Public Instruction, Washington-Philadelphia, Ferris & Leach. Copyrighted 1915; 48 pages.

DUCOM, JACQUES
LE CINEMATOGRAPHIE SCIENTIFIQUE ET INDUSTRIEL. Traite pratique de cinematographie. Paris, L. Geisler. Copyrighted 1911; 335 pages; illustrated.

GAUPP, ROBERT EUGEN, AND LANGE, KONRAD
DER KINEMATOGRAPH ALS VOLKSUNTERHALTUNGSMITTEL. Contents: Gaupp, R. E. Kinematograph von medizinischen und psychologischen Standpunkt. Lange, K. Der Kinematograph vom ethischen und asthetischen Standpunkt. Vertrage (Munchen, 1912); 50 pages.

HAEFKER, HERMANN (1873)
KINO UND ERKUNDE—M. Gladbach. Copyrighted 1914; 78 pages. (Lichtbuhnen-Bibliothek. Nr. 7.)

HANNON, WILLIAM MORGAN
THE PHOTODRAMA; ITS PLACE AMONG THE FINE ARTS. New Orleans, Ruskin Press. Copyrighted 1915; 68 pages.

JUMP, HERBERT A.
THE RELIGIOUS POSSIBILITIES OF THE MOTION PICTURE. (New Britain, Conn.) Printed for private distribution; 1910; 32 pages.

KLEINE, GEORGE
CATALOGUE OF EDUCATIONAL MOTION PICTURE FILMS—Licensed by the Motion Picture Patents Company. Chicago, Press of Bentley, Murray & Co. Copyrighted 1910; 337 pages.

KNOSPE, PAUL
DER KINEMATOGRAPH IM DIENSTE DER SCHULE. Unter besonderer Berucksichtigung des erkundlichen Unterrichts. Halle a. d. S., 1913; 34 pages; 12°.

LEMKE, HERMANN
DIE KINEMATOGRAPHS DER GEGENWART, VERGANGENHEIT UND KUZUNFT. Eine kulturgeschichte und industrielle Studie. Leipzig, E. Denne; copyrighted 1913; 56 pages.

LOUISIANA STATE UNIVERSITY
AUTO-STEREOPTICON AND MOVING PICTURE MACHINE FOR EXTENSION SERVICE IN RURAL SCHOOLS. Baton Rouge, 1915. (University Bulletin, new series, No. 7.)

MUENSTERBERG, HUGO
THE PHOTOPLAY; A PSYCHOLOGICAL STUDY. Contents: Introduction—The outer development of the moving pictures. The inner development of the moving pictures. Part 1: The psychology of the photoplay. Depth and movement. Attention. Memory and imagination. Emotions. Part II: The esthetics of the photoplay. The purpose of art. The means of the photoplay. The demands of the photoplay. The function of the photoplay. (D. Appleton & Co., New York. Copyrighted 1916; 232 pages.)

PATHE FRERES
DESCRIPTIONS OF MOVING PICTURE FILMS. New York. Copyrighted 1909; 7 pamphlets. Contents: Assassination of the Duke of Guise. The Hunter's Grief. Incriminating Evidence. The Kiss of Judas. The Return of Ulysses. La Tosca.

PHILIP, ALEXANDER J.
CINEMATOGRAPH FILMS; THEIR NATIONAL VALUE AND PRESERVATION. London, S. Paul & Co. Copyrighted 1914; 11 pages (Librarian series No. 3).

SAMULEIT, PAUL
DAS KINEMATOGRAPHIE ALS VOLKS—UND JUGENDBILDUNGSMITTEL. Vortrag. Berlin; copyrighted 1912; 60 pages.

SCHULTZE, ERNST
DER KINEMATOGRAPH ALS BILDUNGSMITTEL. Eine kulturpolitische Untersuchung. Halle a. S. 1911; 158 pages.

SELLMANN, ADOLF WILHELM (1868)
DER KINEMATOGRAPH ALS VOLKSERZIEHER. (Vortrage.) Langensalzar, H. Beyer & Sohne. Copyrighted 1912; 32 pages. (Padagogisches Magazin. Heft 470.)

STOCKTON, REV. E. BOUDINOT, COMPILER
MOVING PICTURES SUITABLE FOR EDUCATIONAL PURPOSES; catalogue for the year 1914. New York, Moving Picture World, 1915. Compiled annually by the Moving Picture World.

TALBOT, FREDERICK A.
PRACTICAL CINEMATOGRAPHY AND ITS APPLICATIONS. London, W. Heinemann. Copyrighted 1913; 262 pages.

URBAN, CHARLES
THE CINEMATOGRAPH IN SCIENCE, EDUCATION AND MATTERS OF STATE. London, C. Urban Trading Co., Ltd. Copyrighted 1907; 56 pages.

Film Making

HUGON, PAUL DESMAINES
HINTS TO THE NEWSFILM CAMERAMAN. Jersey City, Pathe News. Copyrighted 1915; 16 pages.

JENKINS, C. F.
PICTURE RIBBONS—An exposition of the methods and apparatus employed in the manufacture of the picture ribbons used in projecting lanterns to give the appearance of objects in motion. Washington, D. C. The Author, 1897. 57 pages.

LOMAS, H. M.
PICTURE PLAY PHOTOGRAPHY. London, Ganes, Ltd. Copyrighted 1914; 269 pages; illustrated.

History of Motion Pictures

BENNETT, COLIN N.
THE HANDBOOK OF KINEMATOGRAPHY—The history, theory and practice of motion photography and projection. London, Kinematograph Weekly. 1911. 271 pages; illustrated.

DEMENY, GEORGES
LES ORIGINES DU CINEMATOGRAPHIE. Paris, H. Paulin & Cie. Copyrighted 1909; 63 pages.

LIESEGANG, F. PAUL
DIE KINEMATOGRAPHIC VOR 25 JAHREN. Mounted clippings from the Photographische Industrie, 1913. Dusseldorff, 1913.

Motion Pictures—Jurisprudence

BERTRAM, ALFRED
DER KINEMATOGRAPH IN SEINEN BEZIEHUGEN ZUM URHEBERRECHT. Munchen, Duncker und Humblot. Copyrighted 1914; 70 pages.

COHN, GEORG
KINEMATOGRAPHENRECHT. Vortrag-Berlin, R. von Becker. Copyrighted 1909; 48 pages.

HELLWIG, ALBERT ERNST KARL MAX (1880)
RECHTQUELLEN DES OFFENTLICHEN KINEMATOGRAPHISCHENRECHTS; systematische Zusammenstellung der wichtigsten deutschen und fremdem Gesetze und Gesezentwurfe, Ministerialerlasse, Polizeiverornungen. M. Gladbach. Copyrighted 1913; 256 pages. (Lichtbuhnen-Bibliothek. Nr. 5.)

JONES, BERNARD E.
HOW TO MAKE AND OPERATE MOVING PICTURES. A complete guide to the taking and projecting of cinematograph pictures. New York. Funk & Wagnalls Co. Copyrighted 1916; 216 pages; illustrated.

JUVENILE PROTECTIVE ASSOCIATION OF CHICAGO
SUGGESTIONS FOR REGULATION OF MOVING PICTURES. Chicago, 1913.

KRESS, E.
POUR OUVIRIR UN CINEMA. (Formaltites administratives.) Paris, C. Mendell (Bibliotheque generale de cinematographie). Copyrighted 1914; 32 pages.

Massachusetts—Statutes
Laws and regulations relating to moving pictures, 1909. Boston, Wright & Potter Printing Co. 28 pages.

May, Bruno
Das Recht des Kinematographen. Berlin, R. Falk. Copyrighted 1912; 201 pages.

Michigan—Statutes
Fire marshal law as amended and moving picture show law as enacted by the Legislature of 1913. Lansing, 1913.

Pennsylvania—Statutes
An act to regulate the construction, maintenance, and inspection of buildings used for the exhibition of moving pictures, in all cities of the first class, providing for the enforcement thereof, and fixing penalties for violations of same. June 9, 1911.

Texas—Insurance Board
Moving picture machine booths. Regulations for construction and equipment. Advisory. 1912. Typewritten copy.

Von W. Warstal und F. Bergmann
Kino und Gemeinde. (Die Bedeutung des Gemeindekinos fur die Reform des Kinematographenwesens, von W. Warstal. Das Kinowesen von verwaltungsrechtlichen und wirtschaflichen Standpunkte, von F. Bergmann.) Lichtbuhnen-Bibliothek. Munchen Nr. 3. Copyrighted 1913; 112 pages.

Werth, Hans
Oeffentliches Kinematographen—Recht. Hannover, H. Holtje. Copyrighted 1910; 58 pages. Dissertation, University of Erlangen.

Manufacturers of Motion Pictures

Lists of the manufacturers will be found in the books on photoplay writing.

Music for Motion Pictures

Ahern, Eugene A.
What and How to Play for Pictures. Twin Falls, Ind. News print. Copyrighted 1913; 61 pages.

True, Lyle C.
How and What to Play for Moving Pictures. A manual and guide for pianists. San Francisco, Music Supply Co. Copyrighted 1914; 24 pages.

Photoplays and Photoplay Writing

Adams, Frank Harrington (1890)
The Photoplay Plot. How to write it, how to sell it; a complete course in motion picture play writing, with selling advice and an up-to-date list of buyers. Fostoria, O. United Play Brokerage. Copyrighted 1912; 36 pages.

Arnold, Clyde Nelson
How to Write Scenarios for Photoplays. Complete instruction. Youngstown, O. Seena Co. Copyrighted 1914; 20 pages.

Ball, Eustace Hale
The Art of the Photoplay. An elementary text on the writing of scenarios. Contains sample scenario in text. New York. Veritas Publishing Co. Copyrighted 1913; 121 pages; 12°.
Photoplay Scenarios. How to write and sell them. New York. Hearst's International Library Co. Copyrighted 1915; 186 pages.

Barker, Ellen Frye
Successful Photoplay Writing. A model play, "Love's Triumph" (10 typewritten sheets), laid in. A very brief article. New York. Frye Publishing Co. Copyrighted 1914; 15 pages.

Barker, Ellen Frye
Where to Sell Your Manuscripts. New York. Frye Publishing Co. Copyrighted 1915; 62 pages.

Caine, Clarence J.
How to Write Photoplays. A reproduction of a series of articles on the subject as they appeared in the "Hints for Scenario Writers" department of *Picture-Play Weekly* and *Picture-Play Magazine*. Philadelphia. D. McKay. Copyrighted 1915; 269 pages.

Carr, Catherine
The Art of Photoplay Writing. Sample scenarios in text. New York. Hannis. Jordon Co. Copyrighted 1914; 119 pages; 12°.

Carter, William and Steele, J. L.
The Photoplay Writer. Cincinnati. Technique Publishing Co. Copyrighted 1915; 66 pages.

Dench, Ernest A.
Playwriting for the Cinema. Dealing with the writing and marketing of scenarios. London. A. and C. Black. Copyrighted 1914; 96 pages; 12°.

Dimick, Howard T.
Photoplay Making. A handbook devoted to the application of dramatic principles to the writing of plays for picture production. Ridgewood, N. J. Editor Co. Copyrighted 1915; 103 pages.

Esenwein, Joseph Berg, and Leeds, A.
Writing the Photoplay. An excellent manual, well written. Model scenarios in text. Springfield, Mass. Home Correspondence School. Copyrighted 1913; 374 pages.

Fantus, Felix
How to Write a Moving Picture Play. Chicago. E. L. Fantus Co. Copyrighted 1913; 24 pages.

Gordon, William Lewis
How to Write Moving Picture Plays. Cincinnati, O. Atlas Publishing Co. Copyrighted 1913; two model envelopes inserted.

Kasai, Chris Kikuzo (1899)
Instructions on Photoplay Writing. Everett, Wash. Everett Printing Shop. Copyrighted 1915; 16 pages.

Kinobuch, Das
Kinodramen von Bermann, Hasenclaver, Langer, Lasker-Schuler, Keller and others. Leipzig. K. Wolff. Copyrighted 1914; 162 pages.

Kleinhaus, Lindley
The Art of Writing Photoplays. Suggestions to the beginner. Brooklyn, N. Y. Home Studies Publishing Co. Copyrighted 1913; 19 pages.

Liddy, Lewis Wagener
Photoplay Instructions. Embracing the technical features of the photoplay. San Francisco. Western Photoplay Association. Copyrighted 1913; 46 pages.

May, Frederick James (1871)
How to Write a Scenario for a Motion Picture Play. Washington. National Scenario Bureau. Copyrighted 1911; 23 pages.

Mikaloff, Sigurd Gustave, and Schwartz, W. G.
The Rudiments of Photoplay Construction. A complete course in photoplay writing in book form. McKeesport, Pa. Commercial Printing Co. Copyrighted 1913; 47 pages.

Moore, Lulu Elizabeth
Key for the Author. A booklet explaining sale and protection for the photoplay writer. Mattoon, Ill. Com. Star Co. Copyrighted 1913; 27 pages.

Nelson, John Arthur
The Photoplay; How to Write; How to Sell. Being a practical and complete treatise upon the form, structure and technique of the modern motion picture play, together with an analytical comparison of contra-literary forms and structures, an investigation of themes and sources. Suggestions covering how to sell to the best advantage. Inserted between pages 244-245, "The Lure of the Rose," a facsimile typewritten photoplay model. Los Angeles. Photoplay Publishing Co. Copyrighted 1913; 232 pages; 2nd edition.

Newman, Raymond Webster (1892)
Hints and Suggestions Regarding Photoplay Writing. Sample scenario pages 23-31. Washington. Columbia Publishing Co. Copyrighted 1914; 31 pages.

Parsons, Louella O.
How to Write for the "Movies." Chicago. A. C. McClurg & Co. Copyrighted 1915; 202 pages.

Pathe Freres
Descriptions of Moving Picture Films. Contents: "Assassination of the Duke of Guise," "The Hunter's Grief," "Incriminating Evidence," "The Kiss of Judas," "The Return of Ulysses," "La Tosca." New York. Copyrighted 1909; 7 pamphlets; oblong.

Paul Peter
Das Filmbuch. Wie schreibe ich einen Film und wie machen ich ihrer zu Geld? Mit 7 Meisterfilms und einem Kino-Addressbuch. Berlin. W. Borggraber. Copyrighted 1914; 181 pages.

Phillips, Henry Albert
The Photodrama. The philosophy of its principles, the nature of its plot, its dramatic construction and technique illumined by copious examples, together with a complete photoplay and a glossary. Introduction by J. Stuart Blackton (vice-president of the Vitagraph Co.). Larchmont, N. Y. Stanhope-Dodge Publishing Co. Copyrighted 1914; 221 pages. (Authors' handbook series.)

Radnor, Leona
The Photoplay Writer. New York. L. Radnor. Copyrighted 1913; 30 pages; 2nd edition.

Ross, Ernest Nathaniel (1878)
Scenario Writing. Philadelphia. Pennsylvania Association. Copyrighted 1912; 90 pages.

Russell, L. Case
The Photo-Playwright's Primer. Brooklyn. Moving Picture Publishing Co. Copyrighted 1915; 63 pages.

Sargent, Epes Winthrop
The Technique of the Photoplay. New York. Moving Picture World. Copyrighted 1913; 182 pages; 2nd edition.

Slevin, James
On Picture-Play Writing. A handbook of workmanship. Cedar Grove, N. J. Farmer Smith, Inc. Copyrighted 1912; 92 pages.

Thomas, A. W.
How to Write a Photoplay. Preface by B. P. Schulberg of the Famous Players. "This book is not written on a hypothesis, but on the correct standards of forms, covering the field for which it is intended—photoplay production."—Introd. Chicago. Photoplaywrights' Association of America. Copyrighted 1914; 327 pages.

Willhoit, Harry Holdredge (1884), and Yates, W. A.
Complete Course in Photoplay and Short Story Writing. Washington. Griffin Publishing Company. Copyrighted 1915; 26 pages.

Wright, William Lord
The Motion Picture Story. A textbook of photoplay writing. Fergus Falls, Minn. Lundeen Publishing Co. Copyrighted 1915; 227 pages. Sample scenarios in text.

Zuver, Embrie
How to Write Photoplays. Sample scenario, "Timid Teddy." New York. E-Z Scenario Co. Copyrighted 1915; xiv leaves.
Photoplay Writing. Copyrighted 1914.

Projection and Operation

Barber, James W.
The Motor Generator; in Theory and in Practice. London, Ganes, Ltd. Copyrighted 1914; 64 pages; 2nd edition; illustrated.

Bennett, Colin N.
The Handbook of Kinematography. The history, theory and practical motion photography and projection. London. Kinematograph Weekly. 1911; 271 pages; illustrated.

Drum, Harry Chamberlin
Business Policies and Operation Methods for World Film Corporation. New York. McConnell Printing Co. Copyrighted 1915; 120 leaves.

Frippet, E.
La pratique de la photographie instantanee par les appareils a main avec methodes sur les agrandissements et les projections et notes sur le cinematographie. Paris. J. Fritisch. Copyrighted 1899; 219 pages.

Hallberg, J. H.
Hallberg's Catalogue (theatrical supplies). New York.
Motion Picture Electricity. New York. Moving Picture World. Copyrighted 1914; 229 pages; illustrated; diagrams.

Horstmann, Henry Charles, and Tousley, V. H.
Motion Picture Operation, Stage Electrics and Illusions. A practical handbook and guide for theater electricians, motion picture operators and managers of theaters and productions. Chicago. F. J. Draka & Co. Copyrighted 1914; 393 pages; illustrated.

Hulfish, David Sherrill
Cyclopedia of Motion Picture Work. A general reference book on the optical lantern, motion head, talking pictures, color motography, specific projecting machines. Chicago. American Technical Society. Copyrighted 1911; 2 volumes; illustrated with over 300 engravings.

Jones, Bernard E.
The Cinematograph Book. A complete practical guide to the taking and projecting of cinematograph pictures. London. Cassell & Co., Ltd. Copyrighted 1915; 216 pages; illustrated.
How to Make and Operate Moving Pictures. A complete guide to the taking and projecting of cinematograph pictures. New York. Funk & Wagnalls Co. Copyrighted 1916; 216 pages; illustrated.

Loebel, Leopold
Le Technique Cinematographie. Projection, fabbrication des films. Paris. Copyrighted 1912; 324 pages; illustrated.

Marbe, Karl
Theorie der kinematographischen Projektionen. Leipzig. Copyrighted 1910; 80 pages; illustrated.

Modern Bioscope Operator, The
London. Ganes, Ltd. Copyrighted 1913; 166 pages; 3rd edition.

Rathbun, John B.
Motion Picture Making and Exhibiting. A comprehensive volume treating the principles of motography, the making of motion pictures, the scenario; the motion picture theater, the projector; the conduct of film exhibiting; methods of coloring films; talking pictures, etc. Chicago. C. C. Thompson Co. Copyrighted 1914; 236 pages; illustrated.

Richardson, Frank Herbert
Motion Picture Handbook. Guide for managers and operators of motion picture theaters. New York. Moving Picture World. Copyrighted 1912; 423 pages; illustrated; 2nd edition; 3rd edition 1916, 702 pages.

Talbot, Frederick A.
Moving Pictures; How They Are Made and Worked. Philadelphia. J. B. Lippincott Co. Copyrighted 1912; 340 pages; illustrated. (Conquest of science.)

Motion Picture Theaters and Exhibitors

The American Motion Picture Directory. A cyclopedic directory of the motion picture industry, 1914-15. Chicago. American Motion Picture Directory Co. Copyrighted 1915.

American School of Correspondence.
Motion Head. Parts 1-3. Instruction papers prepared by David S. Hulfish. Chicago. The School. Copyrighted 1911; 3 volumes.
Motion Picture Theaters. Instruction papers. Chicago. The School. 46 pages; illustrated.

Bartholomew, Robert D.
Report of the Censorship of Motion Pictures and of Investigation of Motion Picture Theaters of Cleveland, 1913. Cleveland, 1913; 32 pages.

Foster, William Trufant (1879)
Vaudeville and Motion Picture Shows. A study of theaters in Portland, Oregon. Portland, Ore. Reed College, 1914; 63 pages.

Grau, Robert (1858)
The Theater of Science. A volume of progress and achievement in the motion picture industry. New York. Broadway Publishing Co. Copyrighted 1914; 378 pages.

Harding, Frank
How to Increase Box-Office Receipts. As men of successful experience see it. On cover, "The Movie Man's Friend." Grinnell, Ia. Grinnell Herald. Copyrighted 1915. 47 pages.

Hill's Gus
National Theatrical Directory. Containing the most complete list of theaters—moving picture houses. 1914-1915. New York. Hill's National Theatrical Directory. Copyrighted 1914; to be issued annually.

Hodges, James Floyd
Opening and Operating Motion Picture Theaters. How it is done successfully. New York. Scenario Publishing Co. Copyrighted 1912; 46 pages; plates; illustrated. Cover title, "Picture Theater Facts."

Kress, E.
Comment on Installe et Administre in Cinema. Paris, 1914; illustrated; tables. (Bibliotheque de cinematographie.)

Meloy, Arthur S.
Theaters and Motion Picture Houses. A practical treatise on the proper planning and construction of such buildings and containing useful suggestions, rules and data for the benefits of the architects, prospective owners. New York. Architects' Supply & Publishing Co. Copyrighted 1916; 121 pages; illustrated; plans and plates.

Michigan—Statutes
Fire marshal law as amended and moving picture show law as enacted by the Legislature of 1913. (Lansing, 1913.)

Pennsylvania—Statutes
An act to regulate the construction, maintenance and inspection of buildings used for the exhibition of moving pictures, in all cities of the first class, providing for the enforcement thereof, and fixing penalties for violations of same. June 9, 1911.

Rathbun, John B.
Motion Picture Making and Exhibiting. A comprehensive volume treating the principles of motography, the making of motion pictures, the scenario, the motion picture theater, the projector, the conduct of film exhibiting, methods of coloring films, talking pictures, etc. Chicago. C. C. Thompson Co. Copyrighted 1914; 236 pages; illustrated.

Richardson, Frank Herbert
Motion Picture Handbook. A guide for managers and operators of motion picture theaters. New York. Moving Picture World. Copyrighted 1912; 423 pages; illustrated. 2nd edition. 3rd edition 1916, 702 pages.

Sargent, Epes Winthrop
Picture Theater Advertising. New York. Moving Picture World. Copyrighted 1915; 302 pages; illustrated.

Schleipmann, Hans
Lichtspeiltheater. Eine Sammlung ausgefuhrter Kinohausen in Gross-Berlin. 109 Abbildungen mit Text. Berlin, 1914; 104 pages.

Texas—Insurance Board
Moving Picture Machine Booths. Regulations for construction and equipment. Advisory, 1912; folio; typewritten copy.

Travellers Insurance Co., Hartford, Conn.
Safety in Moving Picture Theaters. Hartford. Copyrighted 1914; 40 pages; illustrated.

Warren, Low
The Showman's Advertising Book. Containing hundreds of money-making tips and wrinkles. Special poster designs by John Hassall and Will Owen. London. E. T. Herron & Co. Copyrighted 1914; 149 pages; illustrated.

Miscellaneous

Altenloh, Emilie
Zur Soziologie des Kino; die Kino-Unternehumung und die sozialen Schichten ihrer Besucher. Jena. E. Diederichs. Copyrighted 1914; 102 pages. 8°. (Schriften zur Soziologie der Kultur.)

Forch, Karl
Der Kinematograph und das sich bewegende Bild; Geschichte und technische Entwicklung der Kinematigraphie bis zur Gegenwart. Wien. A. Hartleben. Copyrighted 1913; 240 pages; illustrated.

Haefker, Hermann
Kino und Kunst. M. Gladbach. Copyrighted 1913; 71 pages; 8°. (Lichtbuhnen-Bibliothek. Nr. 2.)

Hellwig, Albert
Schundfilms; ihr Wesen, ihre Gefahren und ihre Bekampfung. Halle a. d. S. Copyrighted 1911; 139 pages.

Lehman, Hans
Die Kinematographie; ihre Grundlagen und ihre Anwendungen. Leipzig. B. G. Teubner. Copyrighted 1911; 117 pages. (Aus Natur und Geisteswelt. Bandchen. 358.)

Liesegang, F. Paul
Lichtbild—und Kino. Technik. M. Gladbach. Copyrighted 1913; 73 pages; illustrated. (Lichtbunen-Bibliothek. Nr. 1.)

Lindsay, Nicholas Vachel (1897)
The Art of Moving Pictures. A poet's point of view of moving pictures. "This book is primarily for photoplay audiences."—Introduction. New York. Macmillan Co. Copyrighted 1915; 289 pages.

Manasse, Fritz
Die rechtlichen Grundlagen der Theater—und Kinematographen—Zensur. Greifswald. J. Abel. Copyrighted 1913; 89 pages. Dissertation, University of Greifswald.

Perlmann, Emil
Der Kulterwelt des Kinematographen. Dusseldorff. Copyrighted 1909; 16 pages.

Potu, E.
La protection internationale des oeuvres cinematographiques d'apres la convention de Berne, revisee a Berlin en 1908. Paris. Gauthier-Villars. Copyrighted 1912; 89 pages. (Bibliotheque photographique.)

Vitagraph Company of America
Vitagraph Life Portrayals. How and where pictures are made by the Vitagraph Company of America. Brooklyn. Issued by the Publicity Department. Copyrighted 1912; 24 pages; illustrated. Edited by S. M. Spedon.

White, Joseph James
Moviegrins. Chicago. Howells Co. Copyrighted 1915; 56 pages.

Wolf-Czapek, K. W.
Die Kinematographie: Wesen, Entstehung und Ziele des lebends Bildes. Dresden. Copyrighted 1908; 120 pages; illustrated.

International Offices Move

The International Film Service, Inc., has moved its New York offices. The firm has grown so that the quarters in the Journal Building at Fifty-ninth street and Columbus Circle, New York, have become inadequate. In order to find room for all of the many departments two entire floors, the eighth and sixteenth of the new building at 729 Seventh avenue, corner of Forty-ninth street, have been engaged and elaborately fitted up.

For more than a week past the offices have been gradually transferred into the Seventh avenue building. Saturday was "get-away day" and what remained of the equipment in the Journal building was picked up bodily and moved to the new locations.

The entire sixteenth floor is devoted to the use of the executive offices. On the eighth floor are located the business departments, the New York exchange, and the projecting rooms.

Gaumont Imports films

Owing to the Gaumont policy of never announcing any film which comes from Europe until it is actually in this country—because of the uncertainties of the war zone—several announcements which have given rise to interesting rumors in the trade are being withheld for the time being. It is known, however, that some big features from the Societe des Etablissements Gaumont are either about to be shipped or else are already on the water. These are to be released in Mutual Service. They supplement the present Gaumont releases through Mutual.

From the French Gaumont company have come such productions as "The Fall of "Constantinople" and the "Fantomas" series. It is understood that Mutual will now distribute some of the most successful of the French photodramas, selection having been made of those best suited for the American market.



Two of the most keenly interesting sections of the forthcoming drama featuring E. H. Sothern in his first Vitagraph photoplay, "The Chattel." The left side shows the stock exchange scene; the right, the wedding with Miss Peggy Hyland as the blushing bride.

Sifted from the Studios

ATLANTIC COAST NOTES

Adella Barker, last seen as "Mrs. McGuire" in "Young American," on the speaking stage, is to play the role of "Juliet's Nurse" in the Metro production of "Romeo and Juliet," in which **Francis X. Bushman** and **Beverly Bayne** are starred.

Frank Smithson has ceased to be director-in-chief of the Edison Company's studio.

Spencer Sladdin is publicity promoter for the **Maurice Costello** serial now being made by the Consolidated.

Mack Sennett is in New York for a conference with the heads of the Triangle Corporation.

Viola Dana, who made her debut on the Metro program in "The Flower of No Man's Land," is at work on another five-reeler, "Out of the Darkness," written for her by **John H. Collins,** who will direct the production. Mr. Collins was associated with **Miss Dana** when she was starring on the Edison program.

Emily Stevens, recovering from a recent operation for appendicitis, is resting at the country home of her aunt, **Mrs. Minnie Maddern Fiske,** in the Adirondack Mountains. She will soon begin work in another Metro production.

Everything written in an amateur's scenario has been used in the production of a coming Knickerbocker Star feature, "Sibyl's Scenario," starring **Marie Empress.** In it there are plots enough for a dozen plays and real thrills without end.

De Witt C. Jennings, the well-known actor in Fox photoplays, was the first pupil enrolled at the University of Wyoming, at Laramie.

In one afternoon last week at the Fox studios, little **Jane Lee** played four distinct roles for four directors in four hours, in pictures for **James Vincent, John Adolfi, Kenean Buel** and **J. Gordon Edwards.**

Lina Cavalieri, the Italian beauty featured in the Pathe five-reeler, "The Shadow of Her Past," first won attention when she sang at the Folies Bergere in Paris. Her husband, **Lucien Muratore,** of the Paris Grand Opera, appears with her in the picture.

Kittens Reichert, the five-year-old actress, is the youngest person whose name is listed in the telephone directory of her home city, Yonkers, N. Y.

Two treadmills have been installed in the Fox studios for close-ups of the racing scenes in the new William Fox photoplay. The horses were placed on these mills, with jockeys mounted, and the cameras began.

Jane Lee has gone to the poorhouse. her adventures there will be shown in in the next **June Caprice** picture.

In the country scenes in a recent Fox picture these animals appear, two dogs, three cats, two sheep, one cow, two horses and a family of pigs.

The engagement has been announced of **Rube Goldberg,** whose animated cartoons appear in Pathe motion pictures, to **Irma Seeman,** a New York society girl.

A one-reel film, "The Trump Card," is being made by Thomas A. Edison, Inc., for the use of the New York State Board of Health in a crusade by that body against impure milk.

In *The National Sunday Magazine* **Dr. Frank Crane** has an editorial dealing with the question asked in the New Pathe serial, is humanity in "The Grip of Evil?"

Then names of the first four episodes of the Pathe serial, "The Grip of Evil," are announced as follows, "Fate," "The Underworld," "The Upper Ten," and "The Looters."

Pauline Frederick has developed so much muscle driving her new roadster that nobody wants to play opposite her in those heavily emotional scenes in which she is moved to inflict bodily harm upon her adversaries. It is far too strenuous to be enjoyable.

Harry Schwalbe, manager of the Electric Theater Supply Company of Philadelphia, who will distribute "The Yellow Menace," the Unity Sales Corporation's sixteen-episode serial, in the Philadelphia territory, has been in New York for the past few days looking over the concluding episodes of the pictures.

George B. Seitz, secretary and treasurer of the Astra Film Corporation, and the author of the serials, "The Perils of Pauline," "Exploits of Elaine," "The Iron Claw" and "The Shielding Shadow," has been commissioned by Pathe to adapt for the screen all of the works of **Rudyard Kipling.** At present he is working on "Naulahka."

Ormi Hawley has been specially engaged by the Popular Plays and Players to play opposite **Edmund Breeze** in "The Iron Hand," a Metro feature production.

CHICAGO GOSSIP

Dolores Cassinelli is to be featured by the Emerald Company in "A Song of Romany," a five-reel gypsy story. The great American Derby at Hawthoren race track is one of the big scenes, with **Dodge,** the winner, and Miss Cassinelli as principal actors.

"A Tin Soldier," a comedy by **Charles Hoyt,** is being produced in two acts by Essanay.

Harry Beaumont of Essanay is in St. Joseph, his home town, for a visit.

Marguerite Clayton is working in another five-act Essanay drama, "Lost Twenty-four Hours," with **Richard C. Travers** and **Warda Howard.** This is an adaptation of a stage comedy.

"A Song of Romany," is to be the first of a series of monthly releases made by the Emerald Company, featuring **Dolores Cassinelli.**

William Lord Wright, head of the Selig publicity department, is spending his vacation in Bellefontaine, Ohio, his home town.

Sydney Ainsworth, Essanay villian, will spend his vacation on a boat cruise up the west shore of Lake Michigan to Northern Wisconsin and Upper Michigan.

Vernon Howe Bailey's Sketch Book of Petrograd, a new split-reel with scenic, will be the next of these motion drawings to be released by Essanay.

PACIFIC COAST NEWS

Edward Sloman, American director, is starting a five-reel feature, "Her Honor," in which **Winnifred Greenwood** and **Ed Coxen** will play the leading parts.

William D. Taylor, the director whose recent Morosco and Pallas photoplays have created such favorable comment, is to have **Vivian Martin** as his next star. The story is a southern one.

Ruth Stonehouse and **Henri DeVries** are to be co-starred under the direction of **Raymond Wells** in a five-act feature, "The Saintly Sinner." **L. H. Hutton** is the author.

Neva Gerber, formerly with the Kalem and American companies, is now play-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	80	95
Biograph Company	4	28
General Film Corp., pref.	..	23
Lone Star Corp., pref.	79	88
Lone Star Corp., com.	31	37
Mutual Film Corp., pref.	41	47
Mutual Film Corp., com.	42	47½
No. Am. Film Corp., com.	38	46
New York M. P. Corp.	30	37
States Film Corp., com.	36	46
Randolph Film Corp., pref. (with 50% in common)	88	95
Thanhouser Film Corp.	1¾	3*
Universal Film Mfg. Co.	170	...

*Par $5.00.

Trading in film stocks during the past week continued rather dull with the exception of Lone Star, in which considerable activity is reported.

Lone Star Corporation—With the increasing number of films being released, the speculative element of this security is being gradually diminished and the demand for stock by the more conservative class of investors is increasing. The preferred is in good demand, due perhaps to the reports that this stock is expected to be retired at 110 this fall.

Mutual Film Corporation—The market has been very quiet the last few days, although a number of small trades have taken place. Rumors of dividend announcement shortly still continue.

Thanhouser Film Corporation—There were reported lately a number of substantial trades. The new contract with Pathe evidently has created a demand for stock.

ing leads with Director **Ben Wilson** at Universal City.

Crane Wilbur is preparing a story in which he will play the lead, the locale of which will take his company to the Mexican border.

Sessue Hayakawa, Japanese screen artist who was the star in the recent Paramount release, "Alien Souls," will appear soon in an elaborate feature, "The Honorable Friend," under the direction of **Edward Le Saint.**

Lou-Tellegen has begun work on a new Lasky production, "The Victor of Conscience," under the direction of **Frank Reicher. Cleo Ridgley** is his leading woman.

Charles Happ is now the "still" cameraman for the Metro-Yorke organization. He was formerly with **Thomas Dixon.**

The **Smalleys** are preparing to picturize "Idle Wives," with **Mary MacLaren** and **Phillips Smalley** playing the featured leads. The picture will be directed by **Lois Weber,** who prepared the screen version.

"Laundry Liz," **Fay Tincher's** next two-reel Triangle picture, is a melodramatic comedy. One of the features is the showing of how motion pictures are made. Another innovation is a scene showing the interior of a motion picture theater, with the picture being run, and the audience in the foreground.

Adelaide Woods has been re-engaged by the Morosco Company for a big part in a feature under the direction of **Scott Sydney,** "The Conflict."

William J. Tedmarsh, upon the completion of "The Secret of the Submarine," in which he played "Satsuma," the Jap, was at once cast for another Japanese characterization in an American feature.

Alan Forrest is playing opposite **Mary Miles Minter** in an American photoplay under the direction of **James Kirkwood.**

Helene Rosson is playing in a five-reel feature, "The Light," for the American Company. **William Dowlan** is the director. **Franklin Ritchie** and **Eugenie Forde** have strong parts.

Scott Sidney has been added to the producing staff at the Bosworth, Inc., studio. His initial production will be a five-reel feature with **Lenore Ulrich** as his star.

Grace Cunard and **Francis Ford** are finishing "Peg O' The Ring" this week and with a company of ten people will go to Honolulu for about a month. There they will make scenes for their new serial, "The Adventures of My Lady Raffles," written by themselves.

The seven-reel feature, "Inherited Passions," scenarized by **Dorothea Farley,** who plays the lead from a novel by **Jack Wolf,** is about three parts done, and **Gilbert P. Hamilton,** the managing director of the Century Film Company, has been taking some big interior scenes.

Hetty Gray Baker, who has been film editor for **D. W. Griffith,** has accepted a similar position with the Fox West Coast studios.

Olga Prinzlau, now with the Ince scenario department, has completed her first Triangle play, a drama of the Hawaiian Islands, and is awaiting its production at Culver City.

James Young has returned to the Lasky studios and will devote his attention to productions for **Blanche Sweet.** Their next picture is entitled "The Unconquered." Mr. Young directed Miss Sweet in "The Thousand Dollar Husband," released on the Paramount program.

Gilbert P. Hamilton is making great progress with his feature "Inherited Passions" in which **Dorothea Farley** takes the lead. Three studies will be made use of for the interior scenes, one at Roundup, Montana, and two in Hollywood, Cal. The exteriors are being selected from three states.

Director Charles Giblyn, of the Ince-Triangle forces, has completed the production of "Somewhere in France," the adaptation by **J. G. Hawks** of the late **Richard Harding Davis'** last story, in which **Louise Glaum** is to be presented as star.

A regulation railroad round house has been built for the next **Helen Holmes** Mutual Star production, "The Manager of the B. & A.," which is being produced at the Signal Film Company's studios.

Director J. P. McGowan has received word of the death of his brother, **Sergeant Thomas E. McGowan** of the Austrian Lancers, on the firing line in France. Sergeant McGowan has twice been mentioned in the official despatches for conspicious bravery in action.

"The Lily of the Coal Fields," a play written by **Father Will W. Whalen** for **Jackie Saunders,** will be taken up by the Balboa star just as soon as "The Grip of Evil" is finished. Father Whalen is the author of "Ill Starred Babbie," also a Saunders' success, now a popular stage production.

David, the year-old son of **Rollin S. Sturgeon,** director-general of the western Vitagraph studio, will make his first bow to a screen audience in "Through the Wall," the six-part detective story being produced by his father from the novel by **Cleveland Moffett.**

Henry Otto and his mother, who is always his traveling companion, are now enroute to California, where Otto will direct **Harold Lockwood** and **May Allison** in Metro productions.

Hampton Del Ruth, managing editor and assistant manager of production to the Keystone Company, was kell known on the stage at one time and played Pelleas to the Melisande of **Constance Crawley** for the pictures, as well as other leading roles.

William S. Hart has completed the production of the Mexican border story by **Monte M. Katterjohn,** in which he will soon be offered by **Thomas H. Ince** as star on the Triangle program. He is now engaged in filming a "western" from the pen of **J. G. Hawks.**

Clara Williams is having her first experience as a full-fledged star, at **Thomas H. Ince's** Culver City studios, where she is enacting the early scenes of the current Triangle drama by **C. Gardner Sullivan,** a play of an Italian nature.

Molly Malone, a dainty miss of nineteen, has just been made leading lady of **George Cochrane's** Universal company. Miss Malone's first engagement was when she was seventeen, with the Western Vitagraph where she played leads. She next accepted an engagement with the Lubin Company and later went to the Lasky Feature Plays Company. Previous to entering the pictures Miss Malone traveled extensively in America and Mexico and took a trip around the world, spending a year in South Africa with relatives.

Rhea Mitchell is working opposite **Richard Bennett** in "The Sable Curse," a comedy by **Aaron Hoffman.**

Claire McDowell has completed her first Universal picture, an Egyptian play directed by **Raymond Wells,** the young man who staged the big spectacle, "Julius Caesar," at Hollywood.

From Seattle, Wash., comes word that throughout the northwest, the recent

GLEAMS IN "CRIMSON STAIN"

Ethel Grandin is the exceptional leading woman in "The Crimson Stain Mystery," the sixteen-episode serial now in process of production by the Erbograph Company, which will be released next week by the Consolidated Film Corporation through the Metro Exchanges.



Ethel Grandin, the stellar light in "The Crimson Stain Mystery."

There are a great many phases and reasons why Miss Grandin is in a class all by herself, a few of them being her rare beauty and charm, her amazing personality, and her wonderful acting.

Miss Ethel Grandin is very young, but she has a long record of screen achievements. In "The Crimson Stain Mystery" serial, the first episode of which will be released August 1st, Miss Grandin interprets the role of Florence Montrose, a part especially designed by Author Albert Payson Terhune to give Miss Grandin an opportunity to display her unusual talents to the best advantage. Perhaps it is needless to say that Miss Grandin takes advantage of that fact.

And on top of it all it is pleasing to note that Miss Grandin, despite her unusual achievements, still has her future before her, and greater and better things are to be expected from her.

Signal-Mutual features, "Whispering Smith" and "Medicine Bend," released in two episodes of five reels each, have been combined into a ten-reel feature, called "Whispering Smith," and is proving very popular. The picture is from the novel by the same name by **Frank H. Spearman.**

Douglas Gerrard who appeared as leading man for **Madame Anna Pavlowa** in "The Dumb Girl of Portici." will hereafter direct at Universal City.

Myrtle Stedman, after several months of incessant work in the Morosco studios, has been forced to take a vacation because of trouble with her eyes.

Juanita Hansen, star of the serial, "The Secret of the Submarine," has an ingenue role in "Glory," a **Kolb** and **Dill** comedy made for the American Company.

"The Chalice of Sorrow," the film version of "La Tosca," featuring **Cleo Madison,** is intended to set a new standard of Bluebird productions. The artistic detail is carefully watched.

Neva Gerber is now playing the lead in a five-reel Bluebird feature, "The Enigma," under the direction of **Ben Wilson.**

Edgar Keller's decorative playlet, "The Yellow Girl," is to be released by Vitagraph this month. and the artist-actor-director is now busy with sketches for his second novelty, which will be Oriental in treatment.

"The Girl from Frisco," the new Kalem series by **Robert Welles Ritchie,** will feature **Marin Sais** and **True Boardman.** There will be fifteen two-reel installments, released once a week. Each installment will be a distinct story.

All the well known cowboys of the Universal western company appear in the new Universal serial, "Liberty," which **Jacques Jaccard** is directing.

"The Little Musician and His Friend" is a one-reel film play for children which **Lule Warrenton** has completed for the Universal company. Little **Lois Alexander** plays the lead, with **Irma Sorter** opposite, supported by **John Sterling.**

Director Carleton's next production will be "Black Friday," a five-reel society drama featuring **Dorothy Davenport** and **Emory Johnson.** He has finished "The Shepard," with practically the same cast.

John Steppling, who recently came to Universal from the American Company, will direct **"Smiling" Billy Mason** in a comedy by **L. V. Waters.**

"Peg O' the Ring," the serial featuring **Grace Cunard** and **Francis Ford,** will close with its fifteenth episode. "Liberty," the new serial, will follow immediately.

During the absence of **Rex de Rosselli,** who is playing the lead in a series of mountain pictures being filmed by **Director George Cochrane, "Curley" Stecker** has been put in charge of Universal City zoo.

Director Stuart Paton will require at least another month to complete the photography of the Universal feature, "Twenty-Thousand Leagues Under the Sea," after which the picture will have to be cut and assembled. Already fifteen months have been occupied in the taking of this picture.

Fay Tincher has resurrected her famous black and white striped dress,



A cute little "Come-into-the-garden-Maude" view of Vivian Martin, who is often seen glimmering among the sunshine and shadow of Morosco-Pallas plays.

which she wore as the stenographer in the "Bill the Office Boy" series, and is wearing the costume as a servant girl in "Stars and Stripes," Triangle comedy written by **Anita Loos,** in which she co-stars with **Tully Marshall.**

Nell Shipman, in a few days of leisure between picture engagements, wrote a feature story for **William Russell** of the American studios.

As a result of his Fourth of July celebration, **Antrim Short** of the Universal studio has a piece of skin missing from his left ear, a finger of his right hand bandaged and several smaller burns on face and hands.

G. E. Jenks, scenario writer for the **Helen Holmes** feature company, this week left Los Angeles for the lumber country near Eureka, Cal., to familiarize himself with locations and conditions in that section for the better production of the Signal-Mutual feature to follow the production of "The Manager of the B. & A."

True Boardman, hero of the "Stingaree" series, returns to the screen in "The Girl from Frisco," Kalem series.

Frances X. Nemoyer, screen comedienne, has returned to pictures after a long absence and is appearing in Kalem comedies featuring **Sis Hopkins** and **Ivy Close.**

Dorothy Davenport, as a child, played with **Bartley MacCullums'** stock company in Portland, Me. She began her picture career seven years ago with the Biograph company, later joined the Reliance company, switched to the old Nestor troupe, joined the Selig company, went back to the Universal, left them for the Lasky, and is now with Universal again, playing emotional leads.

Frank Beal, who has been in the middle west, directing the Indiana historical picture for Selig, has returned to Los Angeles.

J. Warren Kerrigan has announced his intention of leaving the Universal forces when his present contract expires. At present he plans joining an eastern company.

Harry Todd and **Margaret Joslin,** formerly of the Essanay and Universal forces, have signed contracts with the L-Ko comedy company of Hollywood. **Dave Kirkland** will direct them. They will be remembered for their work in the "Snakeville comedies."

Frank Keenan and **Charles Ray,** who made so good an impression together in "The Coward," will again work together in a coming Triangle feature, "Honor Thy Name," from the pen of **J. G. Hawks.** Ray appears as a youth who marries an unworthy woman, thus disgracing the family name.

Ed S. Lewis, who has been working at the Signal studios in the production of the **Helen Holmes** feature, "The Diamond Runners," this week signed with the Pantages circuit to appear in an act to play over their entire wheel.

At a coroner's inquest held in Los Angeles, **E. B. Jackson,** property man for the Signal Film corporation, was this week exonerated from all blame in connection with the auto accident which resulted in the death of **Charles Lord,** a former employe of that film company.

Otto Lederer claims the "dying record." His record is unique in that he has died in the second reel of almost every three-reeler **William Welbert** has produced for the Vitagraph.

Ollie Kirkby is at last able to discard the crutches which she has needed since her injury several weeks ago while playing in a "Social Pirates" scene at the Kalem studios.

Edward A. Kaufman, free-lance author of "Soul Mates" and other Mutual program releases has converted one of his latest screen dramas into a vaudeville act which will star a well-known screen actress and be booked over the big time.

Anna Luther is again doing comedy leads, this time with the Fox company which has enlarged its studio possessions in California and plans for an increase in the variety of its out-put.

Lule Warrenton has completed the fourth of the juvenile picture series which she is directing at Universal City. These pictures, to fulfill their mission, must prove to be educational, vocational and entertaining.

Gilbert E. Murdock's comedy "To Catch a Thief" has been bought by the Universal company and will have an early production. Mr. Murdock is an explorer, playwright and prolific writer of fiction.

With only two more episodes of the serial to be made, **Grace Cunard, Francis Ford** and members of their company who have been filming the Universal serial, "Peg O' the Ring," are looking forward eagerly to a trip to Honolulu.

The journey will be both in the nature of a rest and a business trip, for a photoplay, in five reels, will be made from a script Miss Cunard has written. Upon their return the Cunard-Ford company will begin another serial.

William Burress, the Fox actor who has appeared with **William Farnum** in several productions, was a telegraph operator for many years on the Pennsylvania railroad before he began his long stage career.

Charles Ray is soon to appear opposite **Bessie Barriscale** in an Irish comedy being made at the Ince studios.

Little Eunice Hughes, who is now working at Universal City, is the niece of **Rupert Hughes.** the New York novelist and writer.

Jackie Saunders will appear in fourteen different characterizations during the filming of "The Grip of Evil."

"The Big Sister," by **William Hurlbut,** will be **Marie Doro's** next play. **William C. De Mille** is directing.

"The Spring Song," the five-reel Universal production featuring **Ruth Stonehouse,** is nearing completion under the direction of **Wiliam Worthington.**

Tully Marshall is soon to play in his first comedy picture, a two-reel Triangle Komedy written by **Anita Loos.** He will co-star with **Fay Tincher.**

The story of "The Chalice of Sorrow," an adaptation of "La Tosca," is laid in Mexico in modern times.

Jacques Jaccard is to film a Universal serial, "A Daughter of the U. S. A.," in which **Marie Walcamp** and **Jack Holt** will play the featured leads, with **C. Raymond Nye** as the heavy.

William V. Mong is now directing his own company at Universal City, as well as playing before the camera. **Peggy Condray** is his leading lady.

When **Stuart Paton,** Universal director, wishes to show a close-up of tears in the eyes of an actress, he tells her funny stories. When she laughs until she cries, he calls "camera."

"Bettina Loved a Soldier," is the name of the film adaptation of "L'Abbe Constantin," the Bluebird release of August 14.

TEXAS FLICKERS

By S. G. Parker

Special Correspondent for Motography.

THE Margaret Anglin Picture Corporation, Inc., Times Building, New York City, may erect winter studios in Dallas, Texas. In a full page advertisement in the "Dallas News" July 16, there was a paragraph reading:

"If $75,000 is subscribed by the citizens of Dallas, the company agrees to erect their winter studios in that city. Already a number of public-spirited citizens have signified their intention to assist in this good work."

Several months ago, the officials of a commercial plant in Dallas, operated under the name of the Daltex Moving Picture Company, and the Lone Star Motion Picture Company, got a number of prominent business men interested in the organization of a large producing company in Dallas; and at that time, it was intimated that Miss Anglin could be secured to be starred in their releases. Though there was much talk, nothing definite developed.

Dallas capital is backing the Acorn Moving Picture Cartoon Company, organized in New York, of which C. L. Sudman, former commercial artist in Dallas, is one of the principal interested parties. This concern has a "short-course" for cartoon moving pictures.



Florence Turner, popular Mutual star.

Several years ago, business men in Dallas invested in distributing film concerns, and in almost each instance, they lost their investment, through lack of business management of the concerns. In one instance, a prominent banker was "stuck" for $3,000 for a half-interest in a film production for the Southwestern territory, when the party selling had no interest in the film whatever—at the time, he was acting as booking agent for the manufacturers only. On account of the unscrupulous exchange men in this section, it is hard to successfully carry through a stock proposition in anything pertaining to pictures.

John D. Jones, formerly half-partner in the Crystal Amusement Company, of Greenville, Texas, and for a long time manager of the Crystal and Rex Theaters there, has jumped back in the show business after spending several months on the road for a large wholesale house. He will be the manager of the new Grand Theater at Amarillo, Texas. The house has been used as an opera house; but it is being remodeled to fit a picture show's needs. The original cost was $75,000 and another $8,000 is being spent to put it "right-up-to-now." The house seats 1,800 and opens August 1.

P. P. Stuckey of Bay City, Texas, has opened a 250-seat picture theater at Angleton, Texas.

Warren Shorts, for the past year an exchange man in Atlanta, Ga., and Memphis, Tenn., has opened headquarters in Dallas at 1911½ Commerce Street, in the building occupied by the Fox, Alliance, Souther Cabiria, Quality, Exclusive and United exchanges.

Mr. Shorts will exploit the Cort production, "The Whirl of Life," which features the dancing Castles. In Atlanta and Memphis territory, his offices handle this production, and also "The Melting Pot," another Cort film.

"Billy" (W. M.) Byrd, for several months manager of the Dallas exchange of the William Fox string, has turned in his resignation, and will shortly start a campaign for business on the big Thos. Dixon spectacle, "The Fall of a Nation," which has been purchased in the Southwest by three prominent business men. It is said that "Billy" will now get one of the largest salaries of any in the film section of the Southwest. Mr. Byrd was formerly road man for the World, then manager of that office, prior to his taking the Fox managership.

MORE ABOUT CHARLIE

Charles Chaplin, the Mutual comedian who receives so much money for his services that editorials galore have been written about the vast emolument, sermons by the score preached on it and mathematicians have used countless sheets of paper figuring his income to the fraction of a second, delights in relating his first experience in earning money.

While in reminiscent mood at his studios recently, the famous fun maker amused his company by telling of his first and only venture in the marts of trade.

"Misfortune struck our family when I was about nine years old," said Chaplin, "and it looked mighty bad for us for a little while. We were stranded in London and the well known wolf was howling outside the door when I conceived the child idea of wanting to earn money to support the members of the family. I had observed the street merchants in Petticoat Lane raking in the shekels so I ransacked the house for all the discarded garments I could find and hurried to the famous street and mounting a box began in a thin boyish voice to auction off my wares.

"The pedestrians stopped in amazement and watched me for a short time and then out of kindness purchased my meagre stock. I returned home that night with a shilling and sixpence for the afternoon's work, but small as the sum was it helped out."

EX-CHAMPIONS TO BOUT

Out of the Keystone studio there are several men who, at one time or another, aspired to pugilistic honors, and some of them were real "headliners." In fact at the present time six ex-champions are engaged with Mack Sennett's forces in making the famous Keystone brand of comedies.

Just now these ex-boxers are coming in handy, for Sennett is producing a piece, while not as yet named, is known under the working title of the "Fight Story."

A fully equipped boxing ring with all the necessary pugilistic paraphernalia forms the setting of a number of the scenes. With the six ex-boxers participating in the fight and with the suggestions which the directors will get from

these "old timers" the story will no doubt be one of the most realistic and properly produced comedies that has ever been turned out by the Keystone company.

The men participating in the fight have been training on the Keystone "lot" for some time, and at several of the rehearsals the director has been obliged to resort to extreme methods in order to terminate the fight as it was scheduled to end. The two boxers evidently forgot for the time that they were making a moving picture. The "Fight Story" is a roaring farce, but the scenes in which the fight actually occurs have been arranged to the minutest detail, as it is the intention of Mack Sennett to combine a comedy fight with a real bout.

HOME FOR EXTRA GIRLS

"Mother" Lule Warrenton, a short time ago appointed director at Universal City and given a juvenile company, was instigator of the movement in the Holly-



"Mother" Lule Warrenton, who originated the movement to provide a home for extra girls at Hollywood.

wood Film company which resulted, last week, in the appropriation of $1,500.00 toward the establishment of a home for the extra girls of this colony.

For some time "Mother" Warrenton had converted her own home into a social center for the film-land girls of Hollywood who either "roomed out" or lived in a hotel. The Warrenton bungalow, however, soon became too small for the fast-growing extra-girl colony and it was then that Mrs. Warrenton took to the Y. W. C. A. of Hollywood the question of establishing leisure quarters for extra girls of the Southern California film colony.

At last weeks' meeting of the Hollywood Business Men's Association, the proposition was presented, the great need for just such an institution was realized and within a few minutes the men had pledged the sum of $1,500.00 toward the rental of quarters to be "home" to many of the extra girls of the Hollywood studios. Mrs. Warrenton is active in putting into execution plans for the Extra-Girls' Home. More than ever is she now entitled to the name "Mother."

SOME NEW THEATERS

California

Bennett A. Pryor has sold the Criterion Theater in Calusa to H. Kufolias, who has changed the name to the Star.

Delaware

Exposition Photoplay Company, New York; $10,000.

Illinois

M. E. Dawaliby has leased the Hippodrome Theater in Chillicothe and has taken possession.

American Standard Motion Picture Corporation of Illinois, Chicago; capital, $2,500; incorporators, Jas. H. Burke, Eugene Quay, Jno. B. Devine.

E. B. Jones of Springfield, has patented a motion picture show on wheels. It will travel by rail to small towns in Illinois, Indiana, Iowa, Wisconsin and Michigan. The car has opera house seats and 150 persons can view the show at a time.

The Grand moving picture theater in Pleasantville, which was destroyed by fire February 28, has been repaired and is now opened to the public. A. H. Travis is manager.

Iowa

Manager A. G. Ferris, who recently took over the Empress theater in Cherokee and rechristened it the Happy Hour, is making some decided improvements in the house. The front has been redecorated and now presents a very attractive appearance. The interior will be repainted, some new equipment installed and the house brought strictly up to date.

Kansas

Iuka now has a moving picture show. Fred Moore, of Myers, comes down each Friday night and puts on a show at the hall.

Maryland

The McHenry Theater Company has been incorporated for the purpose of operating a theater at Cross and Light streets, Baltimore, which will be opened January 1. Henry W. Webb, president of the Parkway Theater Company, will be the president, and Eugene Bolster secretary and treasurer. The theater will cost about $75,000 in a finished state. It will be fireproof, of concrete and steel, will be constructed after the plan of the Majestic Theater in Detroit, and the New Victoria Theater in Buffalo, and will have a seating capacity of over 1,200.

Massachusetts

The Court Theater at 39 Main street, Worcester, has been sold by its owner and manager, Charles A. Ball, to the Court Theater Corporation, a new company capitalized at $20,000, which also purchased the Grand Theater in Marlboro. They have taken possession. The Marlboro Theater has been operated by William S. Rieser. The officers of the new company are: President, William McKinnon, Worcester; William S. Rieser, Somerville, and John E. Rice, Marlboro.

Parillo-Brookhart Players Film Company, $500,000; Bert Brookhart, Thomas S. Hutchins, Jr., Charles C. Hutchins, Lauretta Parillo, Lola B. Hutchins, Portland, Me. Producing motion pictures and carrying on theaters and motion picture shows.

POWERFUL LASKY PRODUCER

George Melford, who is doing such excellent work as producer for the Lasky Company, is a Rochester, N. Y., native, and has a record to be proud of. For seventeen years he has been associated with the profession. Seven of these were spent on the speaking stage and ten in the photoplay world. He first joined the Kalem organization as a leading man, and, after directing for that company for some years, was placed in charge of the companies sent to California, where he acted as producer of features as well as general manager.

Since being selected by Jesse L. Lasky and Cecil de Mille as a producer for the Lasky Company, he has directed some of the most successful of the photoplays sent out by that concern, and among others may be mentioned "Young Romance," with Mabel Talliaferro; "The Governor's Lady," with Edith Wynne Matthison; "A Gentleman of Leisure,"



George H. Melford, Lasky producer.

with Wallace Eddinger; "The Woman," with Theodore Roberts and Lois Meredith; "Stolen Goods," with Blanche Sweet; "The Puppet Crown," with Ina Claire and Carlyle Blackwell; "The Fighting Hope," with Laura Hope Crews; "The Marriage of Kitty," with Fanny Ward; "Out of Darkness," with Charlotte Walker; "The Explorer," with Lou Tellegen, the same actor in "The Unknown"; "Armstrong's Wife," with Edna Goodrich; "The Immigrant," with Valeska Suratt, and several others—a wonderful record for the comparatively short time he has been with the company.

Michigan

The village of Lyons has inauguraed a municipal motion picture show and free open air exhibitions will be given on every Saturday night during the summer season.

Not only will the new Oakland theater, now in process of erection on south Saginaw street at the corner of Water street, be one of the largest and handsomest moving picture theaters in the state, but it will also be a substantial addition architecturally to Pontiac's princi-

UNIVERSAL'S HANDSOMEST MAN

"Handsomest Man" Roy Fernandez, who won the prize of one year's Universal contract from several thousand other good looking aspirants, is not Violet Mersereau's ideal husband type. He is a blonde type,



Roy Fernandez, winner of Universal's handsomest man in America contest.

and her ideal is a dark type. What does all this matter? Little, except that Press Agent Van Loan in advertising the "handsomest man" contest had offered an extra prize in the hand of charming Miss Mersereau.

But, the offer ran, Miss Mersereau would have the right to turn down the prospective husband if she saw fit. Of course, Miss Mersereau saw fit to "saw fit." No handier excuse being around, it was discovered that both Miss Mersereau and Mr. Fernandez were blondes, which wouldn't make it an ideal union at all.

Mr. Fernandez and Miss Mersereau were introduced formally to each other at a special dinner on the Strand Theater Roof, New York. The newspapermen were "tipped" that Miss Mersereau would propose to the "handsomest man" right there, and it indeed looked that way when a genuine minister took a seat at the big table. However, it developed that the clergyman was a friend of J. W. Binder, executive secretary of the Motion Picture Board of Trade, and merely on hand as a guest. After the dinner, the much-publicized couple were taken to Madison Square Garden, there to be gazed at by a horde of admirers who thought the proposal had really come off per schedule.

But they're not engaged yet, and the most Mr. Fernandez will see of Miss Mersereau will be a few minutes a week at the Universal Eastern Studios, where Carl Laemmle has assigned him to play in the support of Edith Roberts, George Ridgewell directing.

---

pal business street. The Oakland Theater company is in charge of the project and has ample financial backing to make the theater as fine a playhouse as can be found in the country. Officers are: A. I. Marentette, president; James H. O'Donnell, first vice-president; Harry Goldstein, second vice-president, and Frank C. Cook, secretary and treasurer. They are all of Detroit. An effort will be made to rush the building to completion by October 1. In the decorations, which are to be quite elaborate, the Adams style of architecture will be carried out. Not only will boxes line the sides of the theater in two tiers, but there will also be a string of boxes clear across the theater above the orchestra rows. Considerable attention has been given to exits, which will be placed on all four sides of the building, making it easy to empty the theater in a short space of time.

New York

John F. Fetzer leased for Charles Kling, the Cement Theater, at the southwest corner of Boston road and 165th street, to the Spiers Garage, Inc., for ten years.

Noriega Film Co., Inc., Manhattan: General film and motion picture business; capital, $50,000. Incorporators, M. Noriega, 316 West 58th street, H. H. Waller, V. C. Bogardus, 140 Nassau street, New York city.

Magnetograph, Inc., apparatus for prevention of fires in moving picture theaters, theatricals, motion pictures, $200,000; M. Tischler, E. A. Zema, J. L. Greenberg, 165 Broadway, New York.

Central Film Corporation, theatrical, motion picture films, $20,000; E. J. Ludvigh, H. G. Wiley, H. Harris, 31 Nassau street.

Milton Film Company, Inc., Buffalo theaters, $5,000; M. C. Guggenheimer, J. H. Michael, W. F. Mullen, Delawanda.

DeKalb avenue, s s 120 ft. w Sumner avenue, Brooklyn, 1-story brick motion picture theater, 32.6x100, gravel roof; cost, $10,000. Owner, P. Cameniz, 988 Greene avenue; architects, Brooks & Rosenburg.

Monarch Photo-Play Company, Brooklyn. A general motion picture and theatrical business. Capital, $10,000. Directors, Julian H. Clark, Kate R. Clark, and Robert Russell, Hotel Navarre, New York City.

Morris Gest, Inc., New York City. Theatrical and motion pictures. Capital, $1,000. Directors, Morris Gest, Arthur S. Friend and George Illmensee, 50 East Forty-second street.

Edmax Amusement Company, New York City. Theatrical attractions and motion pictures. Capital, $1,000. Directors, Edmund Plohn, E. Bernard Rinberg and Max Plohn, 251 West Eighty-second street.

North Dakota

A deal was closed recently whereby Ralph Saller of Westby, Mont., becomes owner of the Photo Play theater, at Crosby. The consideration was $4,500. Mr. Saller has taken charge.

Ohio

The De Luxe Theater Company was incorporated at Columbus for the purpose of operating a motion picture theater in Lima. Capital stock is set at $10,000. The company has not yet decided whether a new theater shall be built here or whether negotiations will be opened for the purchase of one of the present motion picture houses. The incorporators are A. Ritzler, manager of the Lima Automatic Piano Company, and Edema B. Ritzler, No. 606 N. Jameson avenue; Ira F. Wright and Ione W. Wright, Bay City, Michigan, and Oliver Kies, 944 West Wayne street.

The Sterling Film Company, Cincinnati, $31,280; Edgar Freiberg.

Oklahoma

It has been announced that Lee Olive, manager of the Sugg theater, took over the Kozy. Mr. Olive, who is also manager of the Empress theater, announced that that playhouse would be done away with and the Kozy moved to the stand occupied by the Empress. W. C. Blackstone, formerly owner the Cozy, will continue manager of the show. This deal gives the Sugg management control of all the theaters in Chickasha.

Pennsylvania

George Panagotacos is enlarging the Nemo theater in Johnstown. The building will be extended back about fifty feet and the seating capacity enlarged.

Virginia

Amendment to charter of Rialto Theater Corporation, Richmond, increasing its maximum capital stock from $600,000 to $950,000.

West Virginia

Manager Siburt of the Park theater in Moundsville is improving his theater.

Wisconsin

To reduce operating and advertising expenses and eliminate the competition which has existed for some time past, the four moving picture theaters of Eau Claire will unite in one company or corporation. The plan, it is announced, will unite the heads of the present theaters in one company but each house will be operated under its present management



Ogden Crane, Pallas-Paramount.

but the receipts will be pooled and divided up according to the agreement enterd into. The exact workings of the new corporation have not been detailed but it is stated on good authority that they will be approximately as outlined above.

J. W. Hurley of Adams has sold his moving picture show equipment to Frank Nowachek, who will conduct the show as heretofore.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	7-24	A Sailor's Heart	Biograph	1,000
C	7-24	A Natural Born Gambler	Biograph	2,000
	7-24	Otto, the Salesman	Lubin	1,000
D	7-24	The Conflict	Selig	3,000
T	7-24	The Selig-Tribune No. 59	Selig	1,000
C	7-24	A Cheap Vacation	Vitagraph	1,000

Tuesday.

D	7-25	A Brother's Loyalty	Essanay	2,000
C	7-25	Ham's Whirlwind Finish	Kalem	1,000
D	7-25	By Right of Love	Lubin	2,000

Wednesday.

C	7-26	The Billionaire	Biograph	3,000
C	7-26	Canimated News Pictorial No. 13: Scenic	Essanay	1,000
C	7-26	A Mix-Up in Art	Kalem	1,000
C	7-26	Will a Woman Tell?	Vim	1,000

Thursday.

D	7-27	In the Hour of Disaster	Lubin	3,000
T	7-27	The Selig-Tribune No. 60	Selig	1,000
C	7-27	The Hero	Vim	1,000

Friday.

C	7-28	The Girl and the Tenor	Kalem	1,000
D	7-28	The Sand Lark	Knickerbocker	3,000
C	7-28	What'll You Have?	Vim	1,000
C	7-28	A Jealous Guy	Vitagraph	1,000

Saturday.

D	7-29	Repentance	Essanay	3,000
D	7-29	A Plunge from the Sky	Kalem	1,000
	7-29	It Happened in Pikersville	Lubin	1,000
C	7-29	Local Color	Selig	1,000
C	7-18	Title not reported	Kalem	

Monday.

D	7-31	Gold and Glitter	Biograph	1,000
C	7-31	Otto, the Gardener	Lubin	1,000
D	7-31	The Old Man Who Tried to Grow Young	Selig	3,000
T	7-31	The Selig-Tribune, No. 61	Selig	1,000
C	7-31	A Hard Job	Vitagraph	1,000

Tuesday.

D	8-1	The House of Discord	Biograph	2,000
D	8-1	The Chimney Sweep	Essanay	2,000
D	8-1	Price of Dishonor	Lubin	2,000

Wednesday.

S	8-2	Vernon Howe Bailey's Sketch Book of Petrograd: Scenic	Essanay	1,000
	8-2	Title Not Reported	Kalem	
C	8-2	Hubby's Relatives	Vim	1,000

Thursday.

T	8-3	The Selig-Tribune, No. 62	Selig	1,000
C	8-3	Human Hounds	Vim	1,000

Friday.

C	8-4	Peaches and Ponies	Kalem	1,000
C	8-4	Wait a Minute	Vim	1,000
C	8-4	The Race for Life	Vitagraph	1,000

Saturday.

C	8-5	The War Bride of Plumville	Essanay	3,000
D	8-5	A Mystery of the Rails	Kalem	1,000
C	8-5	An Angelic Attitude	Selig	1,000

V. L. S. E. Program

7-3	The Conflict	Vitagraph	5,000
7-10	According to the Code	Essanay	5,000
7-10	Fathers of Men	Vitagraph	6,000
7-17	The Tarantula	Vitagraph	5,000
7-24	The Prince Chap	Selig	5,000
7-24	The Daring of Diana	Vitagraph	5,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000

Mutual Program

Monday.

D	7-24	Pastures Green	American	2,000
D	7-24	The Secret of the Submarine No. 12	American	2,000

Tuesday.

C	7-25	Jealousy a la Carte	Vogue	1,000

Wednesday.

C	7-26	Gamblers in Greenbacks	Beauty	1,000
S	7-26	See America First No. 46	Gaumont	700
C	7-26	Kartoon Komics	Gaumont	300
T	7-26	Mutual Weekly No. 82	Mutual	1,000

Thursday.

D	7-27	Out of the Rainbow	American	3,000

Friday.

C	7-28	The Masque Ball	Cub	1,000
D	7-28	That Gal of Burke's	Mustang	2,000

Saturday.

D	7-29	The Haunted Symphony	Centaur	2,000

Sunday.

T	7-30	Reel Life	Gaumont	1,000
C	7-30	A Germ Gem	Beauty	1,000
C	7-30	Bungling Bill's Dress Suit	Vogue	1,000

Monday.

D	7-31	The Dreamer	American	2,000
D	7-31	The Secret of the Submarine, No. 13	American	2,000

Tuesday.

C	8-1	Painless Extraction	Vogue	1,000

Wednesday.

T	8-2	Mutual Weekly, No. 84	Mutual	1,000
C	8-2	Daredevils and Danger	Beauty	1,000
S	8-2	See America First, No. 47	Gaumont	700
C	8-2	Kartoon Komics, No. 47	Gaumont	300

Thursday.

D	8-3	The Madonna of the Night	American	3,000

Friday.

D	8-4	Sandy, Reformer	Mustang	2,000
C	8-4	When Jerry Goes to Town	Cub	1,000

Saturday.

D	8-5	Fate's Decision	Centaur	2,000
C	8-5	Just as He Thought	Beauty	1,000
C	8-5	Title Not Reported	Vogue	
T	8-5	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	7-24	Art for Art's Sake	Nestor	1,000
D	7-24	Peg, o' the Ring No. 13	Universal	2,000

Tuesday.

C	7-25	Lizzie's Lingering Love	L-Ko	3,000
D	7-25	Cross Purposes	Rex	1,000

Wednesday.

D	7-26	A Splash of Local Color	Gold Seal	2,000
C	7-26	Just a Few Little Things	Victor	1,000
T	7-26	Animated Weekly No. 30	Universal	1,000

Thursday.

D	7-27	Won by Valor	Imp	1,000
D	7-27	Priscilla's Prisoner	Big U	2,000
C	7-27	Jitney Jack and Gasolena	Powers	500
E	7-27	Creating Life from a Dead Leaf	Powers	500

Friday.

D	7-28	The Circular Room	Imp	2,000
D	7-28	A Great Love	Big U	1,000
C	7-28	The Unexpected Scoop	Nestor	1,000

Saturday.

D	7-29	For the Love of a Girl	Bison	2,000
D	7-29	The Mask of Fortune	Laemmle	1,000
C	7-29	I've Got Your Number	Joker	1,000

Sunday.

C	7-30	The Latest Thing in Vampires	Victor	2,000
D	7-30	Mutiny	Imp	1,000
	7-30	No release this week	L-Ko	

Monday.

C	7-31	Beer Must Go Down	Nestor	1,000
D	7-31	Peg o' the Ring, No. 14	Universal	2,000

Tuesday.

D	8-1	Who Pulled the Trigger	Gold Seal	3,000
C	8-1	A Society Sherlock	Victor	1,000

Wednesday.

D	8-2	The Lucky Gold Piece	Imp	1,000
C	8-2	Where Is My Husband?	L-Ko	2,000
T	8-2	Universal Weekly, No. 31	Universal	1,000

Thursday.

D	8-3	My Lady's Millions	Laemmle	2,000
D	8-3	A Man's Hardest Fight	Big U	1,000
E	8-3	Rough Riders of India	Powers	1,000

Friday.

D	8-4	A Daughter of the Night	Imp	1,000
C	8-4	When the Minstrels Came to Town	Victor	1,000

Saturday.

D	8-5	Under the Lion's Paw	Bison	2,000
D	8-5	The Girl in Lower 9	Big U	1,000
C	8-5	Kate's Lover's Knot	Joker	1,000

Sunday.

D	8-6	The Captain of the Typhoon	Big U	2,000
D	8-6	The Finishing Touch	Imp	1,000
C	8-6	The Youngest in the Family	L-Ko	1,000

Miscellaneous Features

Civilization	Thomas H. Ince		8,000
The Fall of a Nation	National Drama		
Casey's Kids	Reserve Photoplays		1,000
The Jockey of Death	Signet Flms		5,000
Tom & Jerry—Bachelors	Emerald M. P. Co.		1,000
Tom & Jerry Quarantined	Emerald M. P. Co.		1,000
Casey's Wedding Day	Reserve Photoplays		1,000
The Lottery Man	Unity Sales Corp.		5,000
The Marriage Bond	Unity Sales Corp.		5,000
Tom and Jerry in the Movies	Emerald M. P. Co.		1,000
Love Wins	Raths-Seavolt		5,000
Casey's Servants	Reserve Photoplays		1,000
Tom & Jerry in a Fog	Emerald M. P. Co		1,000
Casey, the White Wing	Reserve Photoplays		1,000
Casey, the Magician	Reserve Photoplays		1,000
Tom and Jerry Kidnapped	Emerald M. P. Co.		1,000
8-2 Casey, the Millionaire	Reserve Photoplays		1,000
7-31 Tomand Jerry on the Field of Honor	Emerald M. P. Co.		1,000

Bluebird Photo-Plays, Inc.

6-19	The Three Godfathers	Bluebird	5,000
6-26	Shoes	Bluebird	5,000
7-3	Broken Fetters	Bluebird	5,000
7-10	The Love Girl	Bluebird	5,000
7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000

Fox Film Corporation

Released Week of

5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000

International Film Service, Inc.

7-21	Hearst-International News Pictorial, No. 58		1,000
7-24	Mysteries of Myra No. 14		2,000
7-25	Hearst-International News Pictorial No. 59		1,000
7-28	Hearst-International News Pictorial No. 60		1,000
7-31	Mysteries of Myra, No. 15		2,000
8-1	Hearst-International News Pictorial, No. 61		1,000
8-4	Hearst-International News Pictorial, No. 62		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine		5,000
Feb. 9	When Love Is King	Kleine		5,000
Feb. 9	The Martyrdom of Philip Strong	Edison		5,000
Feb. 16	The Scarlet Road	Kleine		5,000
Feb. 23	At the Rainbow's End	Edison		5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine		10,000
5-22	Gloria's Romance	Kleine		40,000

Metro Features.

Released week of

7-3	A Virginia Romance	Metro		2,000
7-3	The Eternal Question	Metro		5,000
7-10	The Quitter	Metro		5,000
7-17	The River of Romance	Metro		5,000
7-24	The Child of Destiny	Metro		5,000
7-24	His First Tooth	Metro		5,000
7-31	God's Half Acre	Metro		5,000
7-31	Microbes	Metro		1,000

Mutual Master-Pictures.

Released week of

5-18	The Courtesan	American		5,000
5-22	Nancy's Birthright	Signal		5,000
5-26	The Reclamation	American		5,000
5-29	The Man From Manhattan	American		5,000
6-1	Other People's Money	Thanhouser		5,000
6-5	Whispering Smith	Signal		5,000
6-8	Soul Mates	American		5,000
6-12	The Inner Struggle	American		5,000
6-15	Abandonment	American		5,000
6-19	The Wasted Years	Centaur		5,000
6-26	The Sign of the Spade	American		5,000
6-29	The Decoy	Mutual		5,000
7-3	Medicine Bend	Signal		5,000
7-6	The Highest Bid	American		5,000
7-10	Dust	American		5,000
7-13	Her American Prince	Mutual		5,000
7-17	Purity	American		7,000
7-31	Judith of the Cumberlands	Signal		5,000
7-31	Foiled in the Forest	American		5,000

Paramount Features.

Released week of

7-13	Davy Crockett	Pallas		5,000
7-17	The Dream Girl	Lasky		5,000
7-17	Paramount Pictographs Weekly Magazine	Paramount		1,000
7-17	Down the Danube to Vienna	Paramount-Burton Holmes		1,000
7-20	Under Cover	Famous Players		5,000
7-24	An International Marriage	Morosco		5,000
7-24	Paramount Pictographs Weekly Magazine	Paramount		1,000
7-24	The Real Bohemia	Paramount-Burton Holmes		1,000
7-27	Common Ground	Lasky		5,000
7-13	The Wild and Woolly West	Paramount-Bray		1,000
7-20	Colonel Heeza Liar's Courtship	Paramount-Bray		1,000
7-27	Bobby Bumps and the Detective Story	Paramount-Bray		1,000
7-31	Hulda of Holland	Famous Players		5,000
7-31	Paramount Pictographs Weekly Magazine	Paramount		1,000
8-3	Little Lady Eileen	Famous Players		5,000
8-3	In Lunyland	Paramount-Bray		1,000

Pathe.

Released Week of

7-31	Who's Guilty, No. 13	Pathe		2,000
7-31	The Grip of Evil, No. 3	Pathe		2,000
7-31	A Matrimonial Mix-Up	Pathe		1,000
7-31	Losing Weight; Some Tropical Birds—Parrots	Pathe		1,000
7-31	Uncle Sam's Immigrants	Pathe		1,000
7-31	Pathe News, No. 61	Pathe		1,000
7-31	Pathe News, No. 62	Pathe		1,000

Red Feather Productions.

Released Week of

6-19	The Man From Nowhere	Red Feather		5,000
6-26	It Happened in Honolulu	Red Feather		5,000
7-3	The Way of the World	Red Feather		5,000
7-10	The Heart of a Child	Red Feather		5,000
7-17	The Seekers	Red Feather		5,000
7-24	Temptation and the Man	Red Feather		5,000
7-31	From Broadway to a Throne	Red Feather		5,000

Triangle Film Corporation.

Released week of

7-9	Flirting with Fate	Fine Arts-Triangle		5,000
7-9	The Deserter	Kay-Bee-Triangle		5,000
7-16	The Little School Ma'am	Fine Arts-Triangle		5,000
7-16	The Eye of the Night	Kay-Bee-Triangle		5,000
7-16	Hearts and Sparks	Keystone-Triangle		2,000
7-23	Stranded	Fine Arts-Triangle		5,000
7-23	The Captive God	Kay-Bee-Triangle		5,000
7-30	The Half-Breed	Fine Arts-Triangle		5,000
7-30	The Payment	Kay Bee-Triangle		5,000
8-5	The Marriage of Molly O	Fine Arts-Triangle		5,000
8-5	Honor Thy Name	Kay Bee-Triangle		5,000

World Features.

Released week of

6-5	His Brother's Wife	World		5,000
6-12	The Crucial Test	World		5,000
6 12	Perils of Divorce	World		5,000
6-19	La Boheme	World		5,000
6-26	What Happened at 22	World		5,000
7-3	The Crucial Test	World		5,000
7-10	The Story of Susan	World		5,000
7-17	Friday, the 13th	World		5,000
7-24	The Weakness of Man	World		5,000
7-31	The Velvet Paw	World		5,000

Brief Stories of the Week's Film Releases

General Program

Gold and Glitter—(One Reel)—Biograph—July 31.—As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival. Attracted by a maid, cherished by two old brothers, he forgets it until some time later. The message serves its purpose, for through it, after a thrilling experience, the maid learns the true value of the man's love, while he in turn goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.

Otto the Gardener—(One Reel)—Lubin—July 31.—Featuring Davy Don and Patsey De Forest. Otto is a gardener working in the beautiful gardens of lovely and accomplished Lady Dora. He is madly in love with her but on account of his rank he dare not mention it to her. Lady Dora says she will marry a prince. James Gordon and William Kent, two of her admirers, who had gotten the turn down, plan revenge and dresses Otto as a prince and takes him to the mansion where he meets Lady Dora, who falls in love with him. A reception is held in his honor and he is found out when his mother, who has learned of his acts, lets the cat out of the bag, and Otto is kicked out and loses his job.

The Old Man Who Tried to Grow Young—(Three Reels)—Selig—July 31.—Featuring Al Filson, Charles West and Vivian Reed. Reviewed elsewhere in this issue.

The House of Discord—(Two Reels)—Biograph—August 1.—Featuring an all star cast. In her youth the mother was saved from the fatal mistake by an accident, but it caused her years of separation from child and husband. It has occurred primarily through her self-righteous sister-in-law's domination and interference. A like fate and downfall threatened the daughter, now reaching maturity. The mother's insistence separated the child from her environment. Love and understanding did the rest.

The Chimney Sweep—(Two Reels)—Essanay—August 1.—Featuring Joyce Fair and Tommy Harper. Review appeared on page 273, July 29 issue.

The Price of Dishonor—(Two Reels)—Lubin—August 1.—Kate, the pretty daughter of Colonel Lyon, of the East Indian service, is loved by Lieutenant Frank Waring, the paymaster, and Captain Eliot, of the ordnance department. She prefers Frank and they are engaged. Kate is visited by Faith Emory, an old-time friend, who is going away on missionary work. Kate introduces him to Frank and he congratulates her. Eliot is induced to gamble and is heavily in debt. He is about to be exposed when he steals from the pay roll and places it in Frank's pocket, who is accused. Kate renounces Frank and he is centured by the missionary. A consignment of ammunition arrives and it is worthless and instead of reporting it Eliot visits the company agent and accepts a bribe with which he pays his debts and makes love to Kate and she consents to marry him. Conscience smitten, Eliot writes a note which fully exonerates Frank and then kills himself. On the way home Kate, ashamed to look at Frank, but when they reach the post and the state of affairs are known, she is only too happy to place Frank's ring on her finger again.

Vernon Howe Bailey's Sketch Book of Petrograd—Essanay—August 2.—The capital of Russia which has for centuries reflected the glory of the czars and been the pivot point for the merging of the far east and the far west, a dividing line of Oriental and Occidental civilization, has been pictured in these motion drawings with all the skill of this renowned artist. The mysterious palaces of the mysterious city have been caught by his photographic eye and transferred to the screen. The architectural beauty of the Romanoff possession—possible to the richest family in the world—were all sketches before the outbreak of the war. The drawings have now been completed and in the film offer an excellent study of the old St. Petersburg which added new features to its history by the recent change in its name. By contrast 500 feet of scenic share the reel.

Hubby's Relatives—(One Reel)—Vim—August 2.—Featuring Harry Myers and Rosemary Theby. Lothario has many girls and is pursued by creditors. He falls in love with a new girl and marries her, having told his creditors that she is wealthy. His old flames read of the marriage and descend upon him. Likewise the creditors come to collect. Hubby in despair introduces them as his cousins, sisters, uncles, aunts and other relatives. He gets them out of the house, but they become suspicious and return. After he has exhausted every effort to keep the facts from wifey he is exposed.



Here are some new Mutuals. Descending, they are, "The Dreamer," "Gates of Divorce," with Gertrude McCoy, and "Dare Devils and Danger."

Human Hounds—(One Reel)—Vim—August 3.—Featuring Babe Hardy and Billy Ruge. With the secrets of a nation entrusted to his care, General Debility cautiously places them in his bureau as his charming friend, the Countess Mudge, enters his room. Her fascinating manner entirely puts the old chap off his guard and she discovers the hiding place of the papers. The old general's wife, tired of his everlasting flirtations, decided to divorce him and with the divorce papers calls on the famed detectives Plump and Runt to find them. At the same time the general discovers his valued plots are missing and also employs them to find them. They muddle things up in great style, mistakes the plots for the divorce papers, are themselves robbed, and finally blunder into the right course, owing to the indecision of the female mind, as the general's wife changed her mind re the divorce.

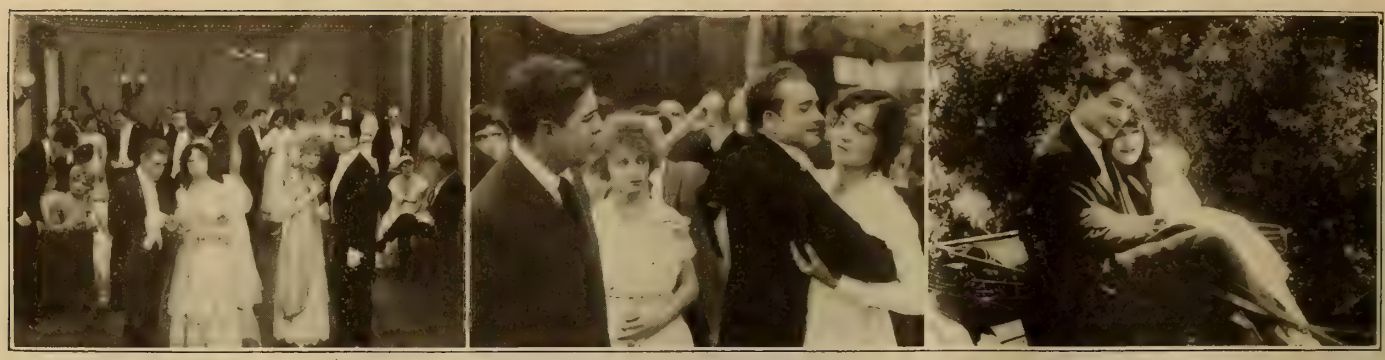
Wait a Minute—(One Reel)—Vim—August 4. Featuring Robt. Burns, Walt Stull and Helen Gilmore. Jane Higgs is greatly admired by Pokes, who tries in every possible way to win her affections but to no avail. Jane is not only the village constable, but the head of the fire department and the local justice of the peace. She is called away suddenly to assist the sheriff of the adjoining county and appoints Pokes as her substitute. She has scarcely departed when Pokes receives word that Bad Jabbs is shooting up Thirsty Norton's Cafe. Pokes starts off to capture Jabbs, but one look at the bad man and Pokes seeks refuge in the office. The various calls coming for Pokes that are part of the duties of the many offices he holds keeps him rushing madly in all directions. Pokes succeeds in capturing Jabbs and proudly returns to the office with his prisoner and instead of being praised for his daring capture he sees his admired Jane clasp the bad man to her bosom and proclaim him as her long lost husband.

The War Bride of Plumville—(Three Reels)—Essanay—August 5.—Featuring Nell Craig and Ernest Maupain. Reviewed elsewhere in this issue.

An Angelic Attitude—(One Reel)—Selig—August 5.—Featuring Tom Mix and Victoria Forde. Al Matthews writes to his old friend, Daniel Miller, that a young lady wishes to come west to sketch some real western scenery, and will arrive at Miller's ranch in a few days. Daniel Miller is well along in years, but when Grace the artist appears visions of matrimony again come to the old gentleman. Tom, Daniel's son, also admires her, and it does not take long for Tom and Grace to fall in love, but their love making is constantly interrupted by the interference of the father. Grace wishes to paint a picture and she induces Tom's father to pose as an angel hanging from a rope which is tied to the limb of a tree. When father is thus secure, Tom and Grace escape to plight their troth uninterruptedly.

Selig-Tribune No. 58—July 20.—The sons of some of the wealthiest men of Boston find health and pleasure in their work as naval recruits aboard the U. S. S. Virginia, Charleston, Mass.; swimming, diving, canoe tilting and practical demonstrations of life saving are enjoyed by the fashionable summer colony at Terrace Gables, Falmouth Heights, Mass.; the recently completed U. S. submarine, M-1, has her official trials at Provincetown, Mass.; Miss Emma Quandt, a nurse in the Chicago Medical Unit, returns from the trenches in France with a gas mask, which is the first brought to Chicago, Ill.; workmen raise the new Statue of Peace to a permanent position on the east front of the Capitol, Washington, D. C.; with money raised by the American Y. M. C. A. a new motion picture theater is opened at Frankfort-on-Main, Germany, for the benefit of 15,000 French prisoners of war; ten thousand men rejected by recruiting officers as ineligible for active service from the East London Regiment and are reviewed by Field Marshal French and Lord Beresford; society attends the fashionable County Fair held on the grounds of the Onwentsia Country Club, Lake Forest, Ill.; Baltimore, Md., acts as host to the many thousand of Elks who gather here for their annual convention; twenty-five thousand racing fans see Dodge, with Jocky Murphy up, win the American Derby, revived after twelve years at Hawthorne track, Chicago, Ill.

The Selig-Tribune No. 59—July 24.—Searchers at Matawan creek, Matawan, N. J., where man-eating sharks killed two persons, explode dynamite charges in the creek which brings to the surface the body of Lester Stilwell, one of the victims; saving two persons at one time from drowning, and free instructions in swimming, form part of the "Splash Week" program week at New York, N. Y.; with a temperature hover-



Oncoming Mutual dramas—"Out of the Rainbow," on the left, "That Gal of Burke's" and "Pastures Green."

ing around the 100 mark, the boys of the 31st Michigan find work and pleasure in their daily routine at El Paso, Texas; arrests follow the attempt of strike-agitators who try to induce the United Railroads platform employes to leave their cars and go on strike, San Francisco; commanded by Mrs. Elaine Craig, the volunteer members of the new order of "Police Mothers," patrol the beach from Sea Girt to Brighton, Coney Island, N. Y.; in the final game for the open championship of the Metropolitan Golf Association, Walter Hagan wins by defeating Charles Hoffmer and "Jim" Barnes, Garden City, L. I.; sixteen hundred prisoners join in giving Thomas Mott Oftorne a rousing reception on his return to Sing Sing as warden of the prison; the famous wooden monument of Von Hindenberg is being rapidly transformed into gold, silver and iron by thousands of nails driven into it, Berlin, Germany.

Mutual Pictures

The Dreamer—(Two Reels)—American—July 31.—Featuring Lizette Thorne, Edward Coxen and George Field. On a small farm on the outskirts of a large city lives Ezra Caldwell, the owner, and his son George. Betsy, a little slavery type, cares for the household, while Sim, a half-wit, does the outside chores. Ezra Caldwell is reputed to be the meanest man in the neighborhood, and is despised by the neighbors. He treats Betsy in a very mean way. Roland Delaney, clubman and wealthy idler, lives alone in his handsome home in the city. He receives an invitation to a week end party in the country and he motors down. It is harvest time and Ezra has ordered Betsy to prepare for several extra hired men. Delaney meets with trouble on the road and after some time succeeds in getting at Caldwell's while all but Betsy are in the fields. She, thinking him a hired man, offers him a seat and he gets into conversation with her. He is also hired and wins the gratitude of Sim, who was being beaten by George. Here Delaney learns from Sim that Ezra is not the owner of the farm. That night Delaney bids good-bye to Betsy and she is heart-broken because she has learned to care for him. Meantime, after hearing the threat to be exposed by Sim, they treat Betsy very fine and George decides she should marry him. She refuses. They finally lock her in her room until she will submit to the marriage and Delaney returns, after investigating the old records of the county recorder's office and finds the farm belongs to her. Delaney demands to see Betsy and they refuse and after a fight, at the end of which Ezra and George are locked in the kitchen and he goes and finds Betsy and takes her to his home and explains that she is the owner of the farm.

The Secret of the Submarine No. 11—(Two Reels)—American—July 31.—Featuring Juanita Hansen and Tom Chatterton. A review appears elsewhere in this issue.

Painless Extraction—(One Reel)—Vogue—August 1.—Featuring Rube Miller and Owen Evans. Rube and Evans, a couple of tramps, are short of money and see a man and woman seated on a bench in the park and rob the man despite his protests. A flirtatious dentist puts a sign outside of the house for an assistant. Rube and Evans come along and see the sign and Evans lands the job. The dentist goes out for a good time with one of his patients and leaves the office in charge of Evans, who with Rube robs all the patients that come into the office. While they are dividing up their ill gotten gains they discover that they have seated themselves at the side of a sleeping policeman. He awakens, and after being roughly handled the policeman enters and gives the plunder to the patients and everything is once more set right, with the exception of Rube and Evans, who go crazy over their run of hard luck.

Daredevils and Danger—(One Reel)—Beauty—August 2.—Featuring John Sheehan and Carol Halloway. This comedy is filled with a series of thrills. The United States government had conferred upon Art Howell the honor of improving a "self-aiming gun" which had just been invented. Howell held the precious blueprints that contained the secret of this new engine of death and he was guarding them zealously. Jenks, Howell's valet, was a bit over-anxious to please and had Art been a good student of human nature he would never have tolerated the valet's antics. Art went over to his neighbor's to demonstrate the new gun, and Jenks took advantage of his master's absence and with a couple of assistants blew the safe that held the blueprints and started a mad rush for the border.

When Jerry Came to Town—(One Reel)—Cub—August 4.—Featuring George Ovey. Jerry, walking his way to town, sees a village cut-up tormenting a young woman who is carrying a heavy basket of groceries. To the fair one's rescue, Jerry vigorously lands on the youth's head with a brick, preventing any further trouble, and then he gallantly carries the basket for the girl, who is the daughter of the town grocer. The father is in need of a strong young man to help about the store and Jerry lands the job. His attention directed at the girl more than it is with his work, arouses the wrath of the storekeeper and the two get into a fight. Jerry hides in a barrel and soon he is a captive when the old man nails the lid on. Jerry escapes and there is a general mix-up. Led by the constable, a mob gives chase after Jerry, but the fleet-footed little fellow gains and outdistances his pursuers, while back at the store the angry father uses his razor strap effectively on his daughter.

Fate's Decision—(Two Reels)—Centaur—August 5.—The husband, a middle-aged and prosperous business man, is burdened and worried with the care of his enterprises, working early and late, that he does not show his wife the consideration and attentions that are naturally hers. She goes shopping with a female friend and they lunch at a tango tea garden and the young wife is introduced to the flirt and enjoys her first sensation of being flattered by a strange man. The first experience leads to other visits and she is soon on friendly terms with him. The husband is unexpectedly called out of town and 'phones his wife to pack his bag. They had planned to go to the theater that night and the wife suggests postponing his departure until the next day. This he cannot do and the wife decides that she will go to the theater and writes a message to the flirt. On the departure of the husband the wife begs him to take her along, but it is impossible. The husband is about to enter his auto when he witnesses an auto accident a short distance from his home and orders the chauffeur to drive to their assistance. The wife, all ready for the theater, descends to the lower floor to await the coming of the flirt and meets her husband and the chauffeur entering with the injured person. The ambulance is called and the wife bathes the blood from the face of the man and is horrified to recognize the features of the flirt. The wife faints and is carried to her room while the ambulance surgeon pronounces the flirt dead. The husband reads again the letter written by his wife, and realizing why she wanted to accompany him on his trip the last moment, and awakening to the fact that he had been leaving her too much alone, he sets fire to the letter and when it is consumed by the flame he kneels and gently takes his wife into his arms.

Universal Program

Beer Must Go Down—Nestor—July 31.—Featuring Eddie Lyons and Lee Moran. Reggie Smith has a falling out with his father, who, because of Reggie's bills for damages while on "drunks," calls his son a grafter and orders him out of the house. Reggie joins forces with Potts, a detective, who is working against a trust which has forced the price of beer up. At last a raid is made on the members of the graft trust and Mr. Smith, its head, is caught. Thus Reggie proves his father to be the biggest grafter, and Smith is forced to "make good" with both his

Who Pulled the Trigger?—(Three Reels)—Gold Seal—August 1.—Featuring Lee Hill and Marie Walcamp. The story of this picture was adapted by Walter Woods from the story by Edwin Balmer published in the Red Book Magazine. Laid in the South, it deals with the trouble



New Universal pictures. The one at the left is "The Captain of the Typhoon," with King Baggot. Then comes the Bluebird feature with Myrtle Gonzalez, "The Secret of the Swamp" and "From Broadway to a Throne," a Red Feather with Carter de Haven.



Periscopic views of coming Vitagraphs. Edith Storey and Antonio Moreno in "The Tarantula," Robert Edeson and Naomi Childers in "Fathers of Men" and Mary Anderson in "Waters of Lethe."

Douglas, foreman of a sawmill, creates by giving positions in his mill to negroes who have been abused by their employers, the Kendall brothers, on a nearby plantation. One of the Kendalls is killed and corrupt methods are used in disposing of the suspected prisoner, Douglas, which are about to end in a lynching when Douglas' sweetheart intervenes. With evidence of the foreman's innocence she prevails with the sheriff and prevents an outrage. Later Douglas and his fair deliverer become married and move North.

A Society Sherlock—Victor—August 1.—Featuring William Garwood and Irma Dawkins. In this comedy Freddie, the effete society dawdler, in his attempts to convince his sweetheart that he is a hero, proves himself a veritable Sherlock Holmes—or at least so it appears on the surface. In reality Freddie stumbles into success through no efforts of his own. But the result is the same: the girl is satisfied that he is a hero.

A Lucky Gold Piece—Imp—August 2.—Ben Wilson, Charles Ogle and Edna Hunter are in the cast. The story tells of a romance which begins in childhood. The poor boy is given a gold piece by the little daughter of a wealthy man. He is now a successful factory owner. He recounts the story of his meeting with the little rich girl to a factory girl who has found the gold piece. She happens to be the girl. Her father lost all his money and she is now forced to earn her own living. They have a wedding ring made of the gold piece and in the last scene Dunn places it upon Marion's finger.

Where Is My Husband?—(Two Reels)—L-Ko—August 2.—With Dan Russell and Katherine Griffith. The experiences herein set forth are calculated to show that flirting does not pay—at least when nasty-tempered husbands are to be dealt with. Dinty is slow to realize this, but the knowledge is gradually inculcated upon him through ever-increasing misfortunes. After being chased long and hard by the vengeful husband Dinty meets with a blood-curdling accident, and the closing scene sees him draped upon the pilot of a locomotive.

A Man's Hardest Fight—Big U—August 3.—Pelette, a guide in the tree country, and Martin Langley, foreman of a camp, are suitors for the hand of Gladys. Gladys marries Martin. Pellette fights hard to conquer his bitterness over the loss but he finally takes to drink. While intoxicated he attacks Gladys. Martin comes to the rescue and he is obdurate and wishes to punish Pellette, but Gladys pleads with her husband, for she understands the depth of Pellette's feeling for her and finally convinces him that the guide's remorse will be punishment enough. Lucille Young, Al MacQuarrie and Jack Nelson are in the cast.

My Lady's Millions—(Two Reels)—Laemmle—August 3.—Featuring Hobart Henley and Catherine Calvert; story written by John C. Brownell. Kate, the daughter of Stuart Kingsley, head of the Gasoline Trust, one day gives an unfortunate young man, Donald Grant, a one hundred dollar bill. Grant does not at the time know who his benefactress is. How the young man, through helding an inventor, becomes wealthy, meets Kate, and saves her father from ruin, amounts to the substance of the story.

Imperial India—Powers Educational—August 3.—This release in the Dorsey Travel Pictures series shows the sports of India. An elephant race, sword practice and daring feats of horsemanship are among the events. The camel race is both curious and amusing.

A Daughter of the Night—Imp—August 4.—With William Lowery, Agnes Vernon and Doris Baker. In this story Sunbeam, a child of eight, is the central figure as an active influence in leading others to a better life. Like many other good people, she is early claimed by death, but not until she has completely regenerated a couple who were on the lowest rung of human experience.

When the Minstrels Came to Town—(Two Reels)—Victor—August 4.—A juvenile comedy enacted by Baby Earley and Frank Butterworth. The children are taken to the minstrel show. They are so delighted that they plan to have a show of their own the next day. The garage is the playhouse and father's auto is started but cannot be stopped, but the show goes on just the same. The runaway auto and the missing baby cause the parents to worry much and the children have a lovely time until they are discovered.

The Girl in Lower 9—Big U—August 5.—Cleo Madison is cast in the role of a Swedish girl who is summoned to the West by friends of her father, who is very ill. A passenger on the train learns that she is carrying a large amount of money and he steals her purse that night. Tillie follows him from the train but Dix eludes her. The father, meantime, is anxious because of her failure to arrive on the scheduled train. When Tillie does reach her father's home she discovers Dix in the town. Nels, her father's friend, recovers Tillie's purse and the recovery of her father brightens the future for the girl and Nels.

Under the Lion's Paw—(Two Reels)—Bison—August 5.—An animal drama, this picture tells of a man who owns a menagerie. His daughter is loved by the superintendent. The girl's father objects to this match. He attempts one night to put an end to their secret meetings and allows a lion to roam about the place. Hamilton's little daughter runs out of the house and the lion lunges at her. The superintendent and the older daughter save the little girl and there is a happy ending to the romance.

Kate's Lovers' Knot—Joker—August 5.—With Gale Henry and William Franey. The friends of pretty Maxine and her fiance, Lovejoy, consider Maxine's old maid sister Kate a "lemon." But Kate's first beau finally appears, followed shortly by another, and Kate has the novel experience of playing one man off against the other. The two men, however, discover themselves to be long lost brothers and each renounces himself in favor of the other. Thus everybody is made miserable and Kate is left without further matrimonial hopes.

The Captain of the Typhoon—(Two Reels)—Big U—August 6.—King Baggot is in the title role and Edna Hunter is the girl who conceals herself on the Typhoon. She is discovered just before sailing time and the captain is surprised to learn that she is the daughter of his former captain. He was in love with her but Bess loved his worthless brother. The brother enters the cabin at this point and a fight between the two ensues. Tom is thrown overboard.

The Finishing Touch—Imp—August 6.—Written by Harvey Gates and directed by George Cochrane, this drama tells of a gang leader who drinks heavily and abuses his wife when intoxicated. The meek wife suddenly becomes determined and while he is drunk she binds him to a heavy piece of furniture and horsewhips him. This acts as a cure and in the end Sam is a quite rejuvenated man. Marjorie Ellison and Rex de Rosselli enact the piece.

The Youngest in the Family—L-Ko—August 6.—With Lucille Hutton and Bert Roach. Father fires the janitor, who is in love with his daughter, but leaves the safe open, the entire contents of which is appropriated by the janitor. The latter marries the girl and they live in a magnificent home on the stolen money. The wife finally persuades her husband to allow the old folks to come and enjoy their old age in luxury, as the robbery has reduced them to poverty. But when father arrives and discovers the identity of his son-in-law a storm of trouble is precipitated. The result is the son-in-law's downfall.

Universal Animated Weekly, No. 30—Universal—July 26.—$5,000,000 hurricane's wreckage, water front devasted by gale that blows ships far ashore, Mobile, Ala.; 7,000,000 Boy Scouts reviewed, mobilize America's future fighters for prize drill, Coney Island, N. Y.; historic $10,000 American Derby run for the first time in eleven years, Chicago, Ill.; fastest girl swimmers in U. S. battle for national titles, San Francisco, Cal.; naval militia quit armory in old frigate for battleship cruise, New York City; 4th Maryland Infantry, on way to border, stop for swim, North Bend, Ind.; Universal's Animated cameraman films for home folks militiamen's training, El Paso, Tex.; Mme. Christine Langenham gives cup to Paul Koenig, Deutschland's intrepid commander; Field Marshal reviews volunteers, London, England; aquaplaning is the latest thriller for daring society girls, New York City; pulling down buildings wrecked by fire and rioters, Dublin, Ireland; first under sea fighter built in U. S. is christened by Ambassador Riano's wife, Quincy, Mass.



You'll soon see these new Essanays. They are, starting at your left hand, "The Chimney Sweep," "The Face in the Mirror" and "Worth While."

Feature Programs

Blue Bird

The Secret of the Swamp—(Five Reels)—Bluebird—July 31.—Featuring Myrtle Gonzales and Val Paul. Chet Wells, with his invalid mother, rents a piece of property from Deacon Todd. Major Burke and his daughter Emily are near neighbors and she is engaged to a wealthy young man of the neighborhood. The girl's kindness to the invalid Mrs. Wells brings her into frequent association with Chet and they become fond of each other without openly expressing their regard. Chet is unable to make the farm pay and when Deacon Todd demands his rent he is unable to pay and the excited conversation that follows causes the death of Chet's mother. He swears vengeance. Compelled to vacate, he sells his chattels and goes away to seek his fortune. Deacon Todd moves in the house and soon arises an enmity between he and Major Burke. The Major sends a charge of shot in the direction of Todd, because he had discovered the Deacon letting his cows into his corn. Chet returns the night Todd disappears and suspicion is laid on him. The Major is conscience-stricken and takes to drink and in his maudlin slumber, reveals the facts of the shooting, which is heard by Chet. The officers accuse Chet of the crime and he admits he is guilty. Chet is locked up in the neighborhood jail and Emily releases him, giving him opportunity to decamp and begging him to take her along to be married.

Fox

The Beast—(Five Reels)—William Fox—July 24.—Featuring George Walsh and Anna Luther. The story deals with the effect a woman's tear has upon a brutish man who has intended doing her a great wrong, and the way her influence regenerates the man. Richard Stanton wrote and produced the picture. Reviewed elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 57—July 18.—Six troopers of the 10th Cavalry, killed in the battle of Carrizal, are buried with military honors at the Arlington Cemetery, Washington, D. C.; a gorgeous pageant is a feature of the annual Cotton Carnival at Galveston, Tex.; a giant periscope is used by the towermen of the Northwestern Elevated lines to watch the movement of electric trains in Chicago; armored automobiles are being used to aid the movements of troops along the border, El Paso, Tex.; girls are taught to swim in the public bath houses, New York; thrilling deeds of daring are features of the annual western frontier round-up day, San Jose, Cal.; an electric device is used in the House of Representatives, in place of the human voice, during the Speaker's roll call, Washington; the giant German Zeppelin, brought down by British guns near Saloniki, Greece, and destroyed by fire, is brought here to be viewed by the populace; General Cipriano Castro, former dictator of Venezuela, is detained at Ellis Island, and orders are issued for his deportation; the B. P. O. Elks of the nation take part in an annual meeting of the lodge at Baltimore; the new sea-wall which protects Galveston, Texas, against floods, is used as a promenade along the beach where thousands of bathers enjoy the Gulf of Mexico surf; Thomas Mott Osborne's return to Sing Sing Prison as warden, cleared of charges that caused his removal; along the New Jersey coast sharks spread terror among bathers in places where man-eating fish never before appeared.

Hearst-International News Pictorial No. 58—July 21.—The Lewis machine gun, deadliest of war devices, invented by an American army officer, is tested by the United States Marine Corps; floods sweep several southern states along the Atlantic coast, Charlotte, N. C.; Captain Paul Koenig, commander of the submarine "Deutschland," is presented with a silver loving cup by Madam Christine Langenham prior to his preparation for the dangerous return to Bremen; sons of Massachusetts millionaires, members of Battery A, First Field Artillery, perform menial tasks with right good will, along with soldiers of the United States regular army who are part of the Mexican border patrol; Gwendolyn Heath Streeton is declared a 100% baby in the Los Angeles Examiner contest; several hundred members of the New York State Naval Militia leave Brooklyn, N. Y., for the annual training cruise on board U. S. warships; British submarine in action; these are the first motion pictures of a British submarine obtained since the European war began; fashions de luxe.

Kleine

Gloria's Romance No. 12—(Two Reels)—George Kleine.—Featuring Billie Burke. Chapters Nos. 11 and 12 appear elsewhere in this issue.

Mutual Masterpictures

Father and Son—(Five Reels)—Mutual Masterpicture.—A comedy featuring Henry E. Dixey. Reviewed elsewhere in this issue.

Paramount

Under Cover—(Five Reels)—Famous Players-Paramount—July 20.—Featuring Hazel Dawn and Owen Moore. This is an exciting detective drama dealing with the skilful rounding up of a corrupt Customs officer. Reviewed elsewhere in this issue.

Pictographs—Paramount—July 30. — How to make a bed as it is made in the hospitals is the subject of the Better Babies department in this issue of Pictographs. Living in the air, which in various pictures shows the various activities going on practically all the time in and around New York far above the street level, is the next article and it is followed by some yachting pictures. Driving a Yacht, is the title of the number and among other things it shows Pierpont Morgan at the helm of the "Grayling," his private yacht. Tree Surgery gives interesting views of specialists at work on trees suffering from any of the many ailments they are subjected to. Breaking the Freight Tie-up is the closing number.

The Real Bohemia — Paramount-Burton Holmes—July 30.—An intimate trip through Bohemia makes an interesting reel and it is a notable addition to this most interesting series.

Bobby Bumps and the Detective Story—Paramount-Bray — July 30. — This animated cartoon by Earl Hurd tells of the complications which arise from Bobby's deep interest in a dime novel. Both father and mother, when they get possession of the book show a keen desire to follow the fortunes of the super-hero's adventures as set forth in the story.

Pathe

Pathe News No. 58—July 19.—The firemen contest with their brother policemen their ability to resist the powerful stream of high pressure hose, and gain the advantage of the cooling influence, Sacramento, Cal.; Captain Paul Koenig, commander of the German merchant submarine "Deutschland," is presented with a cup by Mme. Christine Langenham in honor of his marvelous achievement, Baltimore, Md.; four companies of the Second Infantry, Pennsylvania militia, the first corps assigned to real military duty, leaves for the "Big Bend" district to prevent possible raids by Villa bandits, El Paso, Tex.; "Tar" Henderson, champion log roller of the world, demonstrates his skill with several novel stunts at the annual North Western Water Carnival, Aberdeen, Wash.; many famous soldiers and their families reunite once a year when the Northern California Veterans' Association holds its annual encampment, Santa Rosa, Cal.; a great civic pageant with gorgeously decorated floats is a feature of the Eighth Annual Cotton Carnival, Galveston, Tex.; General Cipriano Castro, former dictator of Venezuela, who is held up by immigration authorities for the second time from entering the country; the return of "Tom Brown" (Thomas Mott Osborne) to Sing Sing, vindicated of all charges against him, is enthusiastically cheered by sixteen hundred members of the Mutual Welfare League, Ossining, N. Y.; shark hunting parties dynamite river beds in an endeavor to exterminate the man-eaters that took four lives in one week, Matteawan, N. J.; the machine gun corps of the militia test the efficiency of their guns on the rifle ranges of Fort Sam Houston, San Antonio, Tex.; members of the League of Patriots pay a tribute to the memory of Joan of Arc, and place a wreath of flowers on her statue, Paris, France; one thousand men of the Voluntary Training Corps are inspected in parade by Field Marshal Viscount French, London, England.

Pathe News No. 59—July 22.—Golf is fast becoming a national pastime, New York City; hundreds of poor, underfed children from congested city districts are given an opportunity to regain normal strength and health on free fresh air farms, Branchville, Conn.; railroad bridges are wrecked and many lives lost when the Catawba rises forty feet and inundates many miles of fertile country, Belmont, N. C.; film fashions; boys of Massachusetts Field Hospital Corps make it a rule to initiate every new member of the company, El Paso, Tex.; women are now employed in the famous truck gardens of Evesham, England, growing vegetables for the army of Britain; hundreds of blooms are thrown into the carriage of Queen Alexandria as Rose Day is celebrated, London, England; the revival of racing at the Hawthorne track is celebrated by thirty thousand enthusiastic followers, Chicago, Ill.; Jack at play while on furlough in very interesting and novel sports, Portsmouth, England.

Triangle Program

Shell 43—(Five Reels)—Triangle-Ince—August 13.—H. B. Warner in the role of an English spy is featured in this thrilling war drama, written by C. Gardner Sullivan. Reviewed elsewhere in this issue.

The Devil's Needle—(Five Reels)—Triangle-Fine Arts—August 13.—A modern drama dealing with an artist who contracts a drug habit. Tully Marshall and Norma Talmadge have the leading roles. The story is by Chester Withey and Roy Somerville. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Daring of Diana—(Five Reels)—V. L. S. E.—August 7.—Anita Stewart is seen as a newspaper reporter. The story by Charles L. Gaskill was produced by S. Rankin Drew. A review appears on another page of this issue.

Harry Nigley is the new owner of the Home Theater at Blair, Nebraska.

CLASSIFIED ADVERTISEMENTS

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, AUGUST 12, 1916 No. 7

LIBRARY OF CONGRESS
AUG
6
1916
MEDICAL DIVISION



JACKIE SAUNDERS WITH PATHE AND BALBOA

Largest Prepaid Circulation in Motion Picture Field

"The proof of the pudding is in the eating"

Jaire wrote the letter we reproduce. He was the user of the smallest space *Motography* has to offer.

THE ATHLONEC THEATERS

OFFICE OF
JAIRE ATHLONEC CLARKE

Concordia, Kansas,
July the Third,
Nineteen Sixteen.

Motography,
Chicago, Illinois.

Gentlemen:

I wish to congratulate you on having one of the best little advertising mediums in the business.

During this last week I have inserted in 164 of the leading newspapers and magazines of this country two small classified ads. Returns have naturally been good. But on Friday night last I began receiving replies from my insertion in your publication, two days before receiving notice from you that ad was being run, and to date have received a total of 112 replies, all of which mention Motography as the magazine in which my announcement was called to their attention. These returns place Motography at the head of my list relative to advertising mediums.

Thanking you for the same,

I am,

Yours sincerely,

Jaire

ADDRESS ALL COMMUNICATIONS TO POST OFFICE BOX 165. CONCORDIA, KANSAS

Our Answer to Jaire:

Mr. Jaire Athlonec Clarke, July 6, 1916.
Concordia, Kansas.
Dear Sir:

We have your favor of July 3 and desire to thank you for your unsolicited testimonial, which seems almost inconceivable, even to us, who know that MOTOGRAPHY is the leader in the motion picture field.

Unless you received some telegrams and special delivery letters it hardly seems possible that between the time of publication and the time of writing your letter you had received 112 replies to the two small advertisements appearing in last week's issue of MOTOGRAPHY.

We are taking the privilege of having your letter reproduced and will circularize it freely among prospective advertisers.

Again thanking you for your consideration in this matter, we are, yours truly, MOTOGRAPHY.

And Jaire's Latest Report:

Concordia, Kansas, July Tenth, 1916.

MOTOGRAPHY, Chicago.
Gentlemen:

Yours of the sixth instant before me. The bulk of the letters received in return from my advertisement in your magazine have been forwarded for investigation to our traveling representative, Mr. Lester B. Shrouf, and immediately upon their return I will take great pleasure in having them forwarded to you as proof of my statement as to the drawing power of your publication.

At this date I might state that a total of 268 replies were received from the one insertion, this total leading the nearest competitor by over fifty.

Thanking you for the same, I remain,

Yours sincerely,

JAIRE.

MOTOGRAPHY'S CIRCULATION INCLUDES THE EXHIBITORS OF NORTH AMERICA



My one aim is to make better Keystone Comedies —and this regardless of the cost.

Mack Sennett

TRIANGLE PLAYS



June Caprice, the Boston school girl who Fox is making famous, in a coming Fox Feature.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, AUGUST 12, 1916 No. 7

Country-wide String of Theaters

NEW $7,500,000 FILM COMPANY WILL ALSO MAKE AND DISTRIBUTE PICTURES

WHAT will probably be one of the largest motion picture corporations in the field was formed last week when a new organization was incorporated for $7,500,000.

The incorporation was made in South Dakota with State's Attorney Thomas C. McNamee acting as incorporating counsel and also serving as acting assistant secretary for the present with offices in Pierre, South Dakota.

The chief activities of the new concern will be confined to New York, Pittsburgh, Detroit, Cleveland and Chicago. The offices in New York and Pittsburgh have already been opened and offices in the other cities will be opened within a week.

No definite announcements of the names of the directors and the plans and scope of the organization will be made until after the first meeting of the incorporators the first week in August. It has been authentically learned, however, that Pittsburgh steel men and automobile manufacturers of Detroit and Cleveland are the real backers of the enterprise.

The organization has been incorporated under three distinct divisions—the Success Films Production Company, the Success Films Releasing Company, and the Success Films Real Estate Corporation. The latter is incorporated for $3,000,000; the production company for $2,500,000, and the releasing company for $2,000,000.

One of the best known directors in the business has been installed as acting chief of the production department. Negotiations have been pending with several stars during the past ten days and more than thirty have been placed under tentative contracts.

Studios for the new company have been obtained first picture will start August fifteenth.

One of the most important features of the corporation is the provision made for the development of a string of theaters throughout the country through the Success Films Real Estate Corporation. Plans have been made for the acquirement of a theater in every large city of the country as rapidly as possible.

Options on theaters in six of the cities of the east have already been acquired. These include Pittsburgh, Philadelphia and New York.

Boost Pathe in Central West

Here is a good example of what three business getters can do. In six short weeks C. A. Bunn, Henry E. Friedman and V. H. Hodupp have built a model Pathe organization at Chicago in accordance with the new sales







These three men are building up a splendid Pathe organization in Chicago and the central states. They are, from left to right, C. W. Bunn, Henry E. Friedman, and V. H. Hodupp.

plan which Mr. Berst has been perfecting since the first of the year.

Mr. Bunn is manager of the Chicago office and Mr. Friedman has been appointed from assistant manager of the Chicago office to manager of the Minneapolis office. Mr. Hodupp is assistant to General Business Manager Seelye and as a result of his good work in Chicago has had the Minneapolis office also added to the territory over which he has supervision.

VITAGRAPH FOUNDER DEAD

William T. Rock, Organizer and Former President of Film Producing Company, Passed Away on July 27

William T. Rock, founder and former president of the Vitagraph Company of America, died at his home at Oyster Bay on July 27, 1916, at the age of 62 years.

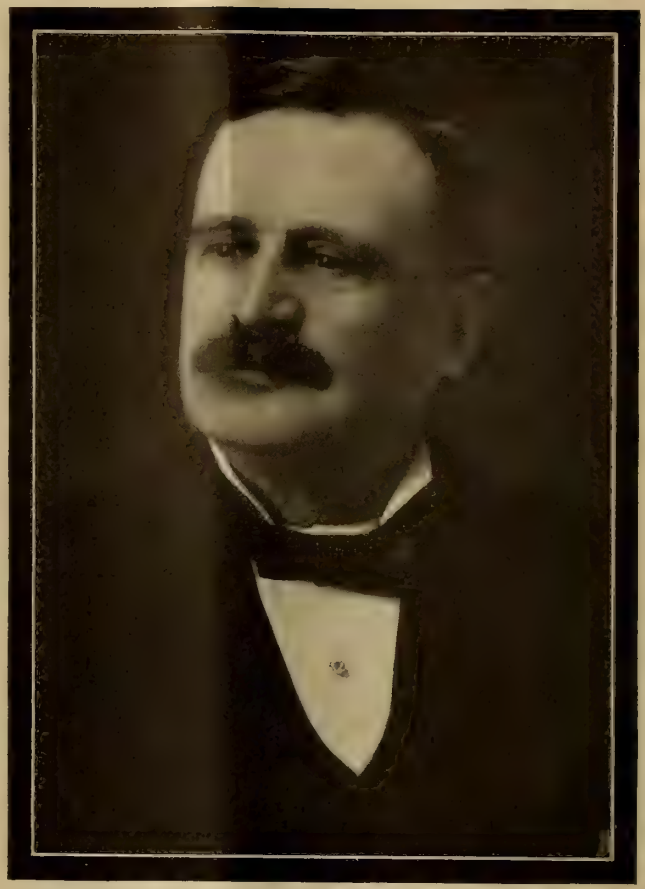
Mr. Rock had been ill for about three months, and the cause of his sudden death was attributed to heart disease. He was one of the pioneers of the motion picture business, starting as early as 1896. During the time when the Edison Vitascope was being exploited Mr. Rock purchased the rights for the state of Louisiana and made his first money at New Orleans. At the end of the first year in the southern city Mr. Rock and his partner, Walter Wainwright, had accumulated about six hundred film subjects when they returned to New York. It was in the winter of 1897-98 that a partnership was formed with J. Stuart Blackton and Albert E. Smith, out of which grew the original Vitagraph Company. Mr. Rock retained the presidency until May of the present year, when ill health necessitated his retiring from active work.

A wife and two children, John B. and Mary Rock, survive him.

During his life, particularly that portion of it which was devoted to the motion picture industry—men who knew him best called him "Pop." In Motography of April 5, 1913, under the caption of "Who's Who in the Film Game," the following was printed:

He is Pop, the original. There are other Pops in the business, but only one William Tecumseh Pop Rock. And he's president of the Vitagraph Company of America, with offices strung around the world, but more particularly on Manhattan and Long Islands. Pop is usually flitting around visiting his offices. It is a long flit from Brooklyn to Paris, but there is always someone bound for the same place. Pop finds congenial friends wherever he goes and always when he arrives. Dull care hasn't looked him in the face for ever and ever so long. If you will be careful to examine, there are some tiny wrinkles at the corners of his eyes. They are caused by their eternal twinkle.

But Pop hasn't always had a bed of roses. He used to work—early and late. He got in on the tidal wave of motion pictures when the tides were running about as high as they do on Lake Michigan. But he stuck. When there wasn't anything better than the penny in the slot machine, Pop had all of 'em he could corral in a great hall at Coney Island, where he held concessions. Much has been written about his earlier activities in the film business. Everybody knows that Pop was in at the beginning and that he will be tangled up with pictures as long as he lives. The only inventions that are credited to William T. Rock are unrecorded at the patent office. They consist chiefly in new ways to spend money. Pop lies awake nights in devising methods to entertain his friends. He is never so happy as when wholly surrounded by guests who are there at his command and who are pledged to enter no protest when he calls for the check. The Vitagraph players and their friends never know what new stunt Pop has in store for them, but they know it is on the way. It may be recalled, a few years ago when film men journeyed to Atlantic City to air their troubles, that Pop chartered all the roller chairs and hired all the pushers. If you were to ride the boardwalk you did it as Pop's guest and waved a Vitagraph banner! You had your choice of doing this or walking. Nor did it matter whether you belonged to the film folks or not, for all of the chairs were under his embargo. Many stories of a similar nature are credited to him.



William T. Rock, founder of the Vitagraph company, who is dead.

Wm. T. Rock lives in Flatbush, Brooklyn, where he finds the drive to the main plant particularly suitable for his limousine. The home is luxuriously furnished with the things Mr. and Mrs. Rock have picked up in many parts of the world. Pop enjoys his home when he has time for it, but he prefers travel, partly because his business demands it and principally because it keeps him in practice—spending money.

The hardest work he has been known to do in recent years is to jimmy the cork out of a fifteen-cent bottle of Grove's cough cure and snip the bands from fifty-centers. He is a member of numerous clubs and is a tremendous factor in the licensed film organizations of this country. He is an extensive investor in real estate in Greater New York and operates an adding machine to keep tab on his flat buildings. It is known that he has more varieties of flats than Heinz has of pickles and things.

To Mr. Rock the vast extent of the business of the Vitagraph Company stands as a monument, for he was instrumental in making possible the plans of his associates. Under his hand it became a factor not only in the world of motion pictures but also in the financial world.

It was Mr. Rock who saw the possibilities of the motion picture business which his associates brought to him, in the flush of their first enthusiasm. It was his steadying influence and good judgment that did so much to place the business on its present foundation. It was an unusual combination that brought these three men together, with William T. Rock at the helm. He made it possible for the flights of imagination on the part of the younger men to become realities.

Milton H. Fahrney is the author as well as the director of "When Jerry Came to Town," the Cub-Mutual comedy starring George Ovoy.

Association Fights for Justice

BIG PUBLICITY CAMPAIGN LAUNCHED AT MEETING OF FILM MEN

PRACTICALLY every big producing concern in the United States, together with the distributing and accessories concerns and exhibitors were present at the meeting of the new National Association of the Motion Picture Industry held at Hotel Astor, at which a most comprehensive publicity campaign against adverse legislation was launched.

As a first step in this campaign a committee was appointed consisting of Lee A. Ochs, H. Reichenbach, W. A. Johnston, W. Stephen Bush, E. A. McManus and J. E. Brulatour, to make public the action of the meeting through every available newspaper in the United States, through exchange managers and every channel which will reach the general public.

The immediate purpose of this widespread publicity is the defeat of the Kitchin Federal Revenue bill, which proposes to impose upon all theaters in cities of more than 3,000 population a tax of one-half of one per cent of their gross receipts. The attack will not only be made upon the bill itself but upon all those who are responsible for or favor this measure. The campaign will also embrace attacks against other forms of adverse legislation, such as censorship and so forth, and publicity will be given not only through the newspapers but also on the screen as trailers to all films. The names of the biggest and most influential men in the film business will be used in a determined effort to get this publicity before the public in a convincing form.

The picture makers feel that because their business was highly profitable it has been made the target of unjust attacks by politicians and it has been decided because this appears to be a matter of politics that an expression of opinion from both presidential candidates shall be secured.

The National Association represents the fifth largest industry in the country and it proposes to show those in political power that it wields an influence that it will not be slow to use to gain fair and just legislation and to kill all laws aimed at the industry.

The meeting was the most enthusiastic ever held and all present were imbued with a very evident determination to institute immediate action and place the film business in the proper light before the people of the United States.

Walter W. Irwin, as chairman, presided at the meeting, which lasted for three hours.

In opening the session he related briefly the results of placing the proposed by-laws and charter of the association before the Chicago convention of the Motion Picture Exhibitors' League of America. The plan was unanimously accepted by the exhibitors and a branch committee of 102 members elected. This committee in turn appointed a directory of ten to represent that body in the new organization. He then spoke of the object of the federation.

Following this address of the chairman and the signing of names to the subscription list for the new federation, the various branches represented at the meeting appointed committees and elected directors.

Among those present at this meeting were the following:

Fred C. Hawley, W. A. Brady, W. W. Irwin, Wm. Brandt, E. A. McManus, J. Stuart Blackton, Arthur James, Lee A. Ochs, J. Robert Rubin, Wm. M. Seabury, P. A. Powers, J. W. Engel, Richard A. Rowland, J. W. Gray, Sam Spedon, Maxwell Karger, Moe Streimer, J. F. Confal, E. M. Saunders, C. A. Taylor, J. M. Larkin, C. J. Giegrich, H. A. Hallett, G. A. Magie, Phil Lewis, Thomas Howard, M. Grossman, W. C. Hubbard, S. H. De Ray, J. A. Millberg, E. L. Masters, L. L. Levine, R. Israel, I. C. Oes, W. A. Johnston, A. J. Hallegg, S. Jacoby, W. Hallberg, P. H. Cromelin, W. B. Westcote, H. D. Kramer, D. J. Hanlon, C. H. Pierce, J. N. Solomon, C. R. Condon, Henry Cole, W. K. Hill, E. J. McGovern, Paul Gulick, S. M. Jacobi, Adam Hull Shirk, Thos. Hardway, G. H. Wiley, A. L. Le Vine, J. Pelzer, J. J. Murphy, Ewan Justice, V. M. Shapiro, L. J. Bamberger, J. E. Brulatour, H. Reichenbach, M. Sherrill, Mr. Abrams, Wid Gunning, Mr. Barry, S. Lesselbaum, F. R. Jones, J. J. Whittman, Mr. Schallenberger, H. W. Rosenthal, Ben H. Zerr, B. F. Porter.

NEW STUDIO NEAR CHICAGO

Charles H. France Projecting a Producing Plant for Fort Wayne, Indiana. American Standard of Chicago to Distribute Plays

Charles H. France, for thirty years an actor and for the past seven years a director in picture studios, is organizing a stock company to establish a studio in Fort Wayne, Indiana. Samuel Quinn, president of the American Standard Film Company of Chicago, a releasing house, has guaranteed to distribute the pictures.

Fort Wayne was chosen, Mr. France said, because it is centrally situated, the topography of the surrounding country is prolific with good locations and it is within easy reach of Chicago, which is fast becoming the distributing center of the United States. The price of sites that would do for a studio in Chicago, he pointed out, would be prohibitive and on the whole production of pictures would be infinitely cheaper here.

The studio plans have been designed by technical experts, in accordance with the most modern ideas.

With a laboratory capacity of 150,000 feet of film weekly and indoor studio containing five stages, and equipped with an interchangeable trolley system of artificial lights, the facilities will be of the best.

The chemical laboratories, developing and film printing rooms, housed in the basement of the building, will be equipped with the latest and most modern apparatus and the storage vaults are designed to contain space for 1,500,000 feet of film.

Other departments, conveniently located, will include carpenter shops, scenic studio, property rooms, title rooms, armory, assembling and inspection rooms, film drying rooms equipped with air filter supplying a complete change of air every three minutes, and last but not least, a model projection room.

The run of Thomas H. Ince's "Civilization" at Cohan's Grand Opera House in Chicago is expected to close on August 12.

Ed Sloman, the American director, is starting a five-reel picture called "Her Honor." It is a very strong drama with Winnifred Greenwood and Ed Coxen in the leading parts. There are many big sets and one particularly big clubroom scene.

WORLD AIDS THEATERS

Company Called Meeting of Exhibitors at Start of Paralysis Epidemic and Gave Extensive Financial Aid

Anticipating even the action of the Board of Health and other civic bodies, the World Film Corporation at the start of the epidemic of infantile paralysis in New York, issued a call to all exhibitors playing World Film features, requesting them to assemble at the New York Exchange, with a view to alleviating their distressing conditions during the scourge of infantile paralysis. Nearly five hundred exhibitors, showing in the area affected by the epidemic, responded and within the next few days 92 per cent of the exhibitors received direct financial aid from the World Film Corporation, which, in most instances, according to the distressed theater owners, not only prevented most of their houses from being closed, but gave them a leverage with which to exact similar alleviation from other producing concerns.

When the Board of Health was considering its drastic action against the film theaters the World Film Corporation began a systematic tabulating of conditions at each house under contract. Salesmen conversant with business conditions in normal times were sent to interview several employees and in this manner the precise extent to which various theaters were affected was arrived at. Then the immediate step was taken which resulted in divers measures of relief to obtain during the scourge.

In several instances wherein the investigators found theaters affected to an unusual extent, the owners were either given a reduction in proportion to their business decrease, or they were given other aid that met their situation.

The houses in Greater New York who found willing and ready relief at the World offices are—in part—shown here.

In Manhattan, Schuyler, Globe, Lyric, Odeon, Bunny Prospect, St. Mark's, Bayard, Pictorium, Riverview, Ross, Orpheum, Adelphi, Seventy-seventh Street, Paradise, Lyric, Cherokee, Bunny, Windsor, Claremont, Classic, Heights, Lenox Gardens, Art, Bushman, Arcade, Garden University, Grange, Stadium, Morris Gardens, Sheridan, Garden, S. & A. Express, Bohemian Annex, M. & S. houses, Comet, Fourteenth Street, Lyric Airdome, Fifth Avenue, Morningside, Ideal and Osceola.

Brooklyn—Brooklyn Theater, Clinton Star, Stanley Playhouse, Mardi Gras, Wyckoff, West End, Parkview, New Moon, Tuxedo, Cortelyou, Atlantic, New Kingston, Antoinette, Duffield, Victoria, Feltman's, Hanover, Universal, Cleveland, Fulton, Parkview, Norwood, Electra, Carlton, New Gardens and Plaza.

In other points throughout Long Island, Staten Island and Upper Westchester and Connecticut, affected Hoboken, Lynbrook, Bayside, College Point, Rockville Centre, Flushing, Irvington, N. J., Bridgeport, Bayonne, Newark and Freeport were aided.

The action of World Film Corporation in coming to the rescue of a number of hard pressed, distressed exhibitors stands forth as an example of how co-operation can be made to work.

No less than thirty exhibitors have written in and committed themselves of the fact that were it not for the quick and effective action of the World Film heads they would have been compelled to close their doors.

The work of aiding still goes on and not a day passes but that some house avails itself of the generosity of the heads of the World Film Corporation, although, according to Mr. Schaefer, New York branch manager, not one instance has been recorded where the exhibitor endeavored to take advantage of the opportunity to secure greater aid than his business injuries warranted.



Every man on the border has been shot, according to the Pathe News—with typhoid serum. Yaleta, Texas, was the scene of the above preventive puncturing.

"Immoral" Pictures

Arthur Butler Graham, a prominent New York attorney, sends the following letter as of interest to Motography readers. It is self-explanatory. The New York *Sun* first printed Miss La Badie's arguments.

To the Editor of the *Sun*:

Sir—The Rev. Albert Parker Fitch says the "movies" are immoral "because they are not true to life." He says: "If you take a play that does not portray the facts of life as they are, though the play is scented with lavender, it is immoral, but every play that deals with things as they appear in actual life, although it may outrage every canon of good taste, is a moral play." He also remarks that "We sentimentalize too much in life."

Why pick on the "movies"? If what Dr. Fitch says is true of motion pictures, how much more true is it of the speaking drama and of literature. He means, of course, if he is sincere in naming the "movies" as more "immoral" than any other art, that moving pictures are unreal in plot. Surely they are real in setting. In motion pictures you do not have painted trees and canvas walls.

Spoken plays are unreal in lines. How dreary it would be if Oscar Wilde's characters, for instance, spoke as his people really would speak.. What a woeful lack of realism there is in Shakespeare. How many of Shakespeare's characters, do you believe, were actually capable of saying the beautiful things Shakespeare put into their mouths?

In the "movies" Dr. Fitch probably objects to the triumph of virtue, of the idealized heroes and heroines; in other words, as he puts it, he objects to moving pictures because there is too much sentiment in them.

If that is true the "immoral" moving picture is in the same class with the Fourth of July, Memorial Day, the frightfully immoral "Star Spangled Banner," and the horribly immoral custom of celebrating "Mother's Day."

Florence La Badie.

New Rochelle, July 25.

C. W. Bunn, manager of the Pathe Chicago office, reports that the first Thanhouser production on the Pathe program has reached his office and is ready for local distribution.

No Relief for Eastern Exhibitors

AUTHORITIES STILL BAR CHILDREN FROM THEATERS BECAUSE OF EPIDEMIC

THE hardships of the exhibitors of New York and Brooklyn on account of the health rule excluding children from motion picture theaters during the epidemic of infantile paralysis, continue with no abatement, and many more theaters will have to close their doors unless the ordinance is rescinded soon. It is feared that many proprietors will be unable to meet the August bills for rent and upkeep.

Health Commissioner Emerson has announced that he will not consider any abatement of the stringent ruling debarring children from the picture houses until the first of August, or possibly later.

At the headquarters of the New York branch of the Exhibitors' League Lee A. Ochs said:

"We are waiting until August 1 before again attempting to have the recent ruling of the health department rescinded or modified. If at that time nothing is done to lighten the burden of the exhibitor, we will ask to have a test case made of the ruling. One child under 16 years of age will be admitted to a motion picture theater previously agreed upon, and the health authorities will be on hand to arrest the proprietor. Then the constitutionality of the ruling will be threshed out in the courts. However, we expect that the test case will be unnecessary."

At the New York branch of the league, attention was called to a gospel tent in the upper district of Manhattan, where it is claimed, hundreds of children are admitted, who sit closely crowded upon the bare ground. In the same vicinity an open-air theater is prevented from admitting children, who consequently collect in groups to peek through the cracks in the retaining wall, entirely without supervision on the part of their parents or others. Attention is also called to a Brooklyn church, where recently, it is said, a children's entertainment was held with such success that it will soon be repeated.

Proprietors of motion picture theaters claim that under the provisions of the present theater building law they are compelled to provide individual seats and take sanitary and ventilating precautions not required of the other meeting places cited.



This bit of film from the eleventh chapter of American's "The Secret of the Submarine" cools everyone off who sees it on the screen, and, besides, one touch of youngster makes the whole world grin.

Chicago Firm Gets War Film

Jones, Linick & Shaefer, the prominent Chicago exhibitors, have obtained the rights to "How Britain Prepared" for Illinois and Indiana. They will release the war feature through their Central Film Exchange. Following the return of Al. Lichtman, the general manager of the Patriot Film Corporation, from his trip to Chicago and Detroit, that company also announced the sale of state rights to Emanuel Mandelbaum, who owns one of the most important exchanges in the Middle West, and who has secured the rights to the state of Ohio. The Monarch Feature Film Company, also an important factor in its territory, has bought the states of Kansas, Nebraska, Iowa, and Missouri.

The Colonial theater in Chicago, a Jones, Linick & Shaefer house, is now running "How Britain Prepared" to full houses.

News Film Pulls 'em in

The Pathe News No. 56, showing views of the trans-Atlantic submarine "Deutschland," has caused a sensation in the far west. It was the first news film containing pictures of the "Deutschland" to reach Seattle, and Manager Clemmer of the Clemmer Theater, advertised it heavily in the Seattle *Times,* which is famous for its motion picture news.

The *Times* is on the street at 3:30 and almost as soon as the paper was out crowds formed in the lobby and outside of the Clemmer Theater and as late as 10:40 that night a line extended some distance down the block.

Mr. Clemmer has advised Manager F. C. Quimby of Pathe's Seattle office that this advertising brought him more results than any he has ever used since his entrance into the show business.

Censorship in Virginia

President Truxton, of the Board of Aldermen of Norfolk, Virginia, recently proposed an ordinance which provides for the establishment of a motion picture board of survey, to have as its duty the "improving as far as possible" of the quality of the pictures, especially those of adventure and comedy, and securing a large proportion of educational films in each program.

The Exhibitors of Norfolk believe the mayor and police can now step in and cancel any objectionable picture, and do not see the need of a censorship board, since exhibitors there do not, in any case, cater particularly to children audiences. The proposed measure will be strongly opposed by the picture men.

J. A. Berst, the vice-president and general manager of Pathe, in discussing the evils of local censorship the other day, pointed to the fact that McMinnville, Oregon, with a population of only 2,500, has a regularly appointed board of censors!

OFFICER IN BRENON COMPANY

Stanley V. Mastbaum, Vice-President of the Recently Organized Herbert Brenon Company—Director of Stanley Theaters

Stanley V. Mastbaum, managing director of the Stanley Company of Philadelphia, which controls 50 theaters, figured in the formation of the Herbert Brenon Film Corporation and at the recent meeting held for the final organization was elected to the office of vice-president. Mr. Mastbaum's executive ability and wide knowledge of what the public desires in the play line and through his Stanley experience will make him an invaluable aid to his associates. These are Herbert Brenon, who directed the production of the Annette Kellermann picture, "A Daughter of the Gods," and who has already been recognized as one of the most able handlers of big films, and Lewis J. Selznick, one of the best known and most competent of New York play promoters and film magnates. He has been called "a play revolutionist," but his revolutions to date have always pleased the public.



Stanley Mastbaum.

Mr. Mastbaum was very laconic and very much to the point in answering the question as to how he became interested in the new corporation. He said: "Whenever one of Mr. Brenon's productions has played at houses which I have booked, they have always been assured of handsome financial profits. I have the utmost confidence in his plans and ambitions and his ability to carry them out with proper and sufficient business and financial backing. I regard Mr. Brenon as one of the directors today.

"Mr. Selznick has been my close friend ever since I introduced myself to the motion picture world. I am proud to be associated with such men in a new enterprise which cannot help but be successful financially and a source of keen personal satisfaction as well."

It is announced that the list of the new company's stars has already been started off propitiously with the engagement of Madame Alla Nazimova, the great tragedienne, and the securing of world's rights to "War Brides" as a medium for the display of her talents. It was in this play that Nazimova appeared in vaudeville and scored an unqualified success. Following are the theaters which were under Mr. Mastbaum's direction in the Stanley company:

Philadelphia: The Stanley, Globe, Palace, Victoria, Crosskeys, Regent, Arcadia, Savoy, Princess, Casino, Market Street, Auditorium, Plaza, Imperial, Park, Century, Ruby, Leader, Filbert, Bijou Dream, Great Northern, New Broadway, Iris, Model, Crystal. New York, N. Y.: The Stanley, Broadway, North Star. Atlantic City, N. J.: B. F. Keith's Theater, Garden of Dances, Colonial, City Square, New Victoria, Criterion. Reading, Pa.: The Palace, Hippodrome. Norristown, Pa.: The Garrick, Grand Opera House, Bijou, Empire. Pottsville, Pa.; Hippodrome, Academy of Music, Slater. Wilmington, Del.: The Bijou, Pickwick.

Second Thanhouser-Pathe

"The Shine Girl," a quaint tale of a little bootblack, in which Gladys Hulette is starred, is to be the Thanhouser Film Corporation's second release under the new arrangement with Pathe. "The Shine Girl," appearing on August 27, takes the place of "Hidden Valley," which had been announced for that date. The latter play will be released in September.

The story of "The Shine Girl" is by Agnes C. Johnston and the director is William Parke. It is the story of a girl who carries gladness into the sordid life of the tenements. She is taken into the country, expecting there to find no need for "shining hearts," but she finds it necessary to shine away the shadows even in the lives of the rich. It is a big, human story, deftly portrayed, full of sobs and smiles.

Ernest Warde, Thanhouser director who made "Hidden Valley," starring Valkyrien (Baroness Dewitz), soon to be released through Pathe, has just returned from the Catskills with Miss Marie Shotwell and the other members of his company. Mr. Warde spent a week making mountain scenes in a Thanhouser picture in which Miss Shotwell is to be starred.

Florence La Badie and her director, Frederic Sullivan, are working at the Thanhouser studios in a feature in which Miss La Badie plays two parts. A vast amount of double exposure work will be necessary before the picture is completed.

Paper Films in Future

New "Cold" White Light Solves Old Problem and Makes Films a Practical Possibility—French Discovery

The substitution of paper rolls for celluloid films in moving picture machines, made possible by the new "cold" light discovered by the French engineer Dussaud, which is described to the Academy of Science by Prof. Branley, with whom Dussaud studied the new light, is obtained by automatic separation of heat rays from luminous rays which occur together in all sources of light hitherto known to science.

The quest of an absolutely pure light, devoid of all heat, long has been one of the great problems of modern physics. The electric light is the nearest approach to this ideal, but it gives off a certain amount of heat.

M. Dussaud has been working on this problem for many years. The light obtained by this method is so intense that it is possible to throw images from newspaper illustrations, picture postcards and photographic prints on a screen even in a lighted room as clearly and sharply as if they were glass lantern slides.

Art in Posters

For the exploitation of their forthcoming release, "The Summer Girl," in which Mollie King and Arthur Ashley are co-starring, the World Film Corporation prevailed upon James Dewey, the noted artist, to do a number of highly attractive sketches, from which six and seven colored lithographic matter has been made.

Ochs Replies to Film Attack

EXHIBITORS WRITE TO CONGRESSMEN REGARDING TAX BILL

ALL the film world is up in arms against the unfair tax which the proposed new revenue bill will impose upon theaters. Lee A. Ochs of New York, president of the Motion Picture Exhibitors' League of America, has written a letter to Congress in reply to the attack on the films made by one of the leading members of the Democratic administration at Washington.

This enemy of the films is quoted as declaring that he wanted to close up the motion picture theaters and expressed his opinion that taxing them out of business was the surest way to accomplish the purpose.

At the same time it is not believed that this is the general attitude of the senators toward the film industry, as another Democratic senator is known to have declared that if the Kitchin tax bill was permitted to get by the finance committee he would personally lead the fight against its passage on the floor of the Senate.

President Ochs' Letter

President Ochs in his letter says in part:

We believe the bill to work an injustice because theaters alone are singled out for a percentage tax on their gross receipts. They are not taxed upon their profits or receipts after the profits have been earned, but on their gross. Munitions of war, the makers of which are directly and enormously profiting by war conditions, are not treated in such a manner, but are only taxed after a profit has been earned, while the theater, one of the greatest sufferers from war conditions, is taxed on its gross receipts, although these gross receipts in many instances afford no profits at all.

Enterprises generally and those corporations or individuals profiting by war prices and conditions escape all such tax levies as are proposed against the theaters. Even in the amusement field, the one division having educational value, the theater alone is singled out. Professional baseball, summer parks, horse racing, boxing and wrestling, cabarets in hotels and restaurants which result in considerable loss of patronage to theaters and other forms of entertainment, are exempted.

The members of the house may have overlooked the educational value of pictures and the necessity of entertainment and amusement for the people; and viewed the taxation on theaters as a tax on luxury. By some the theater may be deemed a luxury for those who attend it, but the tax does not fall on those who attend the theater; it is on the house management. No one can call managing a theater a luxury, except from the grim joke of operating a losing proposition.

One member of the Senate has been quoted as declaring that motion pictures should be abolished, and that the best way to do this was to tax them out of existence, but we feel sure this is not your views nor those of the Senate as a whole.

In behalf of the motion picture exhibitors of the United States, I respectfully request a more equitable division of the tax burdens.

Majestic Theater of Dayton Active

A number of the theater managers have become so exercised over this contemplated taxation that they have personally written to the congressmen asking their aid to stop the passage of the bill. Elmer L. Gerber and George Haas, owners of the Majestic Theater, Dayton, Ohio, have written a letter not only to senators and representatives but also sent a copy to Wm. G. McAdoo, secretary of the treasury. This is a very strong plea against the injustice which will be done the theater manager if the bill becomes a law.

To you, as its senator, the Majestic Theater desires to protest most emphatically and most energetically against this unfair, unjust and undemocratic tax. The present federal tax we considered grossly unjust and it was paid under protest. There is absolutely no reason why the framers of this bill should not be able to draft a bill that would be just and equitable to all.

It is indefensible that certain businesses should be required to pay a portion of the expense of this government, while other businesses are exempt. We are willing to pay our share of any tax, but no more. We well understand that moving picture theaters are taxed because they are considered luxuries. Well and good, we will grant that fact; but why should not other luxuries be taxed equally as well?

Ninety per cent of the articles on sale in a department store are luxuries, yet the department stores are not taxed one penny. The entire product of confectionery stores is a luxury, but no tax is placed on them. Automobiles are luxuries, yet they are not taxed. Pianos, victrolas, victrola records, jewelry, books, magazines, cigars and tobaccos, the output of soda fountains, are all luxuries and should be taxed. Likewise dance halls, and numbers and numbers of other institutions and businesses, or products, could be justly taxed, in which case the tax upon picture theaters and other amusements could be reduced so that it would in a measure be a just and equitable tax.

This is a free country! That is, our senators and representatives are free to impose numberless taxes indiscriminately upon their constituents.

NEW BRANCH FOR LEAGUE

Exhibitors of Hudson County, New Jersey, to Apply to National League for Charter—State Convention to Be Called

At a meeting of the Hudson County Motion Picture Exhibitors' League, held on July 20 at the headquarters in Jersey City, and attended by exhibitors from Hoboken, Jersey City, Union Hill, West Hoboken, North Bergen and Bayonne, it was unanimously decided to apply to the National Exhibitors' League for a charter.

It was also decided to issue a call for a state convention to be sent to all county associations in the state of New Jersey for the purpose of making one strong organization to combat adverse legislation, particularly censorship, and to promulgate favorable legislation.

It was further decided that absolutely no political slides would be shown on the screens without having those wishing them shown properly investigated through the organization and endorsed by the National League. Particular attention will be paid to those who introduced censorship bills at the last session of the State Legislature, and a drive will be instituted to defeat them when they come up for re-election.

A publicity committee was appointed to present to the public through the daily press the unfairness of the present health order, prohibiting children under 16 years of age from attending motion picture shows or exhibitions, although allowed to congregate in candy stores, on the street cars, and in similar public places.

Bennett in American Feature

Richard Bennett, the stage and photoplay star, is to be shown in his first "Bennett-Mutual" feature with an all star cast, including Rhea Mitchell as the leading lady, supported by Adrian Morrison (Mrs. Bennett) and George Periolat.

The vehicle which has been selected by President Samuel S. Hutchinson for the "Flying A" debut of this

star is from the pen of Aaron Hoffman, well-known playwright, and is to be called "The Sable Blessing." The direction is in charge of George Sargent.

The theme is psychological, having to do with the uplifting influence exerted over a "down-and-outer" by a clean shave and respectable clothing. Richard Bennett enacts the part of a man down on his luck, who inherits a sable overcoat, from which he is made to realize the error of his attitude.

Rhea Mitchell, stellar favorite, has a compelling role in assisting the man to right himself and make good. The charming screen personality of Miss Mitchell blends delightfully with the forceful acting of Mr. Bennett, and a powerful interpretation of the theme is expected. Release date will be announced later by the Mutual Film Corporation.

Mary Miles Bows as American

There has already been a pre-screen viewing of "Youth's Endearing Charm," the multi-reel production in which Mary Miles Minter will make her bow to the public under the "Flying A" banner. The prediction is that it will rank with the greatest of the multitude of great pictures which bear the brand of the American studio.



Mary Miles American Mutual Minter.

"There is not a dull spot in the production," said one critic, "and it is undoubtedly one of the most fascinating heart-stirring pictures that has ever been screened.

"Mary Miles Minter, with her winsome, sunny smile and the compelling charm of youth, will get into the heart of everyone by her portrayal of tender emotions, and she will stay there long after the picture has faded from the screen.

"Under the masterful direction of William C. Dowlan, her natural ability to tune the heart strings of her audience has been brought out to the uttermost. In the lighter moments of this delightful play, she is as playful and frolicsome as her little, shaggy dog 'Zippy,' who is her companion throughout the picture. In her more serious scenes—and there are highly dramatic situations for goldie Mary in the story—she is sure to win the sympathy of the most callous movie fan.

" 'Youth's Endearing Charm' is an ideal vehicle for Mary's debut in Mutual theaters, as it gives her an opportunity to display the wide range of her capabilities. Starting out as a waif in an orphan home, she is served with fortune and misfortune until finally she becomes the darling of a wealthy broker's household.

"In the orphan asylum she first appears surrounded by about thirty kiddies of all sizes and ages. The children used in these scenes were secured by Director William C. Dowlan from St. Vincent's asylum in Santa Barbara, and Mary elected herself a committee of one to entertain them during their work—or rather play—at the studio.

"The production has been staged on an elaborate scale, with the new type of solidly constructed studio sets used throughout. The interior sets of the millionaire's home are furnished and decorated in period style."

SWIFT NEWS WORK

Mutual Weekly, Under Editor Pell Mitchell, Captures Big Fire and Shows Films at Rialto Twelve Hours Later

The Mutual Weekly and its editor, Pell Mitchell, scored a scoop on the big ammunition explosion on "Black Tom" island in New York bay.

A finished print of the motion picture record taken in the heart of the fire and amid flying shrapnel was run at the Rialto Theater on Broadway in New York at 4 o'clock Sunday afternoon, while the fire following the explosions was still burning and only twelve hours after the early morning blast that shook three states.

The Gaumont company spent approximately eight hundred dollars on specially chartered tugs and motor cars for the squad of four camera men who took the pictures. Extraordinary sums had to be offered for speedy tug service partly because of the danger involved in cruising about among the exploding ammunition barges and partly because of the cupidity of the tug captains, quick to capitalize opportunity.

The camera men on the picture under the direction of Mr. Mitchell were Hans Baader, Jake Yoder and Larry D'Armour. Each was assigned to a tug and sent plunging off into the bay among the floating wreckage and bombardments from "Black Tom" island.

"I had some luck at every turn," remarked Pell Mitchell. "The explosion tossed me out of a sound sleep at my home in Thirty-fourth street; that was at 2:08 a. m. By three o'clock I had two cameras on the fire and in time to get some of the best of the night stuff. We continued taking pictures until after daybreak.

"We had a lot of trouble and used considerable cash getting tug boats to carry us into the danger zones where the real stuff could be 'shot.' We did get there though and we made a special scouting trip out around Ellis island and the statue of Liberty to take in the views which would make the picture familiar to the millions of people who were watching the blaze from the Battery and other points along the Manhattan shore."

On the way to the Gaumont laboratories at Flushing, L. I., Mitchell had the good fortune to pick up a policeman on a hurried errand and was thereby enabled to infract the speed laws with impunity. He covered the distance from Thirty-fourth street, New York, to Flushing, L. I., in eighteen minutes, with the precious negatives in his touring car.

George Morgan, with the William Fox players, has had experiences in both the producing and the acting ends of the film business. He has appeared in pictures with several other companies, and was a director for a time. But he couldn't bear to see others wearing the grease paint while he stood by, so he returned to "the profession."

The Child as a Business Getter

AN INTERVIEW WITH BRUCE GODSHAW, THE CHILDREN'S EXHIBITOR

By B. F. Barrett.

MOST motion picture theater managers are willing to take all the nickels from the children that they can get, but it is quite a novelty to find an exhibitor who claims that it is the children who gave him his start in business and the children who have made this business a success for him.

Bruce Godshaw, manager of Ascher's Cosmopolitan Theater, Chicago, Illinois, is primarily and fundamentally a children's exhibitor, and holds the child as his mascot. He was one of the first to establish special matinees for children in Chicago and ever since has used the influence and loyalty of the child as the foundation on which to build up his success in the theater business. Mr. Godshaw has established the patronage of one picture house after another and on each occasion has used the little ones as a wedge to bring the patronage of the older people. In one neighborhood into which he went the theater was losing steadily and there seemed to be no way to get the people to come; they simply were not interested.

A careful survey of the neighborhood showed that there were a large number of children playing around which gave him the idea that if he could get those children into his house he could get their parents and build up the theater. So he instituted the children's matinees and besides running a special program for the kiddies he offered a box of crackerjack to each child in attendance. On other occasions he would advertise a candy matinee. Did it work? Can any child resist candy and crackerjack with a motion picture show thrown in? The children were delighted, the interest of the parents was aroused, and the box office receipts of that theater thereafter were all that could be desired.

There are some children to whom candy is no attraction, however, as another venture proved. In this instance the neighborhood was an exclusive one and probably the children were furnished all the sweets they cared for at home for the advertisement of a candy matinee brought out only a poor attendance. But this alert manager was not discouraged. He knew the children would come to his rescue here as they had time and time again, so he conceived the idea of starting a baby contest. The merchants of the vicinity were solicited and donated the prizes to be awarded the most popular child.

Photographs were submitted and with every ticket sold one vote was allowed for any of the contestants. Slides were made and for three weeks before the awarding of the prizes the pictures of the babies were shown each night with their corresponding number. Also each night a report of the standing of each contestant was thrown on the screen. The house was packed at every performance for those three weeks and the interest ran high. Each mother was determined that her baby should have the honor of being awarded the first prize. The checking up of the box office receipts with the tickets showed that many more tickets were paid for than used, to secure the extra votes. On the night of the awarding of the prizes an extra show had to be run to accommodate all the people. Again the kiddies had proved a drawing card and established a regular patronage.

Mr. Godshaw's latest innovation in the way of children's matinees is an ice-cream party which is given every Saturday afternoon. As first instituted the ice cream was bought in bricks and the bricks cut into slices which were re-wrapped and frozen. At the close of the performance a maid stood at the door with a tray full of these ice cream packages. Each child took one as he passed out, and as the mothers came along they asked if the parents also were allowed some ice cream and seemed to be as pleased as the children that there was enough for all. Next a father came along, hesitated, then asked the maid if she thought a man would look foolish going along eating one of those pieces of ice cream. Of course he was urged to help himself and went off looking very cool and happy with his frozen dainty.

With the plan used now a ticket is given with each admission entitling the bearer to one ice-cream cone free of charge when presented at a neighborhood store. As this advertises the store widely and an advertisement of the brand of ice cream used appears on the card the cones are secured for a little over a cent apiece, and in the sweltering hot days of July and August these ice cream cones have been very tempting to the children.

Mr. Godshaw believes in making personal friends of the children and he is universally known among them as "Bruce." Also he places a good deal of faith in their criticisms of his program and the films. The children know this and feel free to tell him just what they think and these comments prove very helpful in many cases. The children seem to be more discerning than the older people and are more decisive and radical in their judgment. Some of the small patrons complained to him that they did not like the pictures he was showing on Friday nights and as that was their free night with no school the next day they would be glad to come to the theater if he had something they liked. Knowing that it meant if the children came the other members of the family would also come, he saw to it thereafter that on Friday nights there were some numbers on the program which would appeal to the child. The close relationship and friendly feeling between this manager and the children show in a very pretty manner. Sometimes a child will stop him on the street and say, "Bruce, you have a good picture on this afternoon that I would like to see very much but I haven't any money today," and then this friend of the children wisely does not say, "Why, come in anyway," but instead puts his hand in his pocket and with no comment whatever places the five cents in the child's hand. Sometimes a few days later and sometimes a week later the cashier will tell him that such a child left five cents at the office and said he owed it to Bruce. While this may seem very philanthropical and not at all a good business policy, yet just to test it an account was kept of what Mr. Godshaw paid out of his own pocket in this way and how much came back unsolicited at the box office as soon as the child received some money, and it was found

that there was very little loss from a monetary standpoint, and a great deal gained in loyalty. Neither did the children take advantage of this generosity and come back time and time again, for they seemed to feel the good comradeship in the act and to be put upon their honor. They were simply borrowing from a friend whom they intended to, and did, pay back on the first opportunity.

Another very clever appeal direct to the child is made through handbills which are distributed to the children as they come out of the neighborhood schools. These bills advertise the Saturday matinee and also the fact that on Sunday, as well, an extra picture is added to the program which will please the kiddies. These bills are written in simple language so that the children can read them and understand what they are reading, also they carry a paragraph urging the child to take the bill home and have mother read it to them as there may be some good things which they have missed or do not understand. This means that the bills are carried into the home and called to the attention of the parents. Also they are warned not to throw the bills on the ground as it is against the law to litter up the streets. In this way the children are educated to watch for the handbills, to know that they will be able to understand them, not to throw them away, to take them home, and to call the theater and the special program to the attention of the older members of the family. A great deal of missionary work is accomplished through this one idea.

These bills let the mothers know where to send their children to see the right kind of pictures; but here a difficulty arises. The parents *send* the children and too seldom *come with them* to the theater, consequently they do not know where the children go. The child may be started to the Cosmopolitan with his five cents and on his way pass a theater whose lurid posters advertise an Indian or Wild West picture. The little one is attracted, the picture looks exciting, he loves to see the cowboys, so he goes in there instead of to the special program arranged for him, and perhaps besides the Indian picture sees some other rather objectionable films. The parents are not giving the exhibitor the proper co-operation.

In discussing the managing of a house full of children Mr. Godshaw appears to find this no problem at all—perhaps the love which the children have for their exhibitor makes it easier for him to control them than the exhibitor who does not understand children so well. He finds that a look of disapproval is much more effective with the average child than a threat of expulsion from the theater. A system of slides appealing to their honor is also found very effective. If the children become boisterous and whistle and call as they sometimes do, a slide is immediately thrown on the screen which reads, "It is ill-mannered to whistle and annoy the little ladies near you." This brings them quickly to a realization that they are going beyond the bounds. If it is found that they are staying through too many shows another slide is utilized reading, "It is not fair, children, to remain for more than one show when lots of your little friends are waiting to get in." This appeals to their fairness and consideration for others and in most cases brings the desired results.

Mr. Godshaw believes that the question of allowing the children in the theaters and the censoring of films from the child's standpoint is going to take care of itself. He believes that the children themselves are regulating this matter, and that another year or so will see this adjusted satisfactorily, and this adjustment will be brought about because the children are tiring of the motion pictures. They have been getting all they want of them and now they are beginning to discriminate—in fact, they are much more critical than the older people. Also the plays are becoming more complex and deeper than they were a few years ago and the younger generation does not understand them and therefore does not enjoy them.

Thus they do not care to go to the theater every night but would rather wait and see something which they know they are going to enjoy. They always want to see Mary Pickford, Marguerite Clark, Charlie Chaplin and other favorites, and they enjoy the special programs arranged for them. The problem will find its own solution in this way and there will be no necessity of ordinances passed prohibiting the children from the theater in the evening, for they will exclude themselves. They have exerted their own judgment and found that the matinees and the nights on which their favorites appear are the only times they care to attend. If the grown people will not interfere with this wise decision of the younger generation by taking them to the theaters when they do not care to go, an easy solution will be found for what has appeared to be a very weighty problem.

Balboa Begins Pathe Serial

Balboa will immediately begin the production of another continued screen story for Pathe, thus maintaining the undisputed distinction of being "the house of serials." The contract was closed by H. M. Horkheimer, president and general manager of the Long Beach, Cal., studio, just before he left for the coast last week.

"The new serial," said Mr. Horkheimer, "promises to be one of the most novel pieces ever screened. I know this promise sounds trite, since the same thing has been said of almost every other photoplay, in advance. But, really, in this I believe we have something out of the ordinary.

"The production will consist of fifteen two-reel installments, for which the synopses are being furnished by one of the best known newspaper women writers in America. Her subject matter is the one thing talked most of in every home in the land. You can guess for yourself what it is. I am not at liberty to reveal it any further, at this stage of the game.

"Will M. Ritchey, Balboa's veteran scenario editor, will develop the scripts; and the leading parts will be taken by Ruth Roland and Henry King. This will be their first reunion since the success of 'Who Pays,' which we made more than a year ago. Ever since, there has been a constant demand for them from exhibitors and film patrons."

Griffith Addressed at "The World"

Sixteen days after a letter was posted in London, England, addressed to "David Wark Griffith, Somewhere in This Wide, Wide World," the same was reposing on his desk at the Hollywood studios, thus showing that the producer of the "Birth of a Nation" is not an entire stranger to the postal authorities of both Uncle Sam and John Bull. The envelope was received at the Hollywood studio bearing the original address without any additions as regards the proper destination being affixed during its long incognito journey.

Politics and the Screen

BY LEE A. OCHS

President Motion Picture Exhibitors' League of America.

MOTION picture men are at last beginning to rise to their opportunities. We possess and control the most effective weapon in political warfare. Type and printer's ink have heretofore been looked upon as the most telling means of political propaganda. How narrow after all is the field which the newspaper is able to cover compared with the medium of the screen. Political news and political campaigning in a newspaper are but parts of the newspaper's contents. The reader may pass them up with a casual glance and never be impressed at all. On the other hand, what is shown on the screen is absolutely certain of the general and undivided attention of the audience. Millions upon millions of eyes are focused upon the twenty thousand motion picture screens in this country every day in the year. I have never figured out how large the percentage of voters is among the patrons of the motion picture theater, but it is obviously large. The indirect influence of the screen is carried to voters who themselves may not attend motion picture theaters.

Now, we all know that the politicians cherish a wholesome fear of the press. If the motion picture has so far failed to create a very strong degree of the same sentiment in the hearts of the politicians, the fault has been ours. I cannot help comparing our wonderful business with its boundless possibilities and its great record of achievements to a second Gulliver bound and fettered by pygmies. One strong motion of this new Gulliver's right arm and he will stand revealed in all his power with the pygmies in headlong flight.

Our new organization proposes to utilize its powers systematically and unceasingly from now on until the polls close in November. We have certain definite objects to accomplish in the coming political campaigns both in the various states and in the nation. If any of the members of congress who sided with the fanatics on the censorship question are up for re-election, they will hear from us we hope to their disadvantage. The political complexions of their districts are now under close and competent scrutiny and we will center our forces where they will do the most good.

In Ohio, Pennsylvania and Kansas a strenuous campaign will be started for the abolition of the censorship laws. We also propose to get busy in Maryland. Censorship in Ohio and Pennsylvania has become the laughing stock of the country. In New York, we will square accounts with the politicians who for reasons best known to themselves have introduced several strike bills both in the assembly and the senate. The sponsors of censorship bills in this state have gloried in their absolute ignorance as to moving picture conditions, and in their haste to tap a new source of revenue they drew such a preposterously faulty measure as to compel the governor to veto it.

It is only just to say in conclusion that we all make a very broad distinction between the politicians and genuine statesmen. Constructive statesmanship has realized by this time that the motion picture is the greatest medium of expression known to mankind and therefore, entitled to political enfranchisement. Indeed it ought to be put on a level of liberty and responsibility with the press of the country.

We helped to defeat the reactionary constitution, whose narrow-minded makers refused to consider our request for a grant of constitutional liberty to the screen. If that question ever is put before the people, censorship will be buried beyond the possibility of resurrection. We are never afraid of the result when the question is to be determined at the polls by the votes of the people, who are the staunchest friends of the motion picture. We are going to bring this fact home to the politicians. At the same time, we invite the constructive advice and the cooperation of the real statesmen to fix a permanent legal and political status for the motion picture in the scheme of our American civilization.

Our Campaign Bureau is being organized now and will be in charge of an expert provided with capable assistants. It will go to work forthwith.

GROCERIES CLOG AISLES

Fire Marshal of Pittsburgh Makes New Ruling Against Patrons' Packages—One Man Trapped in Go-cart

"Women must not be permitted to carry market baskets, go-carts or other articles that might obstruct exits, into moving picture shows."

This is the latest edict of County Fire Marshal Thomas L. Pfarr of Pittsburgh. No longer need the seeker after pictorial diversion fear walking into a leg of mutton, a dozen eggs or an itinerant baby while sliding along in search for a seat. The fire marshal's new edict forbids the presence of such articles in moving picture theaters—well, babies may be taken in, but they must not be allowed to crawl around on the floor under the seats.

"Besides being a danger in case of fire, all of this impedimenta, as Caesar used to say, is a nuisance in a picture show," Fire Marshal Pfarr declared emphatically, explaining his pronunciamento. "I was just watching a man try to get out of a seat yesterday. It was a good show, too, and that fellow's troubles spoiled the whole thing for me. When I started to watch him a lovely young thing was just getting ready to be kissed, and the next time I saw the film a lot of British soldiers were tossing hand grenades at some Bulgarians.

"Well, anyway, this fellow got up and started to sidle out. There were three women between him and the aisle. Just as he got in front of the first one he stopped suddenly, turned half around and knocked a man in front of him in the head with his elbow. I could hear him mumbling some kind of an apology and the woman was gasping 'My tomatoes.'

"He took another step and apparently waded into a bottle of grape juice or something, for you could hear glass smashing and pretty soon I smelled liquid contents. The women he was in front of then began to 'bawl' him out and he made a dash for the aisle.

"There was then only one woman between him and freedom and she was holding a baby in her lap and looked easy. I thought to myself, 'His troubles are over now; he'll be out in a minute.' But not so, not so.

The next thing I knew he was looking under the seats across the aisle and he had made a lot of noise getting there. "Gee! that dame has slugged him. I wonder what he stepped on her for,' I thought, and I was about to rush to the rescue when an usher pulled him out from under the seat.

"'Trapped,' he yelled. 'I'm trapped.' Well, sir, he was trapped sure enough. He had put his foot down into one of those collapsible go-carts and there he was, nipped just like a muskrat. It took the efforts of two men and enough time for three reels of pictures, including the funny film, to get him loose, not to speak of exposing the victim to the continued wrath of the three women. So I decided there ought to be a law and here it is."

OUR LADY ON THE COVER

Some Visual Sips From the Refreshing History of Jackie Saunders, Erstwhile Artists' Model Who Adorns Our Front Door

Here are just a few of the myriads of refreshing facts about Jackie Saunders, the Pathe and Balboa star who graces the front door of MOTOGRAPHY this week. Here goes. The reel is on. Miss Saunders—

Has another name. It is Jacqueline.

Was born October 6, 1892.

Is a native of Pennsylvania.

Has two eyes of cerulean blue.

Is blonde. Lots of golden hair that is honest to goodness hers.

Is plump and round and cuddly, but not too plump.

Has been honored by an eastern critic with the title "Maude Adams of the screen."

Was a dancing doll before coming into pictures. For several years she danced at Atlantic City. She can still dance.

Is sunny of temper and full of fun, but when the camera begins to purr she is strictly business.

Has twelve separate and distinct characterizations in "The Grip of Evil," the big plot in fourteen double reel chapters, that Balboa is filming for Pathe.

Is a hard worker. She loves to act for the camera and does it without being stagey. She loves tomboy or harum-scarum parts and just the other day exclaimed: "Oh, how I wish I had a good ragged part!"

Is just as pretty as her pictures, with the added charm of color and warmth.

Posed for Harrison Fisher, Howard Chandler Christy and Clarence Underwood before taking a chance with the films. She also played in stock a short time.

Never gets tired. She can outwork everybody on the job, including the stage hands.

Is of German-French parentage. That makes her neutral, doesn't it?

Can swim, skate, shoot, ride and play billiards, but best of all she loves to tune up her little runabout and hit the pike.

Is winsome, sweet, unaffected, tractable, womanly, charitable, kind, companionable and not a bit snobbish.

Has been with Balboa three years.

Is a favorite of the House of Pathe and many of her films have been hand-colored by them, a signal honor for any star.

ANITA STEWART ILL

Typhoid Fever Attacks Pretty Vitagraph Star Who Lies Critically Ill—Overwork Said to Be Cause

At her home in Bay Shore, near New York City, Anita Stewart lies critically ill with a fever, supposedly typhoid. She is at present under the care of a specialist and two trained nurses, and it is stated that she will be unable to resume her work in pictures for at least two months.

Having worked very hard on her production of "The Girl Phillipa" it is supposed that her illness is due to studio work during the recent hot wave. Miss Stewart first complained of headache last week, but gave no serious thought to it. Later she was unable to appear at the studios, but the critical nature of her illness was not realized until the following day.

Two Vitagraph Comedies on General

"Romance and Rough House" is all that the name suggests, slam-bang for a thousand feet of rip roaring comedy, with Hughie Mack, Vitagraph's heavyweight comedian, officiating in the capacity of chief funmaker and recipient of countless indignities. The photography and lightings are worthy of comment, as they are particularly fine.

The hand of Lawrence Semon is seen in the direction, which is certainly all that could be desired.

Hughie is exceptionally droll and his support is also very good. The balance of the cast includes Patsy DeForrest, Frank Brule and Edward Dunn. The story opens with Miss DeForrest reading a book on romance and yearning for the days of old when for a smile from "milady," a chivalrous cavalier would cross swords with his own brother. Obese Hughie does not measure up to the knights she has pictured and she scorns his advances. Broken hearted, Hughie wanders off to find consolation, he knows not where, and unexpectedly finds himself appointed leader of a villainous band. His reign does not last long, though, for when the band finds that he is not the man they thought he was, they proceed to exterminate him.

The quiet, homelike atmosphere of the country predominates in "Pa's Overalls," a single part comedy from Vitagraph's Bay Shore studio. Director Frank Currier has worked many amusing incidents around the customs of the sons of the plow and has succeeded altogether in making a pleasing and comical picture. William Lyttell, Jr., Dorothy Long and George O'Donnell are seen in the principal roles. Lyttell is seen as a dude, wrist watch, monocle, cane, and all the other requisites, who wins the love of a country maiden but her father objects to her marriage. They are secretly married and hide the certificate in Pa's overalls, where, when it is found, it causes considerable trouble. The dude finally wins Pa's favor by raising the biggest pumpkin in town. With its country scenes this picture should have a particular summer appeal. Sophie Milimet wrote the story.

Chick Morrison, chief cowboy of the "Flying A" outfit doesn't believe that horseshoes bring good luck. He has a perfect imprint of a calked shoe on his right hip, where one of the new "outlaws" secured for the rodeo kicked him behind the barn.

Running a Downtown Jitney Theater

BY GEORGE L. MADISON
Manager, Kozy Theater, Chicago, Illinois

THE statement that a five-cent theater in a downtown district cannot live against the cut-throat methods used by competitors is not true in every case. My theater in Chicago, the Kozy, situated in the heart of the business district, was the original five-cent theater in this location, and it is still running and still making money in



The Kozy Theater generally runs a Mutual program but this picture was taken on a day when another feature was substituted.

spite of all the ten, fifteen and twenty-five cent houses that have sprung up in the last three years.

It means every minute on the job, however, for the manager if he is going to make a success of a small priced house—it does not mean sitting in your office with your feet on the desk waiting for the money to come in at the box office, but being right there to watch your employees, going into the house and sitting down with the audience to see what their comments and criticisms are. It is all right to be where the people can see you as they come out, and ask their opinions of the show, but often they are diffident about telling you the little things that annoy them which could easily be remedied, for they do not like to be considered kickers. But if you sit among them and they do not know who you are, you get their true opinion.

It also means looking after the comfort of your audience; seeing that the ventilation is the best possible, watching the projection that the operator does not loaf on his job and not give the best service possible, watching the ushers that they are courteous at all times, and all these big little things which make or mar the atmosphere of your house.

The patronage of a downtown theater is very different from that of a residential district. We have a large transient trade, of course, but the principal revenue is from the business people who drop in to see the pictures during their noon hour. And here is where the nickel house comes into its own. The majority of these workers have only an hour to get their lunch and do whatever else they want, which means that they have from half to three-quarters of an hour to kill at noon. They are fond of pictures and would like to see them, but think twice before spending ten cents for thirty minutes' pleasure. A nickel, however, is a different thing. The crowded time in my theater is from about 11 to 2:30 or 3—when the business people are out for their noon recreation. A large percentage of the audience is made up of men. The girls like to spend their time shopping or looking at the styles, but the tired business man wants to forget his worries and be entertained during this interval of rest, and where can he do it better than in a picture theater?

This patronage of business people governs my program. If they have only a little time to spend in a theater they want to see something in that time. They do not care to go into a house which is showing a seven-reel picture, for they probably will get in in the middle or toward the end and cannot get head nor tail of the story. They want a number of short features so that they can see a variety in a short time and understand all of them, and they want good comedies so they can laugh—not once, but many times. The program I give them for five cents shows four reels. I run a feature of two reels, a one-reel comedy, and one reel of scenic or educational. This gives a good variety and at the same time they are all short. These short length films are the foundation of the popularity of the five-cent theater. The public is getting tired of features, the bigger theaters give them too much, they do not care to sit through a two-hour show, and if they have a short time only to spend they do not care to listen to music for a good share of that time when what they really wanted to see was the pictures. They become disgusted with never being able to get into a theater at just the right time to see the start of the picture, and they do not like to leave just at the most exciting part, therefore the shorter pictures fill their order completely.

I have to stick to my rule of showing three different subjects, even if it means five reels instead of four, for the people miss them if I do not, and although there are four reels shown composed of a three-reel feature instead of a two, followed by the usual one-reel comedy, they complain that I am cutting their program short. In their interest in the feature they do not realize that it is longer than usual and believe they are being cheated of their third subject. So there always has to be three different pictures. I always see every film before I book it for my house. There are some companies whose pictures I cannot show because they have a rule that they shall not be exhibited for less than ten cents.

Some serials will draw the people, but as a rule they are not a success in a house like mine. The people will drop in just for their noon hour, and if a serial is being shown of which they have not seen any other episodes they feel that they have been rather cheated, for they are not interested in the feature, which takes up half of the program, and have paid five cents for a comedy and a scenic, or they may have to miss a day and then lose the connection and soon lose their interest entirely in the rest of the continued story. I have stood in front of the house often on days when the serial was running and heard people remark, "Oh, there is a serial today; we don't care to see

that. Let's go on to some other show." When I complete the series I am now running I will not book another. The place for the successful exhibiting of a continued photoplay, I believe, is in the residential districts. Also, it is not feasible to show many first-run pictures because they cost so much that it takes a good many nickels to make up the price of the film alone, but most of my features are not more than three or four days old. In some respects I find that it is a good idea to run older pictures because with the houses changing their program every day the pictures come and go so fast that if a person sees a good one and wants his wife or family to see it, too, he is glad to find it showing at some other theater a few days later. Also, if people hear of a good film and cannot see it on that particular day they are glad to find it elsewhere later.

I have a good sized regular patronage of people who come every day, week in and week out. There is one elderly man who comes in and takes practically the same seat in the front of the house, who has missed only one day in three years, and another gentleman who goes into the first row in the balcony who has not missed a day in two years. He brought in a tabulated account recently to show how much money he had spent with me in the last two years. That the people are getting what they want is shown by the fact that never a day passes without a number of people stopping to tell the doorman or the ticket taker what a fine show it is for the money and saying they are coming often. They feel they are getting their money's worth and are glad to come again and again. A man will spend five cents every day without missing the money when he would think quite a long time before he would spend ten cents every day.

The greatest trial of the theater manager is the competition between the managers. If all the exhibitors in one locality would get together and decide that they would all charge ten cents with no raising of prices on Saturday and Sunday, they would all make more money. But it is a cut-throat game. If one manager finds that another theater charging five cents is giving four reels then he will give five. Then the next man will give even more to compete with this manager. So it is they go on and on and add more and more until they have reached the limit and cannot give all they have promised for the money and then there is another theater to rent. If the managers would only get together and have a regular schedule of what they would give and all do the same they would all make more money and the average income would be much higher. But even though they start out on that basis there is always some one who cannot play fair and will not stick to an agreement of this kind and then it is all off.

The business of the small downtown house is not what it was a few years ago because it has so many and such a variety of other houses to compete with, also there are so many suburban theaters now which take the patrons away from the business portions of the city, but I can honestly say that even with the strong competition and my low price of admission my profits are only a few dollars behind the downtown theaters which are charging ten cents, although it takes a greater number of nickels to make up that profit.

"Destiny's Boomerang," a Centaur feature of a sociological nature, a David Horsley production, presenting the co-stars Margaret Gibson and William Clifford, is the main offering from that studio to be released the week of August 19, on the Mutual program. The story is by Elsie M. Callaghan and was produced under the direction of Charles Swickard.

PATHE OFFERS SERIAL IDEAS

Public Floods Companies With Pertinent Ideas to Be Worked Out in the Popular "Who's Guilty?" Series

With all the talk about thousand dollar scenarios it is unusual, to say the least, for a motion picture company to receive a well worked out idea, concerning which the writer says, "If you decide to use this, merely acknowledge it and I will be amply repaid."

Yet it has happened more than once to the Arrow Film Corporation, producers of "Who's Guilty?" for Pathe. The Pathe executive offices and those of the Arrow Film Corporation have been flooded with suggestions from theater goers who have seen episodes of the series, offering ideas for future episodes.

One in particular is typical of the number received. It is from J. A. Whalen of Des Moines, Iowa, who, alleging that the conditions of many of the post offices throughout the country are conducive to tuberculosis, tells at length of a number of instances which corroborate his statement. Mr. Whalen says:

> May I be pardoned for begging that you will write a "Who's Guilty?" story founded on the facts in the enclosed clippings.
>
> Take, for instance, the case of the clerk referred to. Though the honesty and efficiency of this man had never been questioned, though he was a model husband, father and citizen, had he dared to protest against the conditions which eventually made him a victim of "the white plague" he would have been summarily dismissed, and with all his knowledge and experience not worth a penny anywhere else on earth, he could be today on the verge of madness from seeking in vain for employment, yet his plea for re-instatement, for justice—for the right to work at the one trade he knows, would fall upon unheeding ears. He would be told in effect as Old Foulon told the French peasants—"Go and eat grass."
>
> This is not altogether a fancy sketch. I wish it were. One of the most honest and conscientious men that I ever met died here in this city a little over a year ago, heart-broken and bereft of reason, owing to such treatment.
>
> In God's name, will you give your aid in bringing these facts before the American people?

A letter was sent to Mr. Whalen thanking him for his suggestion and regretting that it could not be worked out in one of the chapters of "Who's Guilty?" because the serial was already completed before his idea was received.

"His Golden Hour" is the title of a new one-reel Universal comedy.



The war scenes in Vitagraph's "Britton of the Seventh" have made the film a drawing power.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, *Chicago.*

A Plain Talk to the People

By L. F. Guimond.

For his house organ, Lyceum Theater, Monticello, New York.

ISN'T it about time for us to come to a showdown on this matter of amusement service? We think it is. For the intelligent public the time has passed when pictures were pictures regardless of subject, cast, photography or projection. Motion pictures today occupy much the same commercial position that any other commodities do. You can be just as completely gold-bricked in your motion picture entertainment as anywhere else, but—if the shoeman sells you a bad pair of shoes you never go back for a little more of the same; if your clothier works off a bum suit on you, in the future you trade elsewhere. Why don't you apply the same rule to your amusement purchases?

When you sit in a darkened theater watching the shadow shapes come and go on the illuminated screen it is very possible that you never stop to consider the many factors which have been responsible for the excellence or lack of excellence of each subject.

Why not consider a motion picture from start to finish? Let us suppose, for example, that the producers start the ball a-rolling with a mediocre "script" or "scenario;" what is the result? All that high-priced directors, actors, camera men and exhibitors can do with such material is to produce a finished product which is exactly as mediocre as the script itself. You can't make a silk dress out of a burlap bag.

Again, supposing a first-class script is provided but unfortunately falls into the hands of a poor producing organization; the result is much the same. You can't turn over a hundred dollar watch to a steam fitter and expect results. The best scenario in the world can be absolutely ruined through improper direction and interpretation.

Finally you can turn over a completed photoplay which is a masterpiece of plot ingenuity, high grade directorship, masterly characterization, showing the workmanship of superior camera men and laboratory experts, to a boneheaded exhibitor with a cheap junk projection equipment and this one man will effectually stultify all the fine work and great expense which has gone into the making of a perfect picture.

The exhibition of motion pictures today represents the culminating step in a great business. The exhibitor has a greater opportunity to mar or make a great picture than almost any other factor. No exhibitor can make a bad picture good, but many, many exhibitors do make good pictures appear bad because of improper projection, inharmonious surroundings, poor musical accompaniment and many other things which can only be learned by experience and patient attention to details.

Eventually you patrons have to depend upon two factors for proper picture entertainment, the producers and the exhibitors. If you are being shown the products of the companies adjudged by popular opinion to be the best in the market your exhibitor has taken the first step towards giving you good service. The advertisements for last week's picture entertainment in New York city offer a first-class opportunity to consider just what companies popular opinion, as indicated by New York's biggest theaters, call for.

The Strand Theater advertised Mae Murray in "The Dream Girl," a Paramount-Lasky production already booked for showing in the Lyceum. The Academy of Music offers Virginia Pearson in "A Tortured Heart," a Fox film production booked for exhibition in the Lyceum in the near future. At the Broadway we have Dustin Farnum in "Davy Crockett," booked for the Lyceum the same week as "The Dream Girl," a Pallas-Paramount masterpiece.

The Rialto of New York advertised Frank Keenan in "Honor Thy Name," a Triangle feature, which together with the Keystone comedy, "The Waiters' Ball," featuring "Fatty" Arbuckle, will be shown in the near future in the Lyceum. Proctor's Twenty-third street theater advertised a daily change of program with six features as follows: "A Woman's Honor," Jose Collins; "The Good Bad Man," Douglas Fairbanks; "Mind the Paint Girl," Peggy Hyland; "The No Good Guy," Willie Coller; "The Masked Rider," Harold Lockwood; and "The Stowaway Girl," Marie Doro. All of these productions are booked for future showing at the Lyceum.

Proctor's One Hundred and Twenty-fifth Street theater advertised "For the Defense," with Fannie Ward, which is showing in the Lyceum Tuesday night. "Mr. Goode the Samaritan," with De Wolf Hopper; Mae Marsh in "A Child of the Paris Streets"; William Farnum in "The Battle of Hearts"; and Wm. S. Hart in "The Primal Lure," all showing in the Lyceum in the near future. At the Criterion "Civilization" has passed its hundredth performance; booked by the Lyceum for September 19.

We could go on this way indefinitely, but what's the use? We have shown you what producing organizations stand highest in public favor because there is no better criterion than the programs of the highest priced motion picture theaters in existence. Be assured that they will have none but the very best features on their screens. And the Lyceum program is identical in every feature except price. A dollar in New York; ten cents in Monticello.

You must grant us then the best program obtainable at any price. There remains the theater itself and the projection. The theater is the largest to be found in any town under five thousand; it has all the ventilation which is consistent with safe construction; it has every known safeguard against fire or panic; it has toilet facilities and an expensive plumbing and

heating system. It is constructed so as to offer opportunity for every sort of entertainment required by a small town community; it has electric fans of sufficient size and power to cool the entire audience; it has a stage equipped with every modern lighting device and with sufficient scenery to stage any production; it is a fully equipped theater.

And, finally, projection. This is a discouraging topic sometimes because it almost seems as though many regular patrons could not distinguish between good and bad projection. Take first the question of equipment. Recently the Lyceum management sold a complete motion picture projector for $55.00 and it was a good projector at that. With this machine and a booth and a muslin screen the purchaser was able to open a theater. The Lyceum apparatus for the projection of pictures cost perilously close to three thousand dollars, and not one dollar but has been wisely invested.

This investment covers high priced lenses, several styles of which are necessary to perfect projection; a transverter for the conversion of alternating current to direct current, necessary if you are to have a clear, white flickerless image on the screen; three motion picture projectors of the latest model; an especially prepared screen; a lot of expensive electric wiring and devices, including our own private lighting plant for use in emergencies; and a hundred and one other things which are absolutely essential to good projection. And yet—

It remains a question but that we could go back to the old type of cheap, junky equipment, alternating current, inferior lenses and a generally mediocre apparatus and give satisfaction to a certain proportion of Monticello's theater going public. Of course, there are many patrons who know and appreciate the difference between our pictures and those reproduced by inferior, low priced methods, but there are many others who do not seem to mind (and even prefer) the latter type of projection. After all we have to revert to the remark of the old lady who pressed a fervent salute on the cow's proboscis, "There's no accounting for tastes."

All that this article was written for was to call attention to the difference between good and bad pictures; real theaters and store shows; cheap projection and high priced protection. Can *you* tell the difference? Give the matter a little reflection. It may enable you to secure better amusement goods in the future.

Theaters in Hawaiian Islands

By A. P. Taylor.

The Liberty Theater of Honolulu has installed a $10,000 Wurlitzer pipe organ. The transportation charges from the factory to Honolulu amounted to more than $1,000. Motion picture theaters were first established in Honolulu about ten years ago and were then merely "holes in the wall." With the rapid development of the artistic side of motion picture filming the class of theaters has been raised, until at present the city possesses several first-class houses, the largest having a seating capacity of 1,800 persons. The architecture of this place of amusement is suited to the climate; plenty of ventilation is afforded through rows of shutter windows.

Ten years ago the highest price paid for admission to picture theaters was 15 cents, ranging down to 5 cents. Today the standard high price is 30 cents for reserved seats, with a 50-cent charge for box and loge seats. The Honolulu public, with its large tourist population, demands the best pictures, and the leading houses are now on the circuits of the foremost producers of New York and California.

The exchange system permits the same pictures to be sent to the outlying islands, so that even in small plantation towns on the Island of Kauai, the westernmost of the Hawaiian group, 2,400 miles from San Francisco, the same pictures produced in the leading theaters of Honolulu are given before an audience composed principally of Japanese, Chinese, Koreans, Filipinos, Porto Ricans, Spaniards, and Siberians.

Where no theaters have been built, in some of the outlying districts, enterprising managers have large tents of the circus type erected. By rotation a tent is seen in a village about every two weeks.

During the past three years two or three picture companies have gone to Honolulu, partly on vacation tours and partly to complete pictures which call for a Hawaiian setting. The result has been an investigation of the merits of the Hawaiian climate and scenery as a foundation upon which to build a motion picture colony. Negotiations are under way for the establishment of such a colony. At least $50,000 of local capital will be invested, the remainder coming from the mainland. An expert from New York states that while the Hawaiian Islands are admirably suited to the filming of South Sea scenes, they are also adapted for New York settings.

Climbing the Ladder

The subject of meeting competition is one that interests every exhibitor and irrespective of the fact that George C. Lindsay, of the Western Amusement Company, of Eureka, Utah, modestly declares that he is not a press agent and is not bent upon writing stories on "Competition and How to Meet It," he has set up a set of rules which if followed he maintains most earnestly will spell success to any exhibitor. He has aimed at the "bull's eye" and hit his mark. His rules, says *Paramount Progress,* are:

"Pay strict attention to the small details.

"Preach, practice and permeate cheerfulness.

"A smile and a small courtesy often bring big returns.

"Give your full attention to your own business.

"Be absolutely square with the public.

"It has been my experience that the only sure way to win over an opponent who uses underground methods is to keep on playing the game square yourself. Morning, noon and night see to it that you give the public 'The Square Deal.' They will eventually come back to you, even as the Prodigal Son. Give them their full money's worth every time they visit your house. It's the best advertising in the world.

"You cannot keep a clean, well-balanced, wholesome program from attracting attention any more than you can keep a good man down. They will persist in coming up, and keep on coming up, be the opposition what it may.

"I am running Paramount Pictures and other features."

Art Acord has gone to New York to try for first honors in the "Motion Picture Cowboys' Stampede," to be held there early in August.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030

CHARLES R. CONDON, Eastern Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per year $3.00
Canada - - - Per year $4.00
Foreign - - - Per year 5.00
Single copy - - - - - .15
FOR SALE AT ALL NEWS STANDS

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, AUGUST 12, 1916 Number 7

Knowing Something of the Other Fellow's Business

EVERY exhibitor knows how films are made, and every producer knows how they are projected. Beneath that blanket statement there are many degrees of knowledge and ignorance. It is, of course, impossible for either the exhibitor or the producer to keep track of the details of the other's business. Both have too many problems of their own that demand all the waking hours there are. But within the bounds of reason, the more the exhibitor knows about the difficulties and costs and embarassments of production, and the more the producer knows about the hard side of exhibiting, the fickleness of the picture-going public and the constantly narrowing margin of exhibitors' profit, the better off both will be. Knowledge of each other's business makes for mutual understanding, a more effective co-operation and a more charitable viewpoint.

About the cost of a production the press agent tries hard to leave little doubt. The average exhibitor, however, takes the press agent's claims with a spoonful of salt. He is, if anything, more skeptical than the public, and as cynical as a newspaper editor. If he is keen and experienced, he can estimate production costs pretty well himself; but being on the buying end, he frequently underestimates. The costs of stars and settings and travel and advertising are visible in their results; but the necessary general overhead, the losses in carrying a big payroll through rehearsals and retakes, and takes that never reach the screen, are not visible to the exhibitor or anyone else but the producer himself. The interest on enormous plant investments, the taxes on real and personal property, are equally imperceptible on the screen. There is a staggering sum of money tied up in producing properties in this country, and the exhibitor's rentals have got to pay for it all, plus a reasonable profit—that is perfectly obvious.

But from the other point of view, the sum total of investment in all the picture theaters has also reached enormous proportions. And not only the total, but the individual investment in a good many theaters makes a pretty figure. The high class exhibitor is no longer free to feel that if he don't like it he can get out. In a good many cases he has a fortune in property that would not be worth anything like the amount for any other purpose. He must sink or swim with it, and if things do not go right he must fight with every ounce of his energy to make them right. Most picture theaters today are more permanent establishments than their neighboring grocery stores and drug stores and five-and-ten-cent stores. They are there for keeps; their money is in for good; they must be made to pay a profit.

That is one of the things that the busy and maybe worried producer does not always take time to realize; that the theater investment has grown to be as important, and as permanent, and to need as much consideration as the studio plant investment.

The producer is full of enthusiasm for his latest feature. The passionate declarations of his press agent are not idle vaporings. He is really sincere in his belief that the picture will draw enormous crowds. He has put the best he had and could get into it and he sees that it is good. In his estimation, it will make a killing.

But the exhibitor has passed the point where making a killing is his chief aim. Instead

of thinking by the day, he now must think by the year. Holding them out for a week will not maintain him; he would rather have two-thirds of a housefull at every performance, day in and day out.

The producer thinks only of making pictures. The exhibitor must think, not only of the pictures and the way his people will look at them, but of his music and his ventilation and the courtesy of his employes and the attractiveness of his house. For any one of these factors may ruin him; the pictures may be the most important, but they are far from being his only consideration.

Years ago it was common commercial practice in all lines for a manufacturer to sell a dealer as big an order of goods as he could persuade him to take, and then leave him to dispose of them as best he might. Today the majority of manufacturers do all in their power to help the dealers retail their goods. They advertise to consumers and assist the dealers to advertise locally and advise them in sales and display methods. Among this class of manufacturers the film producers have lately taken front rank, and are helping the exhibitors all they can.

This spirit cannot be carried too far. Every ounce of effort put into the work brings direct returns to the manufacturer through the increased prosperity of the exhibitor and his further reliance on the producer who has extended the helping hand.

Great as has been the progress along this line, we would like to see even more of it, if more be possible.

The kind of help that is offered promiscuously, and offered just for the sake of saying "Look what we are doing for you," may not be worth much. But the kind of help that is given after careful study of the exhibitors' problems, and in full understanding of them, makes the difference between success and failure for all concerned.

Go on With the Short Stuff

A CERTAIN formality has become the order of the day (or evening) in picture exhibition, and the change has come so gradually that the public has thought little about it. People talk now of making the "first show" after dinner, and if they are too late for that they wait for the second show. Everybody soon learns the hours when the shows start in a neighborhood theater.

Only the transient, or the occasional visitor, continues to drop in at the middle of a reel and to sit tight until the same scene comes around again.

The multiple reel feature, of course, is responsible for the change. Folks got tired of entering right at the climax of a four or five reel drama, and then having to see it back end to, so to speak.

So they learned the hours without any instruction and without any particular thought on the subject.

But many theaters, particularly in downtown districts and at street-car intersections, still depend upon transient trade. The strangers who make up a substantial part of their patronage know and care nothing about show hours. They want an hour's entertainment, delivered to them in as nearly perfect form as possible, regardless of the clock.

In such theaters the long feature has little place. The single and the two-reeler continue to make the best show for the drop-in drop-out class of trade. And that there is still, and will always continue to be a large amount of that transient, casual business no one will attempt to dispute.

It would be foolish to discourage the production of the best multiple-reel features that money and talent can make; for upon them depends the highest attainment of the art. But it would be more foolish to discontinue the manufacture of a continuous and competent supply of short subjects. The market for them, like that for the articles in the five and ten cent store, we have always with us.

Let those who aspire to them specialize on the mammoth productions that make dramatic critics gasp and get into all the newspapers. The producer who goes right on grinding out first class thousand and two thousand foot subjects will always have plenty of business and is pretty sure to make money.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

AN unusual co-operative scheme is reported from Cameron, Missouri, where the merchants seem to have a unique appreciation of the farmers. Twenty-nine stores have joined in providing free matinees at the Crystal Theater for the farmers and their families. Each Saturday a prize is given to the agriculturist who buys the largest bill of goods from the merchants in the scheme.

The Lyceum Theater, of Monticello, New York, managed by L. F. Guimond, gave a very successful masquerade ball at his theater on August 4.

The Mozart Theater of St. Louis, Missouri, presents its patrons each week with a four-page advance program which contains a real, live "answer" page.

A very complete photoplay section is published weekly by the *Inquirer* of Hollywood, California. One of the features of the department is social news of the film players.

Edwin L. Barker, the founder and president of the Barker-Swan Film Service, Peoria, Illinois, has severed his connections with that organization and joined another motion picture concern.

The Independent Film Corporation of Minneapolis has opened a branch exchange in Milwaukee. John De Lorenzo has been appointed manager and L. H. Olson road man for this office.

B. F. Schaffer, New York, has been added to the staff of Pathe's Minneapolis exchange. Mr. Schaffer, who is one of the oldest salesmen on the Pathe force, will cover northern Minnesota and Wisconsin.

The house organ of the Kunsky Theatrical Enterprises of Detroit, *Film News,* carries an editorial in the latest issue explaining to fans the significance of the National Convention held in Chicago.

Perhaps few exhibitors realize the importance of Minneapolis as a film center. The city contains 37 exchanges and boasts a lively Screen Club of nearly 150 members. This club held a very successful outing a short time ago.

The program at New York's Rialto, managed by S. L. Rothapfel, for the last week in July featured Mae Marsh and Robert Harron in "The Marriage of Molly O." Another feature of the bill was the Alaskan picture, "The Lure of Alaska," by Dr. Leonard Sugden.

Harry Levy, proprietor of the Wizard Moving Picture Parlor of Baltimore, Maryland, is showing a local-made film of which all the scenes were laid and the pictures were taken and developed by himself. The scenes are laid in and about the city of Baltimore.

Managing Director S. L. Rothapfel, of the Rialto Theater, New York, entertained one hundred members of the Sunset Club at a matinee performance on August 2. Membership in the club requires that each person shall be sixty years of age.

"To be a manager or only an exhibitor, that is the question," is one of the slogans from Shakespeare invented by George E. Carpenter, editor of *Real Reels,* published by the Notable Feature Film Company of Salt Lake City. Here is another: "It is better to have tried and lost than never to have advertised."

The Pitt Theater in Pittsburgh, under the able direction of Manager Patch, will present "Civilization" beginning September 15. Mr. Patch is the man who circumnavigated the Pennsylvania board of censors last spring by hiring actors to play parts of the feature which the board had eliminated.

The Shubert Theater, Minneapolis, is soon to run Ince's "Civilization." H. Apperson Jones of New York, technical director, who presented the spectacle with Ince in New York and Chicago, is now in the Mill City for the start of the run.

William E. Anderson, of Brooklyn, has completed an elaborate motion picture studio at Hudson Heights, New Jersey. The buildings are located on the brink of the Palisades, the studio covers 25,000 feet of floor space and has every necessary device including a twenty-five-foot square glass tank for taking submarine pictures.

Motion picture entertainments are being given frequently during the summer at the Shelby playgrounds, Ellwood City, Pennsylvania. The pictures shown are of an instructive and educational nature and are especially intended to warn against possible accidents. The playground is crowded on the nights of these free shows.

The three motion picture houses in Lewiston, Pennsylvania, have been closed, two of them just for a few weeks and the other permanently. The theater men declare it is not lack of money because the town never was more prosperous, but lay it to the lure of the out-of-doors during the hot weather.

W. T. Yoder has just finished a three weeks' trip through Arkansas, where he booked considerable new business for the Ft. Smith Universal branch. He reports business good considering the very hot weather. "Billy" will return to Oklahoma City soon, where he is well known to all Oklahoma exhibitors.

There is a series of films now being produced featuring a popular star which exhibitors will probably not see at all. This paradox is explained by the originality of Miss Mabel Normand, who during her spare time has made some short film stories for the benefit of the soldiers camped on the Mexican border. These pictures are not for general distribution, but are sent out only with Miss Normand's compliments.

"We feel compelled to state to our patrons that

we do not offer 'as an inducement' twelve tickets for one dollar, nor eleven. We are showing you twenty-five-cent pictures for ten cents. Facts are facts, and when we say that we are giving you the highest priced and best program obtainable we only state a fact which will be substantiated by anyone acquainted with the motion picture business."

The above editorial appears in the current issue of Lyceum *Motophotograms,* edited and published by L. F. Guimond, manager of the Lyceum, of Monticello, New York.

The Star, Dome, Nixon, Regent, Grand and Crescent Theaters of New Castle, Pennsylvania, set aside the week of July 24-29 as "Fresh Air Camp Movie Week," and part of the proceeds of all these theaters gave a certain percent of their proceeds to help the kiddies have a little vacation. The newspapers gave wide publicity to the matter and urged the public to attend the above-named theaters during that week and so help the good cause. The theaters are located in different parts of the town, so an opportunity was afforded all to help the cause.

Motion picture machines will be installed by the Young Men's Christian Association at every border camp of United States troops which accommodates a brigade or more. Several already have been sent to San Antonio for distribution.

As soon as the association building has been put up the motion pictures will begin. For camps in the smaller towns or in the field where electric current cannot be obtained readily a field lighting plant run by gasoline will be sent.

Films will be started on a circuit of the camps from exchanges in southern cities and in New York.

A number of theaters have sent out subpoenas to the people of their towns summoning them to appear at the trial of Anna Nilsson and Tom Moore in Pathe's "Who's Guilty?" series. Here is the form used by the Strand, of Milwaukee:

We hereby serve you with a subpoena to witness for 14 consecutive weeks (every Tuesday and Wednesday) and pass your opinion on "Who's Guilty?" and why to the "Who's Guilty?" editor. All communications must be in every Saturday night of each week. The winner to receive the free ticket each following week. Put your name and address in your letter. Don't miss these interesting stories. No two are alike in plot, set or costume.

For this you are entitled to a six months' free admission Strand Theater ticket for two (2), if your opinion be the most plausible (decided by our judge).

Tom Moore and Anna Nilsson are the co-stars in these wonderful problem plays of present-day life.

"Thais" Causes Trouble

It seems at the present writing very probable that the opera "Thais" is to cause a legal fight in New York. The World Film Company is making preparations to produce the opera on the screen with Kitty Gordon as star. Herbert Brenon has also announced that he will produce the story, featuring Mary Garden. The question now is, who will have the right to make film history of the noted grand opera piece?

Numerous unusual comedy situations have been worked into "Home Talent," the Vogue-Mutual two-reel comedy, of which Rube Miller is the director as well as the star, assisted by the laughable Ben Turpin.

Institutions to Use Films

The Nicholas Power Company has made a large number of installations of its Power cameragraph in educational and industrial institutions during the present month and asserts that it is reliably informed that many more of these institutions would use motion pictures for educational purposes were it possible to obtain a regular film program suitable for this work. The following institutions will now begin the use of films:

Passaic Board of Education, Passaic, N. J.; St. Marys College and Academy, St. Joseph County, Ind.; Hamilton High School, Hamilton, Ohio; Jewish Orphans' Home, New Orleans, La.; Young Men's Christian Association, Fortress Monroe, Va.; Ford Motor Car Company, Detroit, Mich.; Avondale School, Cincinnati, Ohio; Board of Education, Norwood, Ohio; Amoskeag Manufacturing Company, Manchester, N. H.; Young Men's Christian Association, Tobyhanna, Pa.; St. Michael's R. E. Church, Jersey City, N. J.; State of New York, Utica State Hospital, Utica, N. Y.; St. Joseph's Church, Rosebank, Staten Island; Assembly Hotels Company, Pocono Summit, Pa.; Young Men's Christian Association, Mt. Vernon, N. Y.; Bureau of Clubs and Playgrounds, Pedro Miguel, Canal Zone; St. Joseph's R. C. Church, Cristobal, Canal Zone; State Board of Health, Raleigh, N. C.; Young Men's Christian Association, Mallory, W. Va.; First Presbyterian Church, Parkersburg, W. Va.; Willard State Hospital, Willard, N. Y.; Post Exchange, Fort Terry, N. Y.; U. S. S. Pennsylvania; U. S. S. Ohio; U. S. S. Arkansas; U. S. Naval Academy, Annapolis, Md.; U. S. S. Tennessee; General Electric Company, Schenectady, N. Y.; Ashland Coal & Coke Company, Crumpler, W. Va.; Pontiac State Hospital, Pontiac, Mich.

The above enumerated installations made in the past 30 days are eloquent proof of the immense field for motion pictures which educational and industrial institutions offer. This department of the Nicholas Power Company is under the supervision of Elwood Ernest DeHart, who has had extensive experience with this work and is thoroughly familiar with the requirements and special conditions of this new field for motion pictures. Mr. DeHart is personally known to a large number of educators and managers of the industrial concerns which acquaintance has proven of invaluable assistance to him in conducting his department.

Advertising Men Organize

Plans which have been under discussion for some time in motion picture advertising circles crystallized on July 26 into an actual organization of advertising and publicity men which will doubtless be called the Associated Motion Picture Advertisers. This organization has no connection with any other body either in or out of the motion picture business.

At the meeting, which was held in New York at the Hotel Claridge, the benefits to be derived from such a body as was proposed appeared so valuable that an organization was formed then and there and temporary officers were elected as follows:

President, Arthur James; secretary and treasurer, E. Lanning Masters; executive council, Carl Pierce, Paul Gulick, Harry Reichenbach, Samuel M. Spedon, E. Richard Schayer, Charles E. Moyer, Arthur James, and E. Lanning Masters.

The officers then elected an organization committee to secure legal entity and to draw up a suitable constitution and set of by-laws. Another meeting will be called as soon as this committee is ready to report.

Vivian Rich has turned her hand to comedy and will soon be seen in "Prof. Jermy's Experiment."

First Aid to Theater Men

BY S. L. ROTHAPFEL

A NUMBER of inquiries have been received as to whether it is a good idea to distribute free tickets to a theater or offer them as prizes and so forth. From a psychological standpoint the giving of absolutely free tickets is wrong. The person who has once received something for nothing never wants to pay for it again. The man who has always paid his ten cents for a seat takes it for granted that he will always have to pay ten cents for it and gives the question no further thought. But give him a free ticket two or three times and he never wants to pay again. He starts to count up how much money he could save if he always went in on a pass, and begins to realize how these dimes amount up in the course of a month.

This promiscuous distribution of free tickets, asking nothing in return, as the managers who make a practice of slipping a certain number of complimentary tickets into the programs they mail out, hurt the business. The person who is laboring under the impression that he may be lucky and receive one of these complimentary admissions will put off the day of going to the theater until he does have the free ticket. If he does not really care much about going, he will say: "Oh, I will wait until some other night and perhaps I will not have to pay then."

I am willing to concede that one free ticket usually does bring two or three paid admissions with it, but how many of these would you get anyway without the free admission? Also the fact remains that the man who came in without paying is dissatisfied when he has to pay thereafter, and the friends who came with him and paid for their seats are disgruntled that he is getting the same pleasure they are and it costs him nothing while they paid ten cents. And so your one free ticket has planted the seed of discontent among three people, and you do not care to foster any feeling of this kind.

When a complimentary admission is offered as a prize this is a different matter, for then the winner has worked for the ticket—he has paid for it by his effort which brought the prize to him, and there is no feeling of getting something for nothing.

---

51. The owner of a string of theaters has one house just one and one-half blocks from my house. It has been dark for six months. He has offered the theater to me absolutely free other than the ordinary running expenses. The house always has been a loser. Would you advise me to open this house in opposition to my present splendid investment?

The thought which immediately arises on reading your question is why burden yourself with a losing proposition when you have a making proposition at present? But the second thought is if you do not take over the house, who will, and what will they do with it?

You have hardly given me enough facts about the conditions and the neighborhood in which the theaters are situated to allow me to judge competently. If the manager of a string of houses has not been able to run the theater to any profit it would seem pretty safe to decide that it could not be done, but we all make mistakes sometimes, and it is possible that he has never hit upon just the right scheme which would make a success of this house. Some young exhibitor who really knew very little about the business might come in and take that theater and just stumble onto some idea which would atract the public and make a success of it.

Are you sure enough of your patronage, and is your theater well enough established so that you could stand against any kind of competition? If you are sure of this, then I would leave the other theater alone and take the chance of its remaining idle or of no one being able to make it attractive enough to cut your profits to any great degree. In a way competition might enhance your own proposition, and the comparison be to your advantage.

If you feel that it is not safe to invite real competition, that the neighborhood is not one that could and would support two good theaters, then your only safe plan is to take over the house and run it yourself—be your own competitor. You are in the same position as the property owner who has a beautiful home next to a vacant lot and is practically forced to buy the lot to keep objectionable flat buildings or stores from being erected thereon. He has to add to his initial investment to keep it up to par and not allow its value to be deteriorated. If the owner is offering this theater to you absolutely free, it seems that you could run it and make a profit with the small expense involved. Isn't there a class of people in the neighborhood who cannot afford to become regular patrons of a high class house who would fill a small priced house? Perhaps the reason of the failure of this theater is the fact that they have tried to make it too high class and so could not meet the competition which your house offered. You no doubt are running a long program of features. Would it not be feasible to take up this offer of the owner and by managing the house yourself block all competition and run it as a five-cent theater, showing about four or five reels each night and all short pictures—the longest a two-reeler? You would have to pay very little for the rental of the films because they would not have to be first runs and your expense would be very small. This plan might not work out in your neighborhood. You are the best judge of that after a critical study of conditions and your prospective patronage. The five-cent theater is becoming almost a thing of the past and it might prove an attractive novelty. Also in this low-priced house you might run some special class or kind of pictures, if you can ascertain what would particularly appeal to the probable patronage, or you might make it a theater which catered a great deal to children, having all the pictures those which children would like and in this manner introduce the novelty of a regular children's house. This would not mean running all fairy stories, but more what is known as a family program showing good pictures on interesting subjects, but clean ones. You will find in eight cases out of ten that the same films which appeal to the children will please their elders. It is usually the children who tease to go to the "show" in the evening and so get the family started.

Size up your neighborhood and find out if it is a

district where race suicide is unknown, and if so make a direct play to the children and see if it does not result in a large attendance of the parents also.

52. I have a very poor attendance at my theater during the summer months, just about one-half the regular patronage. I have thought that it would be better to close it up for the receipts simply pay expenses and there is no profit at all but the same amount of work. Lots of people have advised me not to close because they thought it would hurt my business when I opened up again in the fall. You see there is one other motion picture theater in town and that keeps open all summer and if I closed all the people coming to my house would probably go to him. I think the town could support one theater during the summer all right, but it is just starvation for two of us.

What do you think about it, Mr. Rothapfel? Do you think my regular patrons would get so used to the other house that they would go there entirely after I opened again?

Cannot you and the other theater man get together and agree to both close during the hot weather? This would be the easiest solution of the whole matter, for then it would not hurt either of you and your net profits at the end of the year would probably be just as great or greater. You might make an agreement whereby you each stay open every other night and both run on Saturdays and Sundays and so make an equal division of the profits as well as the losses; or perhaps open only on Saturdays and Sundays. If you happen to be deadly rivals and will not co-operate with each other then you are the best judge of whether you dare to close and leave the field to him entirely. It seems to me in many cases it would be wiser for the exhibitor to close right up entirely instead of trying to drag along through the one or two summer months when business is so poor that he is making no profit and at times running at a loss. I do not believe the possible decrease in attendance when he opens in the fall on account of the people having become accustomed to another theater would result in as much of a loss as would result from running with no profit during the summer. There is no real reason either why there should be a falling off of patronage when the theater opens if the manager is alert and active to the possibilities of arousing the curiosity of the townspeople. Herald your opening in some very spectacular fashion. Have some special feature or some novelty which will be a drawing card and make a big event of your coming back in the fall so that the people will all want to be there on the first night. The public is fickle, you know, and after they have been going to the other theater all summer when you were closed they will be ready for a change and will come back to you. At any rate it is up to you to inveigle them back.

Your question brings out a situation which is very much to be regretted in the exhibiting business, and one which it is to be hoped will be improved in the coming years—this is the fact that there is no co-operation between theater managers in the same locality. It seems to be a case of no friendly rivalry but a cut-throat, fight-to-the-death matter. Why is it that just because two men are in the same business they should be deadly enemies? Why is it that competition cannot be carried on in a fair and square way with the idea of the survival of the fittest? What would business be if we did not have competition? We would jog along in the same rut and never advance, but rather deteriorate. There would be no impetus to keep us up to standard and we would soon get out of the habit of exerting ourselves. But when by getting together you can increase everyone's profits and join in competition against greater forces in rival localities which are trying to put you out of business or overshadow you, why should not competitors in the same neighborhood co-operate? If two or three theaters are simply struggling to make both ends meet during the summer why not get together and all close? Why not agree on a standard admission price and all stick to it? This would not be bridling any exhibitor's ambition or originality, but simply giving him the added co-operative foundation and strength on which to build.

Hughes on Censorship in Campaign

Hon. Charles E. Hughes, nominee of the Republican party for President of the United States, through his personal secretary, Lawrence Grim, has promised that he will discuss the question of the regulation of the motion picture industry in his pre-election campaign addresses.

At the request of numerous persons connected with the industry MOTOGRAPHY recently sent a letter to Governor Hughes requesting that, for the benefit of the motion picture industry as a whole, he define his position on the question of regulation.

At the time MOTOGRAPHY made the request explanation was made that while the industry as a whole was against all forms of censorship certain manufacturers and distributors had taken the stand that if there must be a censorship it should be a one board control in the hands of the national government.

Governor Hughes was requested to express his judicial opinion as to whether a national board of censorship would eliminate all forms of local censorship and express his opinion if the matter of states' rights would be involved. His attention was called to the fact that the motion picture business is strictly interstate and not intrastate.

In answer to this communication Secretary Grim wrote under the date of July 24 as follows:

"Your letter of the 20th instant addressed to Governor Hughes has been received. The demands upon the governor for expressions of various kinds are so numerous and the pressure upon him at this time is so great, that he is compelled to confine his expressions to public addresses. If you will read these, you will obtain a clear idea of his attitude toward the various issues of the campaign."

Exhibitor Enters Producing Field

Nathan Hirsh, a New York exhibitor and president of the Pioneer Feature Film Corporation, has entered the field of producing, and at present is taking "water-stuff" at Block Island for his first feature. This will be a five-reel drama with Em. Gorman, the celebrated juvenile star, in the lead.

To get the correct atmosphere Mr. Hirsh is sparing neither time nor expense, and is taking his company to a number of different localities in search of local color.

Being a successful exhibitor for the past ten years, and an equally successful exchange man for two years, Mr. Hirsh is peculiarly adapted to understand the various requisites which combine to make a feature a smashing box office attraction. The feature will be released on the state rights basis.

Henry Kernan, latest of the directors to join the Vogue-Mutual studios, is now at work on his first production.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Finding the Photoplay Plot

By Will M. Ritchey.

BEFORE anyone may aspire to writing salable scenarios, he must have the ability to recognize what to use and what not to use in his story. After all, a motion picture is a method of telling a story, and there must be a plot to hold it together. How to see a plot when it arises in the mind is the problem.

It is a trite saying, but a true one, that plots are to be found every time one comes in contact with human activity. The difficulty is in discarding the unessential and holding to that which speeds along the drama of the story. Thus a newspaper paragraph may suggest, not something to be copied, but something widely different in appearance but having the same fundamental theme. The dramas of every-day, modern life surround us. One has only to take some striking feature, dress it with action relating to that feature, and work it out to some logical conclusion. But that is not as easy as it sounds.

It is not a plot merely to have the history of a character's life. While the whole life may be interesting, it may be made up of many distinct events, around each of which a plot could be woven. What went before the particular event, or followed after, should not be told unless it relates directly to that event.

Life, of course, is all struggle, and what the dramatist strives to do is to reflect it so that his audience will say: "Why, that's true to life. I never realized it before." But woven into the major struggle of existence are many separate threads, each individual. Each thread may be regarded as a plot. A man wishes something. He plans to get it. Someone else wants the same thing. They struggle to gain possession. Their struggle grows more fierce until one gains the mastery. Then he obtains the object of his desire. There is your plot, in a nutshell.

Discourage Wholesale Writing

By E. H. Griffith.

Head of Scenario Department of Thomas A. Edison, Inc.

THE whole world knows of the photoplay and the whole world of writers knows that there is a market for stories or scripts that can be used for the production of screen dramas. People who are in the literary field and who are competent to write meritable stories need not be told that there are great possibilities in the literature of the screen and that fame and fortune will come to those who can produce the goods and people who are not inclined in a literary direction just as well might not be informed of this. The ambitious, but unknown, writer always will find the way to a market, and those who cannot find the way might as well not go there. The announcements of contests, prizes, etc., do not stimulate those who are capable of producing good scripts. Such writers know now that any acceptable work that they produce will find a ready market at a good figure. So the encouragement that many companies are putting forth with widespread publicity simply is inciting to effort those who absolutely are incapable of producing desirable subjects. For many years writers for the screen undoubtedly were underpaid, but there is little complaint at the present time in regard to the returns that a photoplay dramatist can secure for good productions.

Contests and various other lures that are held out to people of all classes not only result in the production of a tremendous amount of worthless material, but they have a deleterious effect on the productions of the company that sponsors them. When mail bags full of manuscripts arrive every day it absolutely is impossible to give them careful consideration, no matter what assertions to the contrary are made. According to theory the good scripts should stand out prominently among a mass of poor ones. Instead of this the superior stories seem to merge themselves with the mediocre ones until it is impossible to recognize them. When you have a great mass of manuscripts on hand the gradation from those that are utterly worthless to those that are acceptable is so gradual that the judgment is warped and plays of real merit often are discarded out of sheer inability to detect them. Give me one scenario a day and I will get as many plays and as good ones in the course of a year as if I had access to a thousand scenarios a day.

One reason for this lies in the fact that many scripts that appear worthless on a casual observation reveal great possibilities upon closer scrutiny. Often in reading a scenario, or in the consideration that follows the reading of one, an experienced editor or writer will think of some little twist of plot that makes an otherwise poor production a gem of art. It is commonly known that many striking, successful pictures have had their origin in scripts that appeared useless upon the first perusal. Thorough consideration can be given all scripts only when they do not come into an office in great numbers. When a flood of them arrives the editors are too busy reading to do much thinking and many manuscripts with great possibilities slip through their hands and are returned to their unfortunate authors.

I believe that it is best not to encourage a general production of photoplays and to give every consideration to those that are produced by ambitious writers who are making the writing of scenarios or photoplay stories a business. By this means you will encourage those who are seriously engaged in the work and not discourage them by subjecting them to such over-

whelming competition that they turn away from the work in disgust and spend their talents in other fields where they find more consideration and appreciation.

A Hint to Photoplaywrights

By C. Gardner Sullivan.

DON'T run away from the recitation of troubles. Stand by and listen intently to heartaches. Absorb every detail of the story, no matter how tiresome the speaker may become, and the chances are nine out of ten that you will hear the nucleus of a photoplay. Most of us don't like to have others' woes poured into our ears, it is true, but those of us who are "game" enough to "stay with it" are likely to be rewarded with scenario material.

I attended a social function at Pasadena not long ago and during the evening I met a celebrated painter of miniatures. She was beautiful and talented, but she had a penchant, it seemed, for taking newly-made acquaintances over to a corner of the room and resurrecting her rather unpleasant past. Perhaps it was for sympathy; perhaps, out of sheer force of habit. I listened. And she told me of her shattered love affair; how in her young womanhood she had exchanged her honor for a chance to study painting; how, later, she earned entree into society circles; how she fell in love with her benefactor's brother, and he with her; and how marriage was frustrated by grim realization of the unhappy past. Those were the bare threads of the tragedy. I took them and around them weaved a plot which resulted in "The Payment," and I think it is one of my strongest plays.

A Chat With Frances Marion

THE free lance photoplaywright will be delighted to learn that he has one friend at court who is trying to gain recognition for him and see that he is treated fairly—one scenario editor who does not try to better his original work and in so doing eliminate all the little touches which made his scenario different, and turn it into a trite play.

A chat with Frances Marion, scenario editor of the World Film Corporation, brought out the assertion of her feeling of good fellowship toward the free lance writer and her ideas of fair dealing. Miss Marion started in the photoplay profession as a free lance herself and so thoroughly understands all the vicissitudes and disappointments of the writer. She says she feels deeply for the author who when his play is shown on the screen hardly recognizes it himself after the editor, the director and the producer have finished adapting it to their own ideas. She sympathizes with the photoplaywright who, with a feeling of conscious righteousness that he has interpolated into his scenario some points which are good and of which he is justly proud, when it is released invites some friends to accompany him to the theater to see its first showing. He knows there are some parts which are original and out of the ordinary, which will surely bring forth commendation from his friends and perhaps bring requests from the editors for more of his work. But what a disappointment awaits him, the title is flashed on the screen with his name as author and he is filled with self-conscious pride—but by the time the first reel is finished all his self-respect has vanished and anger and chagrin take its place. His play has been "murdered," all the freshness and originality is gone, it has been turned into a hackneyed studio story, and he feels that if he had not already spent the check he would return it and ask that his name be eradicated as author of this mediocre scenario.

Because of this fellow-feeling for the author Miss Marion is going to see that they get fair treatment with the World Company. She tries not to change the author's idea at all but use it as he has written it, and take advantages of his original way of working out his plot. It is sometimes necessary to make minor changes in the character parts to conform with the players to whom the roles are to be fitted. For example the script may call for an elderly woman in some small part and the World may have a male character which would fit in there to much better advantage, so the masculine part is written into the script. The young editor says, however, that she never makes any radical changes in the script without writing to the author and telling him what alterations she wants to make in his play, and if possible allows him to insert the new ideas himself.

In speaking of the market Miss Marion emphasized the fact that the World wants clean plays and will absolutely consider no other kind. She asks for synopses only for five-reel subjects which are written with an idea of fitting the World stars. Miss Marion writes the continuity herself and says it is easier to work out an idea along the lines desired than it is to try to make the ideas of the author as worked out by scenes conform to the needs of the company.

While Miss Marion promises fair treatment to the author, assures him that there will be no stealing of ideas, and that the play will be produced as nearly as possible in accordance with his ideas, and appear on the screen as written, still she brings out the fact that even the editor cannot be sure of having his work produced as written, for a director may suddenly decide that there has not been a "punch" for some time and interpolate a scene which allows a horse to fall over a cliff or some other thrill of this kind.

The World is perfectly willing to pay well for the synopses it accepts, and with a fair price offered and fair treatment assured, the photoplaywright has cause to rejoice that with one company at least he has come into his own.

Exhibitors Should Know This

Chicago, Ill., July 25, 1916.

Motography:

Dear Sirs:—It is with pleasure that I wish to congratulate you on the way you covered the Chicago National Convention in Motography, also in the issue of July 29 the photographs you published of the exhibit booths at the Coliseum were far superior to those appearing in other trade journals.

I wish you continued success in your untiring efforts to keep Motography in the lead as an exhibitors' trade paper.

Very truly yours, Geo. L. Madison,
Manager, Kozy Theater.

P. S.—I wish to state that the Photoplay Scenario Department conducted by B. F. Barrett is a big addition to Motography and should prove a big factor toward better stories, therefore better pictures.

Mutual Introduces Dixey and Mills

VOGUE TO PRODUCE FEATURE COMEDIES IN TWO REELS

CHARLES CHAPLIN'S latest comedy entitled "One A. M.," will be released August 7. In this play the comedian presents on the screen a large number of things that he did not learn from a correspondence school, chief among which is a very laughable depiction of a man who drank quite a little too much.

It is rather well known that Mr. Chaplin is a young man of the most extreme sobriety, but "One A. M." leads one to believe that some time in his life the comedian has observed somebody who drank, for as a real late-home inebriate he is a striking success.

At the head of the Mutual releases for August 7 appear "Father and Son," a five-part comedy which will serve to introduce Henry E. Dixey to Mutual followers. Assisting Mr. Dixey will appear Gladden James, Millicent Evans, and Mabel Montgomery.

The second of the five-act Mutual Masterpictures, "The House of Mirrors," also ready for release on August 10, features Frank Mills. Supporting Mr. Mills in his first Mutual feature are Lillian Kemble, a noted star of the stage, J. Frank Clendon, Jack Curtis, a seven-year-old prodigy of the speaking stage, Runa Hodges, Harry Spingler, Bliss Hilford and Rudolph Cameron.

Edward Coxen and Lizette Thorne are featured as the stars of "The Power of Mind," written especially to suit the abilities of the co-stars, by Anthony Coldeway.

Initial of the Mutual three two-act subjects of the week will go to the public August 7 under the title of "The Little Troubadour." Vivian Rich is the star, supported by Alfred Vosburgh and George Periolat.

Anna Little and Frank Borzage have the chief roles in "The Coutin of Calliope Clew," second of the two-reelers for release August 11. This production is from the Mustang-Mutual studios.

Crane Wilbur is the star of "For Her Good Name," the Centaur-Mutual feature release in two acts, which goes to the public August 12. Mae Gaston has the chief supporting role.

Among the comedies of the week are "Billy Van Deussen, the Cave Man," with John Sheehan and Carol Halloway; and "Too Bad, Eddie," starring Oral Humphrey. They will be released August 9 and 13 respectively. "Jerry's Celebration" is a Cub with George Ovey, for release August 13, and "Some Liars," a two-reel Vogue, with Rube Miller and Ben Turpin, ready August 13.

Mutual Weekly No. 84, "See America First" and "Reel Life," the regular Mutual single reel feature releases, will go to the public as usual the two first named on August 9 and the last on August 13.



Photo copyright 1916, Mutual Film Corporation

Mutual's "One A. M." Charlie knows it's only one o'clock for he "heard the clock strike one sheveral times."

"Purity" Date Changed

The release date of "Purity," the seven-part American-Mutual featuring Audrey Munson, originally set for July 17, has been delayed. A pre-release showing of this feature was opened at the Liberty Theater, New York, on July 22, under the direction of A. H. Woods, with a bigger box office business than greeted the opening night for "The Birth of a Nation." The election of "Purity" to a place on the "big time" of Broadway with a half score of big productions bidding for the limelight is accepted by the Mutual as an unusual testimonial to its amusement value. While the picture has been given a pre-release showing in New York and will be shown early in a few other large centers it will go to the exhibitors of the country for unlimited release. The conditions under which Mr. Woods is showing the picture will leave the motion picture theater market untouched and will leave the picture with its earning power unimpaired for motion picture theater presentation.

Half Dozen Features Coming

Six five-act features to be released in forthcoming months as Mutual Star Productions and Mutual Masterpictures are now in preparation at the American studios in Santa Barbara, California. These include Mary Miles Minter in "Youth's Endearing Charm," to be followed by "Dulcie's Adventure," a Mutual Star Production; "The Sable Blessing," a Mutual Star Production featuring Richard Bennett; "The Three Pals," presenting Kolb and Dill, a Mutual Star Production; "The Land of Lizards," a Mutual Masterpicture starring Anna Little and Frank Borzage; and "The Torch Bearer," a Mutual Star

Production in which William Russell is the featured player.

In addition to the five-reel features various companies now at work at the American-Mutual studios

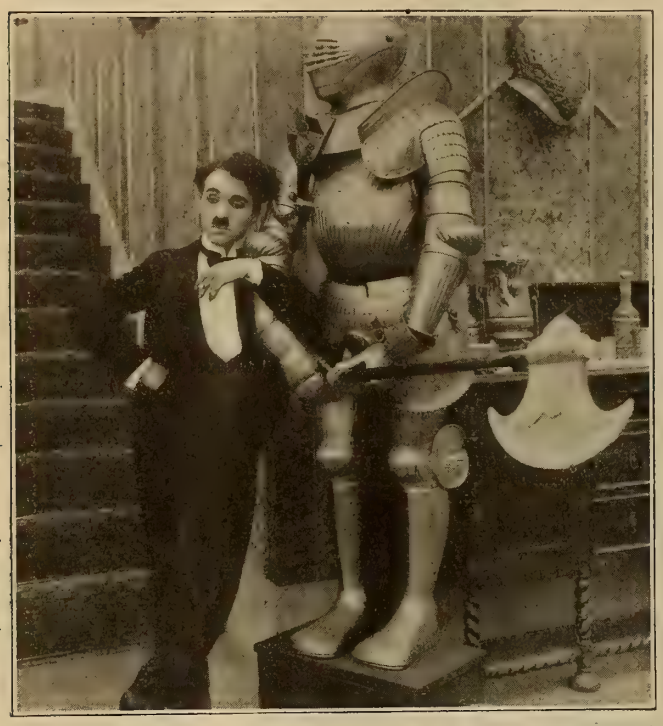


Photo copyright 1916, Mutual Film Corporation

A certain well-known comedian in Mutual's "One A. M."

are engaged in the filming of a number of short length features. Among them are "The Franchise," a two-reel drama starring Edward Coxen and Lizette Thorne; and "The Secret of the Old Oak Tree," a two-reel Mustang-Mutual starring Lizette Thorne and Jack Richardson.

A series of special feature comedies in two reels, produced by Vogue Films, Inc., is announced by the Mutual Film Corporation. The Vogue comedies carry real all star casts. They are an expression in two reels of the all-star policy which President Freuler of the Mutual Company has announced for the Mutual's five-part features which are now being released under the general name of Mutual Star Productions.

The all-star quality of the Vogue two-reel feature comedies is amply evidenced by the list of star comedians now at work at the Vogue studios. Charles Chaplin is authority for the statement that Ben Turpin is one of the few real funny men on the screen. Rube Miller, director and star in Vogue comedies, began his career as a circus clown. Last January Paddy McGuire left Keystone for Vogue as the latest step in an interesting dramatic career. Among the other featured players of Vogue are Gypsy Abbott, Madge Kirby, Lillian Hamilton and Arthur Travers.

Harry Kernan, a director of unusual qualifications, has been added to the staff of the Vogue studios and has just completed his first two-reel feature.

William Clifford, who for the past eight months has been co-starring with Margaret Gibson in two-act Centaur-Mutual dramas, will hereafter head a company of his own and has already begun work on his first release, which will introduce a number of the celebrated Bostock animals. The Clifford Company will produce only dramas of the animal character.

Margaret Gibson, who at present is on her vacation, will upon her return be placed at the head of a company especially for her. A number of stories of the sociological and psychological nature are now being prepared for Miss Gibson, the first of which will be ready for release in September.

The third of the Mutual Star Productions featuring William Russell will be released August 3 under the title of "The Strength of Donald McKenzie," and not as "The Guide," as previously announced.

The titles of additional features in which Mary Miles Minter is to appear have been announced as "Faith," "Sunshine," and "Fortune." Each will be in five acts.

Guardsmen Scorch—Bara Cool

"They came to scoff and stayed to scorch."

Three score of New Jersey militia men who were recruited for the new Theda Bara photoplay in which the machine guns and battered forts of war are outstanding features of the landscape, learned a lesson about motion pictures last week. They also found that the harder the mercury boils, the harder and the better the famous vampire acts.

The soldiers learned that the silent drama is a fine art—and a hard art, and what is more to the point, an uncomfortably fiery art. They smiled as they saw Miss Bara in the cool costume of a Red Cross nurse on the battlefield (a New Jersey field near the studio). The sun certainly looked, and was, white hot, but they sat under the shelter of one of those spreading trees that Longfellow made so much about.

After a couple of hours' work in the open, the camera men began to grind out film while Miss Bara acted in the studio. The sun burned down through the studio roof until it appeared certain that the glass would melt.

Others simmered, smoked, and smothered. Theda Bara, however, like Tennyson's brook, went right on with her work.

"I have played vampire roles so long," she said afterward, "that the clinging warmth of a July day is even help to me. I feel that I can act my particular parts with decidedly more effect when the weather seems to others insufferable."

When it came the turn of the state guardsmen, they donned their heavy uniforms gaily and marched out into the field, went forth to do film-battle. For ninety minutes the men charged valiantly up a slope to give the director the military effect desired. For ninety minutes they broiled and baked.

When they returned to the studio, it was necessary to call the roll to find out who were missing. The ranks of the stragglers looked as though a cyclone had swept through them.

"Never too warm to work," said Miss Bara, as she adjusted the Red Cross band around her sleeve and prepared to register some more battlefield scenes while the guardsmen lay on the ground, face down, and groaned.

Roy Aitkin, brother of H. E. Aitken, president of the Triangle Film Corporation, who has been abroad for the past year in the interest of the film business, sailed for home last Saturday on the American liner *New York*.

Just before his departure from Europe, Mr. Aitken completed arrangements for several important deals in the film world. He expects to remain in New York the rest of the summer and will probably return to Europe in the fall.

V-L-S-E Employees Receive Bonus

FIFTH REEL OF SELIG ATHLETIC SERIES RELEASED

THE fourth division of net earnings in the profit-sharing plan of the V-L-S-E, which constituted twenty per cent of the net profits of the company for the thirteen weeks prior to its distribution, was announced last week by the Big Four company.

Notwithstanding the torrid season and other influences which are generally credited with retarding business, the profit sharing fund of the V-L-S-E at this distribution was the largest in the history of the company and ninety-three new employees shared in it, as well as the hundreds of older employees. Big Four employees in twenty-three cities throughout the country received substantial checks.

In the actual amount received by each employee of the company, the Big Four excelled that of all other companies in the country—even the Ford Automobile Company. The four producers making up the V-L-S-E have a combined wealth as large as that of the Ford Company but do not require as large a force as does the automobile concern, and so can divide the per capita shares of profits on a higher scale. Moreover, the very nature of the Big Four business makes necessary a higher salaried type of employee than an automobile concern requires and such men deserve more substantial recognition.

Perhaps the most happy phase of the profit-sharing plan as applied by the V-L-S-E is that unlike others of its kind, it has no effect whatever on the prices charged by the Big Four for its feature photo-dramas, for although the individual manufacturers making up the V-L-S-E have a combined capital of from thirty to forty millions of dollars, the company itself is capitalized for but $50,000. Instead, therefore, of having to go to Wall Street and issue $6,000,000 worth of stock in order to get $3,000,000 in cash, for which it would be necessary to pay a six per cent interest charge amounting to $360,000 a year, the V-L-S-E has to meet only $3,000 a year interest on its stock, so that it can give its employees a handsome share of its profits and still offer the exhibitor first-class pictures at prices well within reason. It will be readily seen, therefore, that the plan means increased profits for the exhibitor, for, since the increased business placed by each customer of the organization means increased earnings personally for every member of the organization's force, it is to the very vital profit of each individual to see to it that every customer receives the fullest measure of assistance in developing the possibilities of his business.

Such self-interest means Service to the theater owner, with a capital "S"—and it may be said parenthetically that this is the caliber of service which the Big Four is rendering—a service with a breadth and depth that is making the company's sales force stand out as one of notable efficiency throughout the entire commercial field.

Golf in Fifth of Athletic Films

The fifth reel of the Selig Athletic Series being released through V-L-S-E shows the work of Charles (Chick) Evans, who recently won the National Amateur Golf Championship; Jake Schaffer, son of the late "Wizard" Schaffer, in a billiard match with Harry Cline of Philadelphia; Ed Renny winning the three-mile walk at the San Francisco Stadium; a burlesque wresting match between Kalla Pasha, the Americanized Turk, and Jack Dribbs; and a bowling contest on the green at the Crescent Club of Brooklyn, showing a close-up view of William H. Herbert, bowling champion, and his trophies.

The Toronto branch office of the Big Four has been running a unique pre-publicity campaign on "God's Country and the Woman." The Strand Theatre in that city has booked the big Vitagraph feature, but the fact was kept a secret. A contest was announced in the Toronto papers in which readers were offered a prize of $25 for the best answer to the question "Which country is God's country?"

Large advertisements asked this question in bold type and announced that the Strand Theatre would give the person sending in the best answer $25. An accompanying article declares that everyone has heard the expression "God's country," but who can tell where it is located? Answers are to be confined to 250 words.

W. K. Howard, salesman of the V-L-S-E in the Chicago branch, showed his ingenuity as a salesman in a recent campaign on Marietta, Ohio. Mr. Howard had been informed that the exhibitors' indifference in this town was almost a prejudice and he proceeded to break this down. Artistically decorating his hotel suite with photographs of big scenes in V-L-S-E features to get atmosphere, Mr. Howard set out to interview every man in the town that time would permit. These included such men as barbers, drug store proprietors, grocers, and, in fact, any person whose business it is to be in close touch with the rank and file of a community. Then the mayor and the managing editor of the newspaper were interviewed. The latter ran an article about the V-L-S-E pictures and its policy, with the result that on the second day of Mr. Howard's call in Marietta every exhibitor called at his hotel to do business with him. The largest exhibitor in the town was sold, and an unsolicited letter to Mr. Howard by that exhibitor boosts the salesman to the skies.

F. A. Wagner, salesman in the San Francisco branch office of the V-L-S-E, was promoted last week to the managership of the sub-office of Salt Lake City, to succeed R. M. Bertleson, who was forced to resign that position because of ill health. Succeeding Mr. Wagner in his San Francisco post will be M. C. Wilder, booker of that branch office.

Critics on June Caprice

June Caprice, the seventeen-year-old sunshiny artiste of the William Fox photoplays, who scored triumphantly in her first picture, "Caprice of the Mountains," is full of the bubbliest sort of optimism.

Can you blame her:

"Miss Caprice is young, pretty, graceful, petite, with an eloquence of gesture that augurs a bright future in the movies."—New York *Times*.

"Wish there were more pictures like 'Caprice of the Mountains.' There is a find in this Caprice feature. June Caprice is winsome and wholly suited to the role of the little mountain girl."—Chicago *Herald*.

"June Caprice shines with the alluring of Venus on a starry night in her first picture. She has fetching beauty and is a most capable actress. There's a world of success ahead of Miss Caprice."—Milwaukee *Leader*.

"Miss Caprice captivated the audience."—New York *Telegraph.*

"June Caprice made a big hit. From her acting in this production, she is going to be regarded as one of the greatest finds of the year on the screen. She is extremely beautiful and the fans in this city are united in declaring that June Caprice is ahead of many of the noted stars of experience."—Cedar Rapids *Republican.*

" 'Caprice of the Mountains' pleased a capacity audience. The spectators were enthusiastic in their signs of appreciation."—New York *World.*

"June Caprice as Caprice of the Mountains is a charming figure with much winsome beauty and her acting has nothing amateurish about it."—Seattle *Spectator.*

"Miss Caprice will undoubtedly register with most audiences as a very promising addition to the very large list of stars now marked on the calendar of the film fan." —*Wid's.*

DIXON FILMS TO BUENOS AIRES

Two Productions of "The Fall of a Nation" to Be Used in South America—Ohio and New England Openings

The National Drama Corporation has completed arrangements with Roy Chandler, head of the Roy Chandler amusement enterprises in South America, for two elaborate productions of "The Fall of a Nation" in that country. For eighteen years Chandler has specialized in show management in this territory and has taken hither some of the greatest musical stars, spectacular productions, circuses, hippodromes and dramatic and vaudeville features.

The South American premier of the Dixon-Herbert spectacle will take place at Buenos Aires early in September, and the musical features will be even more elaborate than those of "The Birth of a Nation" when Thomas Dixon's earlier story was first presented to a South American assemblage in that great capital. The Victor Herbert music will be played by a real grand opera orchestra of 70 pieces.

Two productions, fully as sumptuous as the New York and Chicago ones, will be made—one to tour the east coast and the other the west coast of the continent. Among the cities visited will be Buenos Aires, Montevideo, Rosario, San Paulo, Rio de Janeiro, Bahia, and on the west coast Santiago, Valparaiso, Concepcion, Lima, Iquique and Panama.



The moving of one of the enemy's 42-centimeter guns by means of a tractor in "The Fall of a Nation."

The headquarters of the South American agency of "The Fall of a Nation" will be Casilla Correo 1759, Buenos Aires. Mr. Chandler and Thomas Dixon, Jr., a son of the playwright, recently sailed for the Argentine metropolis.

Willard Holcomb, for several years general press representative of Kinemacolor, and recently motion picture editor of the *Dramatic Mirror,* has joined the Frank Hatch organization and is doing the advance publicity for the bookings of "The Fall of a Nation" in Ohio. The Euclid Avenue Opera House, Cleveland, was secured for a run beginning July 30, and the same sumptuous production and Victor Herbert orchestra will be used as at the Liberty Theater, New York.

W. M. Powers, who has been acting as New England representative of the Dixon-Herbert spectacle, secured James E. Moore of the Modern Theater, Providence, for a showing of the war drama beginning July 31. This will be the first exhibition in New England.

SCREEN CLUB PICNIC

Members of the Cleveland Club Have First Annual Outing and Jolly Picnic at Cedar Point, Ohio

The members of the Cleveland Screen Club, to the number of sixty, recently held their first annual outing and picnic. The members of the party were taken to Cedar Point on a special train over the Lake Shore Electric line.

After the picnic lunch had been consumed a ball game was inaugurated between the exhibitors and the exchangemen. Emery Downs of the Knickerbocker theater was elected captain of the exhibitors' team, and Lusk of the Mutual Company head of the exchange nine. The teams were so good that two home runs were made without hitting the ball and the score was 8 to 7 in favor of the exchange.

Fox Acquires Another Writer

Hettie Grey Baker, bred in library lore, is now writing scenarios for William Fox productions. Miss Baker comes from Hartford, Connecticut, and her first position was on the staff of the Public Library in that city. For some time, she was in charge of the County Bar Library, the first professional librarian and the first woman to be appointed to a law library in the State. Previous to her joining the William Fox script writers, she had three years' experience in the scenario departments of the leading motion picture companies.

Campeau With Selig

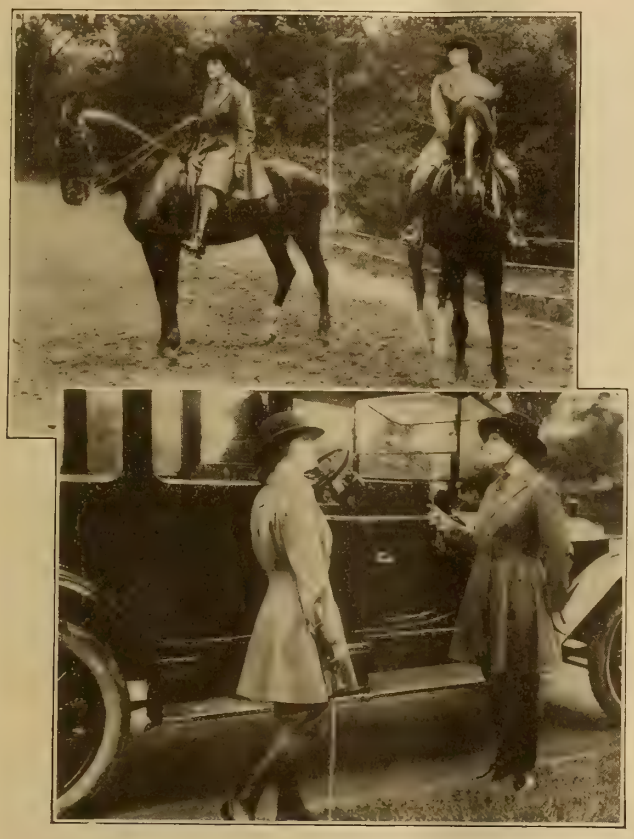
Frank Campeau, well known theatrical star, celebrated for his powerful delineation of western characters, has been engaged by the Selig Polyscope Company, and will make his initial appearance in the five-reel western feature drama, "The Light of Western Stars."

Thirty children, ranging from three to fifteen years in age, appear in support of Mary Miles Minter in several of the scenes of "Youth's Endearing Charm," first of the series of Mutual Star productions featuring the screen's youngest star.

Player, Play and Production

BERST GIVES PATHE VIEWPOINT

J. A. BERST, vice-president and general manager of the Pathe Exchange, has added his opinion to the discussion as to the relative importance of the star and the play, with the statement that the star



Society folk in all their activities are shown in the unusual Pathe Florence Rose Fashions. The scenes and costume wearers are so attractive that these films are of universal interest.

is important, so is the play, but the production is the most important of all.

Mr. Berst believes that the best star and the best play counts for nothing if the production is poor; that the motion picture public has been educated to such a point today that it demands good stories, good stars and good productions. There are some stage favorites who have made good on the screen, some famous stage plays and literary successes which have made good picture plays, but an analysis of all these cases brings the deduction that almost every successful play has been well produced.

In accordance with this policy plans are now being completed for Pathe's greater program and announcements have been made of the $5,000,000 serial program of which "The Grip of Evil" is the first release.

The productions of two new companies will be added to the Pathe program, Thanhouser Film Corporation and the Astra Film Corporation, and the Arrow Film Corporation is making some new and large plans for the very near future.

It is generally understood that beginning in August Pathe will release at least three features a month in addition to the regular program of serials, Pathe News, comedies, cartoons, scenics, etc.

Famous stars, both of stage and screen, will be presented in this greater program of dramatic and literary successes, as well as original scripts written especially for them.

"We want the best authors, the best artists and the best producers," says Mr. Berst. "We are going slowly and building surely. Because of the great demand of exhibitors we are increasing our output and we are raising the high Pathe standard ever higher."

One of the most important releases of Pathe will be "The Light That Failed," by Rudyard Kipling, featuring Robert Edeson.

"Kick In," one of the greatest successes of recent years, is also in the course of production.

"The Shadow of Her Past," starring Lina Cavalieri and Lucien Muratore, is being very heavily booked in advance.

Another Gold Rooster release features Geraldine O'Brien in "A Woman's Fight," and is produced by Blache.

Pearl White is working on a feature under the production of Edward José, producer of "The Iron Claw," who is now associated with the Astra Film Corporation.

George Fitzmaurice, whose successes include "At Bay," "Via Wireless" and "New York," has also contributed Gold Roosters for early release.

"The Land Just Over Yonder," picturized from Peter R. Kyne's great story, will be released before the end of the year.

In accordance with its policy of having only the best writers Pathe has recently added Louis Tracy, the English novelist, to its staff. His stories of "The Grip of Evil," a master plot in fourteen chapters, will be released simultaneously on the screen an in the newspapers. Mr. Tracy has been connected with various English newspapers, and with Conrad shares the distinction of having produced the strongest pictures of the sea that have been depicted by any writers.

"The Fugitive" will be the first Thanhouser-made Gold Rooster release on the Pathe program; ready for the public on August 13. The feature will star Florence LaBadie, who for four years has been under the Thanhouser banner.

Marie Shotwell, a former Frohman star, has been engaged by Edwin Thanhouser to appear in several features that will be released through Pathe. Miss Shotwell will first be starred in a play in which she plays an Italian girl, part angel, part devil.

Edward José, who produced Pathe's serial, "The Iron Claw," has severed his connection with the Feature Film Company and is now under the banner of the Astra Film Corporation. He has taken with him his entire staff of cameramen, assistants, etc., and is now finishing a five-reel feature for the Pathe program. This picture stars Pearl White, late heroine of "The Iron Claw." Other members of the cast are Hal Forde, Niles Welch and Lilie Leslie.

When Roland Bottomley was cast for the role of John Burton throughout the fourteen episodes of "The

Grip of Evil," Pathe's master plot, produced by Balboa, he suggested to G. A. Smith, serial publicity manager of the Pathe Company, that a letter from John Burton be prepared and sent to the newspapers of the country. This has turned out to be one of the most effective publicity stunts known to a number of motion picture editors. Newspapers have been flooded with replies to the letter, and photoplay editors are enthusiastic in their praise of this and the other material sent out by the Pathe Company.

Makato Inokuchi, the Japanese actor appearing in "The Grip of Evil," is a graduate of Princeton and a citizen of the United States. He still retains, however, his wholesome dread of the spy system of his native land, and knows that although he has done no wrong against his country, to be suspected is a serious matter in Japan. Therefore, when another Japanese actor was added to the company and kept Makato Inokuchi under continuous surveillance it got on his nerves and he finally disappeared. This disappearance worried the newcomer and he too left, leaving a note to the effect that he had left the army of Japan and believing Inokuchi to be a spy who had gone to inform the consul, he left also and asked that his two days' pay he turned over to the spy as a bribe. Inokuchi turned the bribe over to the actors' fund.

NEWEST WAR PICTURES

"The Zeppelin Raids on London and the Siege of Verdun" Had Long Run at Park Theater, New York City

"The Zeppelin Raids on London and the Siege of Verdun," a five-part war film which has been said to be the most thrilling war picture ever seen on Broadway, has been offered for distribution on the state rights basis by the Kemble Film Corporation.

The production was made by an intrepid American, without the sanction of the war office of any of the belligerent powers, and for that reason contains many scenes that would never have been permitted to go out of any country at war. There are scenes in it that are absolutely hair raising; one wonders how the photographer ever managed to escape from the battlefield with his life. Indeed, it is said that on more than one occasion the camera which was taking the battle scenes was actually struck by stray bullets.

The production, as the name implies, embodies the actual and only authentic scenes of the bombardments of London by fleets of gigantic Zeppelins, the raids that aroused the entire civilized world by their intrepid daring and unexpectedness. Some of the scenes in the picture were made at night, the great airships being photographed by the light of hundreds of searchlights whose shafts of light were thrown into the sky immediately on the sounding of the alarm that the dreaded Zeppelins were coming.

The section of the picture dealing of the siege of Verdun, which is regarded by many military experts as the turning point in the great war, is one of the finest examples of a war picture that has yet been shown in this country. Lord Kitchener, the creator of the great English army that is now fighting in France, is seen reviewing the Coldstream Guards—the last pictures taken of that great warrior just before he met his tragic death. There are fierce bayonet charges and hand grenade attacks in this remarkable production. The soldiers can be seen advancing to the attack, under the cover of their heavy artillery, in the face of a murderous fire from the enemies' trenches. Up—up they go, until they mingle in a fierce hand-to-hand combat with the enemy. Truly, "The Zeppelin Raids on London and the Siege of Verdun" is one of the most remarkable films ever shown in this country.

Signal Will Tint Films

Under the supervision of Orrin Denny, superintendent of laboratories, the Signal Film Corporation is installing tanks and other equipment necessary for tinting positive films. The new apparatus comes as a result of requests for that sort of work by outside companies who have no laboratories and who have been relying upon the Signal to handle their work for them.

With the installation of this new equipment the Signal studios will be in possession of one of the most complete motion picture laboratories on the Pacific Coast. In addition to the outside work already being done by the Signal, it this week contracted to do the laboratory work for the Lincoln Film Company. For purposes of production in the staging of Vaughan Kester's novel, "The Manager of the B. and A.," the Signal Film Corporation this week began the construction of a section of a round-house at its studio to be used in the latter scenes of the story. The building had to be specially built for the production because it is burned to the ground in the course of telling the story. The set includes a section of the round-house showing four engine stalls, the office of the master mechanic, and the tracks leading to the turntable. By running temporary spur tracks from the Salt Lake railroad which passes the studio it is able to run in several engines to give the set the appearance of realism.

Fox Films Jockeys

The race-track scenes in William Fox's "Sporting Blood," the latest photoplay released, were taken at Jamaica, Long Island. The exercise boys and jockeys in the stables there were highly entertained at having a real moving picture company among them, and duly and daily signified their appreciation by rapt attention to every detail of the work.



"The Flower of No Man's Land," a Metro drama, with the bewitching Viola Dana.

Things Vitagraph

THE BIG AUGUST BLUE RIBBONS—DIRECTORS—AND STAR STORIES

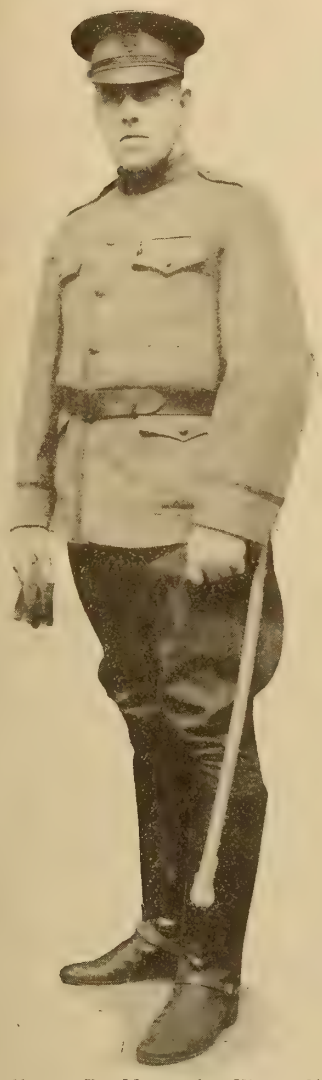
THE time has come, as the poet said, to talk of several and diverse things—about Vitagraph plays, directors, stars and many other items and various. Here we have them, all arranged in a glorious disarrangement.

First comes that powerful feature, "The Alibi," a five part Vitagraph Blue Ribbon feature to be released on August 7, a tense drama with a real grip. It presents a rare instance of suspense that is suspense, claiming the attention of the audience to the last. A welcome relief is also found in a criminal plot which comes well within the range of possibility. The characters, particularly those in the important parts, are true to life and convincing.

Betty Howe is charming as the bank president's daughter, whose love and faith in the assistant cashier remain firm even after he has been convicted of murder. James Morrison is an excellent sympathetic character as the assistant cashier, convicted of theft and murder by planted circumstantial evidence, and Paul Scardon, who also directed the picture, is strong as the real murderer, who, fearing detection, contrives the idea of "framing" the innocent man.

The direction of the picture has been carried out with unusual foresight and it is evident that Scardon made thorough researches to familiarize himself with the inner workings of a state prison, as there is no detail lacking. Even the three-foot separating wall, to prevent the passing of weapons from visitors to convicts, is shown. Mansfield (James Morrison) is first seen in a quandary because of his inability to raise funds to help his father out of serious difficulties. Slayton, the cashier, learns of Mansfield's plight, and in sore straits himself, determines to turn the knowledge to his own use. He robs the bank and on being detected kills the watchman. With cunning haste, he plants false evidence to insure Mansfield's conviction and establish an alibi for himself. After some months Mansfield escapes, and succeeds in proving his innocence. The remainder of the keen story we will leave to your screen to tell.

Edward Elkas and Robert Whitworth also do some very good work. "The Alibi" is from the book by George Allen England.



Harry T. Morey in Vitagraph's "The Battle Cry of War."

Exceptional Blue Ribbons on the Way

George W. Scott of the federal bench of the state of Oklahoma, has just written a love story of unusual merit. It has been purchased by the Vitagraph and will be produced by it as a Blue Ribbon feature. Also a successful play from the pen of Mabel Heikes Justice is being picturized by one of Vitagraph's scenario staff and will soon be put into production with an all-star cast of Vitagraphers.

When Van Dyke Brooke returns from his vacation to the Vitagraph studios in Flatbush, he will start work on a five-part drama of Civil War days of which Arthur C. Train is the author. Mr. Train also wrote "Mortmain," the picture in which Robert Edeson made his first Vitagraph appearance.

Fred Thomson is putting the finishing touches on the photoplay in which E. H. Sothern will moke his bow to photoplay audiences. When this is completed Mr. Thomson will begin work on a French drama by Paul Kester.

Vitagraph Stars and Directors

Director Paul Scardon has "The Enemy," by George Randolph Chester and Lillian Chester, well under way. We are told it is the most convincing story on the drink question and the best argument for temperance that can be put forward. Mr. Scardon selected an all-star cast, which includes Charles Kent, Evart Overton, Peggy Hyland, James Morrison, Julia Swayne Gordon, Billie Billings and Edward Elkas, for its enactment.

When Director Charles Brabin handed Marc McDermott a copy of the Franklin Coates story on which this pair are now busily engaged, and told him he was to play a dual role, MacDermott commenced to laugh very heartily. This was very puzzling to Brabin as the Coates story is a strong, intense and serious drama, so he questioned the Vitagraph star.

"Well," said MacDermott, "The last time I appeared in a dual role, an old lady wrote and told me she liked the man who played my brother much better than myself."

Gordon Gray, the popular Vitagraph player, has just finished work on a three-part drama which is soon to be released. In this picture Mr. Gray has a role which he says was very congenial. He portrays the part of an artist, with much inspiration and little cash, and failing health in addition. As Mr. Gray had intended taking up art as a profession, this characterization came easy to him. His story of how he forsook the idea of becoming a painter should be interesting.

His father, Carleton Wiggins, who is known as America's foremost cattle painter, was opposed to having his son follow the same career and offered him almost anything in the world if he would give up all thoughts of becoming an artist. Being light on his feet, it was but natural that he should pick dancing as his second choice. Soon after he had determined to become an artist of terpsichore, his services were in great demand and his face became familiar to patrons of such exclusive dance halls as that of the Plaza and the Waldorf-Astoria. While Vernon Castle was in

Europe, Mr. Gray filled an engagement at the Castle House. He has also been seen in exhibition dances in the better resorts along the Atlantic coast from Maine to Florida. Mr. Gray considers dancing before an audience very easy as compared with dancing for the benefit of the camera's lens, but he has composed several new dances which he believes will be particularly well adapted to motion pictures, and when projected on the screen will not make the performers appear awkward, as is so often the case with the present dances. In "Letitia," a recent production in which he also had a part very much to his liking, Mr. Gray had the opportunity to exhibit some of his dances on the screen to excellent advantage. The public craze for the dance still remains, thinks Mr. Gray, and when dances can be shown on the screen the art will become still more popular.

Naomi Childers, Aviatrix

A very pretty little incident took place on Staten Island the other day during the rather exciting proceedings that attended the filming of a scene for "The Battle Cry of War." A great crowd had been drawn to a large field on the island to witness an airship ascension, part of the action of the scene by Naomi Childers, a Vitagraph star, who is one of the principals in the big war spectacle.

Before Miss Childers entered the aeroplane she was the center of a good deal of attention, none of which she remembers with such pleasure as the address made to her by a child. It was a little fellow of four that toddled out to her from the spectators with a four-leaved clover in his hand. This he gave to her with this earnest and labored speech:

"Dear Miss Lady: Here is a four-leaf clover.

"It is a good luck four-leaf clover.

"It is for you. It is so you get back safe!"

Miss Childers kissed the cherub. Then she went into the plane with the four-leafed clover in her hand.

Hughie Mack, Sleep Champ

People who see the strenuous work which Hughie Mack is forced to do in comedies of the slapstick type would be skeptical were they told that between these scenes, in which Vitagraph's heavyweight comedian exerts himself to the utmost, Hughie's favorite recreation is sleeping. Hughie is willing to meet all challengers, young or old, in a sleeping contest. He guarantees to sleep longer, fall asleep quicker and recline in more uncomfortable positions without his slumbers being disturbed, than any other man, woman or child in motion pictures or in private life, except dead ones. Oh! add to that list that Hughie is also willing to wager that his snores will drown those of any two men.

Screen to Combat Sinister Politics

PRESIDENT ROWLAND OF METRO SHOWS POWER OF SILENT STAGE FILMS

THE new National Association of the Motion Picture Industry at its formal organization at the Hotel Astor took up the question of making use of the motion picture screens to combat the sinister political influences which are working against the motion picture business. The importance of this subject cannot be brought out too strongly, as there lies in the hands of the motion picture industry, if the action is concerted, a formidable weapon against politicians, bigots and mistaken reformers who seek to injure the fifth industry of the United States. The manner of making use of this power is especially important, and in this connection Richard A. Rowland, president of the Metro Pictures Corporation, has the following to say:

The motion picture screen is the most powerful influence of modern times and today is farther reaching than any newspaper or any group of newspapers in the world.

Against censorship there can be used on the screen precisely the same campaign methods as are now employed by the newspapers with short, clear telling editorials; brief, well written news of the situation; short, sharp characterizations of the mistaken men and women who are fighting the pictures; propaganda plays enacted on the screen; slogans that stick; and appeals for reason, justice and fair play.

The people can be told how to fight against oppression, how to defeat men for office, how to resist the sinister and bigoted efforts to curtail their liberties.

In making use of the screen for this important work the greatest care should be taken not to misuse its tremendous power. To misuse the screen would be to kill it entirely as a public influence and those who are about to engage in the nation-wide fight through the screen against censorship will move as men holding in their hands a deadly weapon so tremendous in its force that it shall be aimed only at a real enemy in a fight against a real evil.

With a message every day, well told and skillfully contrived, presented to 20,000,000 of persons, is there anything that such an influence could not accomplish?

It could elect candidates for office and defeat unworthy men.

It could lay down principles of human liberty in such a way as to arouse a nation to any task. It could make for peace or war and hold the politicians of the United States in the hollow of its hands.

With the exhibitors uniting as they are uniting, a solid and harmonious army is already formed, organized and ready to stand for their rights and their liberties and those who seek to oppress the industry by unfair taxation or bigoted restrictions will before long consider well before they move against us.

In informing the public on matters of health, in educating mothers on the care of and training of their children, in implanting ideas and ideals, the motion picture screen will only scratch the surface of its tremendous possibilities. Right now there is need for its use against the gallant statesmen who seek to oppress us because they have read the stories of great fortunes that the business is supposed to hold for all who are engaged in it. There is need for its use in every state, in every congressional and senatorial district against men like Cristman, who fathered the Cristman-Wheeler bill in New York state; against men like Funkhouser of Chicago, against men like Senator Kitchin and Congressman Hughes. Either these men should be fair to our industry as in fact to all other industries, or they should be retired to the rest and quiet of private life.

The screen as a political influence is likely to interest the statesmen great and small throughout the nation. Other great businesses have been handicapped in their fight for fair play by the lack of adequate publicity avenues. The screen is a potential force that should and will be used for securing decent consideration at the hands of the law makers.

The present progress of the organization augurs well for the industry, and with its new found strength its fight for its own will begin within the fortnight.

William Parker has been added to the scenario department at Universal City.

One of the large sets in "An International Marriage" at the Morosco studios called for a hardwood hall floor twenty-five feet long and five feet wide.

Paramount Launches New Policy

BEGINS PLAN FOR CO-OPERATION WITH EXHIBITORS

AS the ultimate outcome of the publicity convention that was held in Chicago during the week of the National Exhibitors Convention by the publicity and advertising directors and managers of the exchanges of the Paramount Pictures Corporation, the heads of the departments of the corporation's office in New York and the representatives of the producing companies making pictures for the Paramount Program, there has been launched one of the most complete publicity campaigns that has ever been conceived of in the motion picture industry.

Every exchange in the Paramount organization was represented at the publicity convention at the Blackstone Hotel, where every publicity problem of the Paramount family was discussed. The members present represented the Paramount Pictures Corporation, Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photo Play Company, Pallas Pictures, the Famous Players Film Company of New England, Famous Players Film Company of Boston, Mass.; the William L. Sherry Feature Play Co., of New York; Famous Players Exchange, of Philadelphia, Pa.; Famous Players Exchange of Washington, D. C.; Famous Players Film Service, Inc., of Pittsburgh; Famous Players Film Service, Inc., of Chicago, Ill; Kansas City Feature Film Company, of Kansas City, Mo.; Famous Players Star Feature Film Cervice, of Minneapolis, Minn.; Famous Players Film Service, Inc., of Cincinnati, O.; Southern Paramount Pictures Company of Atlanta, Ga.; Famous Players Film Service, Inc., of Detroit; Texas Paramount Pictures Company, of Dallas, Texas; Southern Paramount Pictures Co., of New Orleans, La.; Notable Feature Film Co., of Salt Lake City, Utah; Progressive Motion Picture Company, of Seattle, Wash.; Notable Feature Film Company, of Denver, Colo.; Progressive Motion Picture Company, of San Francisco, Cal., and the Progressive Motion Picture Co., of Los Angeles. It was an unusual conference in every respect.

With the beginning of August, when the plans for the great campaign will be put into play, there will be given a very complete exhibitors service. With the progressive ideas of the newly elected officials of the Paramount organization, President Hiram Abrams, Treasurer James Steele and Vice-President Wm. L. Sherry, backed by the determination of the producing companies represented by President Zukor, Messrs. Lasky and Goldfish of Famous Players-Lasky Corporation, and Oliver Morosco and Frank A. Garbutt, of the Morosco and Pallas Pictures interests, to give the exhibitor not only the best pictures that are producable, but a service and co-operation that will aid the exhibitor to present his pictures to the public in an attractive manner and advertise them in an efficient way.

The first move towards the perfection of the plan has been the establishment in every exchange of a publicity-efficiency department where there has been none in the past. Every want of every exhibitor will be given serious consideration and no matter what form of publicity is desired by the exhibitor it will be furnished.

President Hiram Abrams of Paramount has sounded the keynote of the campaign in stating that Paramount has determined upon a policy of absolute and consistent co-operation with the exhibitors, which was to include a sincere effort for the further unification of the various interests interlinked in the Paramount plan; that no stone would be left unturned to bring this about and that there would be no stone wall existing between producer, exhibitor and distributor, for in Paramount there would be naught save the most



Paramounters in conference at Chicago—Left to right, top row: Wallace Thompson, editorial director, Paramount Pictures Corporation; Geo. K. Robinson, publicity manager, Famous Players Film Service, Boston; L. D. Balsly advertising manager, Kansas City Feature Film Co., Kansas City, Mo.; John C. Flinn, publicity manager, Lasky Features Play Co.; Ben. F. Schulberg, publicity manager, Famous Players Film Co., New York; Carl Pierce, publicity manager, Morosco Photoplay Co. and Pallas Pictures; John Stevenson, representative Paramount Pictures Corporation; Geo. E. Carpenter, publicity manager, Notable Feature Film Co., Salt Lake City.

Left to right, second row: J. W. H. Cohn, branch manager, Notable Feature Film Co., Denver; J. W. Allen, assistant manager, Progressive Motion Picture Co., San Francisco; W. F. Seymour, manager, Famous Players Exchange, New York; R. C. Schmidt, manager, Famous Players Film Service, Inc., Pittsburgh; Harry Ashler, manager, Famous Players Film Co. of New England, Boston; C. E. Tandy, general manager, Southern Paramount Pictures Co., Atlanta; Bert Barnett, general manager, Famous Players Star Feature Film Service, Minneapolis; John S. King, advertising manager, Famous Players Film Service, Inc., Pittsburgh.

Left to right, third row—A. D. Flintom, president, Kansas City Feature Co., Kansas City, Mo.; Moe Mark, proprietor of Strand Theater, Lynn, Mass.; W. E. Green, treasurer, Famous Players Film Co. of New England, Boston; William L. Sherry, vice-president, Paramount Pictures Corporation, New York; Hiram Abrams, president, Paramount Pictures Corporation, New York; James Steele, treasurer, Paramount Pictures Corporation, New York; Herman Wobber, general manager, Progressive Motion Picture Co., San Francisco.

Left to right, bottom row—S. J. Stoughton, manager, Wm. L. Sherry Feature Film Service, New York; D. Lee Dennison, manager, Famous Players Film Service, Inc., Detroit; F. M. Brockell, manager, Famous Players Film Service, Inc., Chicago; W. C. Bachmeyer, manager, Famous Players Film Service, Cincinnati; Oscar A. Morgan, publicity manager, Famous Players Exchange, Philadelphia; L. Marcus, Notable Feature Film Co., Salt Lake City.

sincere of a family feeling. This feeling always has predominated in the Paramount organization.

President Abrams Explains Plan

To help the exhibitor build this business better is what we intend to do in the future. With our productions and our perfect mediums of distribution as the foundation we will render a service of absolute co-operation to our every exhibitor in the future that will be the keynote that will hold together the bridge of unequalled success. We have already passed through the first stage, that of getting together, and now we begin with the stage of real exhibitors' co-operation. Those two elements will be the steel and concrete of the bridge. Paramount will be, as it has been, a big family. Each day we will sit around the table and discuss how best we can help the other fellow. There will be nothing too small for us to do and nothing too gigantic for us to tackle. Hundreds of exhibitors have in the past caught the spirit of co-operation that we have given but we will not be satisfied until every single one has gotten the spirit and has profited by our efforts.

There is only one method that I can honestly affirm to bring about the improvement of Paramount, which, with its better pictures, was responsible in bringing into the theaters a better proportionate public, whose demands for the better pictures created the necessity of longer runs and these longer runs brought a larger proportionate return to the exhibitor, the exchange and the producer. It is co-operation. With our productions there came into being better theaters which brought a better public into the theaters and which resulted in higher prices. We have given the quality pictures to the country and it will be quality first, last and at all times in the future. That is why with these better pictures have come longer runs and higher prices.

That is why with the advancing of the industry our first thought in the future after the deliverance of our quality goods will be the co-operative service to be rendered the exhibitor for him to put the pictures across in a quality style and bring quality people into his house where with the displaying of our trademark, which means the productions of the four greatest producing companies in the industry, they will always know that the best is to be found here. The exhibitor who will follow our advice will constantly increase his profits and incidentally widen the circle from which his patronage is drawn.

Our permanent success has always been achieved in any industry by the product that has and maintains the reputation for consistent quality. That is why the exhibitor with our program, given to him in a protected territory, is bound to achieve permanent success. All we want to do is to help when the road is not clear, for there is no straighter path to ultimate success than the path that is lighted by Paramount.

Zukor and Others Back the Work

Adolph Zukor, president of the Famous Players-Lasky Corporation, has seconded Mr. Abrams in this and has made it plain that the producers and Paramount had formulated this plan for the most aggressive campaign for better productions and more equitable and judicious distribution that has so far been made in the motion picture industry with the sole purpose of giving the exhibitor that more earnest co-operation and personal attention that he has always dreamed of some day obtaining. These same purposes and plans have met with the heartiest approval of Morosco and Pallas Pictures representatives and the publicity campaign of Paramount will be in full swing in a short while.

The members of the Paramount family who attended the conferences and outlined the needs of the exhibitor and the modes of obtaining co-operation from Paramount and the Paramount producers were the following:

Hiram Abrams, president of Paramount; William L. Sherry, vice-president; James Steele, treasurer; Wallace Thompson, director of Paramount publications and advertising; John A. Stevenson, manager of the Extension Bureau; P. P. Schulberg, Famous Players publicity manager; J. C. Flinn, Lasky publicity manager; Carl H. Pierce, Morosco-Pallas publicity manager; Julian Solomon, assistant to Mr. Pierce; W. E. Greene, treasurer, Boston exchange; S. J. Stoughton, general sales manager, Sherry exchange; R. C. Schmidt, manager of the Pittsburgh exchange; W. F. Seymour, manager, Twenty-third Street exchange; C. E. Tandy, general manager, Southern Paramount Pictures Company of Atlanta; Herman Wobber, general manager, Progressive Motion Picture Company of San Francisco; J. W. Allen, assistant manager, Progressive Motion Picture Company of San Francisco; George K. Robinson, publicity manager, Boston exchange; A. D. Flintom, president, Kansas City exchange; Bert Barnett, general manager, Minneapolis exchange; L. D. Balsly, advertising manager, Kansas City exchange; Oscar A. Morgan, publicity manager, Philadelphia exchange; John S. King, advertising manager, Pittsburgh exchange; W. C. Bachmeyer, manager, Cincinnati exchange; George E. Carpenter, publicity manager, Salt Lake exchange; J. H. W. Cohn, manager of the Denver exchange; F. H. Brockell, manager of the Chicago exchange; D. L. Dennison, manager, Detroit exchange; Harry Asher, manager, Boston exchange; L. Marcus, manager, Salt Lake exchange; Frank Paxton, publicity manager, Chicago exchange.

New Paramount Subjects

The Paramount feature productions of the week of August 14 are, "The House of the Golden Windows," a Lasky production in which Cleo Ridgely and Wallace Reid are featured, and "The Stronger Love," a Morosco production in which the charming Vivian Martin is starred. Both these five-reel features are up to the Paramount standard and will be classed as two of the best pictures issued on the Paramount program during the summer months.

Short reel releases for the week will include the twenty-seventh edition of the "Magazine-on-the-screen," the Paramount Pictographs; the personally conducted tour with Burton Holmes in "Innsbruck, the Capital of the Austrian Tyrol," that week's release of the Paramount-Burton Holmes Travel-Pictures, and "Bobby Bumps Loses His Pup," a clever animated cartoon from the pen of Earl Hurd.

The 27th edition of Paramount "Magazine-on-the-screen," Paramount Pictographs, is one of exceptional interest, in which there are five main subjects treated, giving it an excellent variety. The first is "Bicycles I Have Met," in which there is pictured the evolution of the bicycle, starting with the old "dandy horse" upon which you sat astride, and propelled by stamping your feet on the ground, up to the time of the modern bicycle, picturing all the different methods and handling the subject with a bit of comedy.

"Better Babies" are taught in this release how to set a table, picturing a grandmother teaching a twelve-year-old girl the process. This picture makes a plea for the training of children in the practical work in the home, and gives a little lesson in setting the table properly. It shows how a table cloth should be laid, on which side knives and forks and spoons should be placed, where the glasses belong, how and where bread and butter plate, napkin, service plate, and first course service should be placed. The picture concludes with a little illustration of a simple and beautiful way of arranging flowers for the center of the table.

Teaching Men to Play

The beginning of a very interesting series, entitled "Teaching the Business Man How to Play," comes in this release, where the subject of tennis is discussed in pictures, in which, by speeding up the camera, there is shown precisely how a fast stroke is made in tennis, the picture being run slowly on the screen. This is the first of a series of Paramount pictures endeavoring to interest the business man in how to play, because the average American does not play enough, principally because he does not realize how attractive sport is.

Universal Director Rex Ingram is filming "The Chalice of Sorrow," a Mexican drama, featuring Cleo Madison.

International Releases New Serial

ARTHUR BRISBANE, EDITOR, AND BEATRICE FAIRFAX ON THE SCREEN

BEATRICE FAIRFAX, beloved of the love-lorn, is going to extend her field of endeavor to the motion picture screen in a new serial photoplay produced by the International Film Service, Inc., which will soon be given to the public. The title of the serial will be "Beatrice Fairfax."

For eighteen years the name of Beatrice Fairfax has been associated with love and romance, joy and sorrow. Millions of persons have sought her advice. Shop girls and society debutantes, maidens and widows, mothers and orphans in distress, bashful swains and worldwise men, rich and poor, young and old, have sought her advice. They have given her their utmost confidence and told her the thrilling stories of their life. Her weekly mail amounts to more than 800 letters. They run the gamut of subjects, but most of them deal with love problems and the romances that exist in every-day life—the real romances of the world. From these letters have been culled a series of thrilling incidents, each one made into an episode and each one complete in itself. The result has been a fascinating and dramatic series of human interest episodes. Many of them are real happenings. Others are based partly on fact and still others carry only the idea suggested by the correspondent, and in no case will confidence be betrayed or tender feelings be hurt.

The play is a newspaper story and centers around two characters, Beatrice Fairfax, and Jimmy Barton, a reporter on the *Evening Journal*. The series opens with a prologue showing an interior view of the office of the editor of the New York *Evening Journal*. Beatrice Fairfax, "Tad," the cartoonist, and other celebrities confer with the editor and then the scene shifts from the office of the editor to the office of Beatrice Fairfax as the first episode begins.

This prologue has persuaded Arthur Brisbane, editor of the *Evening Journal*, who recently made some remarks about motion pictures that created a furore all over the country, to pose for the camera himself. When it was called to his attention that a part had been written into the scenario for him, Mr. Brisbane consented to appear as the editor in the film, and went through the scenes offering suggestions and giving orders here and there.

In speaking of his experience as an actor, Mr. Brisbane said that with the exception of the heat from the light, having a moving picture taken is interesting and amusing. He also spoke of the great future and possibilities in the motion picture and expressed the hope that the day would come when the art of the moving picture genius will be devoted ninety per cent to education, to reality, to history, and only ten per cent to amusement, instead of being ninety per cent to amusement and ten per cent to education as is now the case.

Beatrice Fairfax will not appear herself in this film, but was allowed to choose the actress to represent her, and she chose Grace Darling as the best exemplification of her idea of herself. Many persons have pictured Miss Fairfax as elderly and matronly, but when questioned as to why she selected a woman of youth for the part, Miss Fairfax replied that love and romance centers about youth and beauty. The world loves youth and beauty and despises age and wrinkles, and therefore she desired the public to think of Beatrice Fairfax as young and comely and gifted with uncommon wisdom.

Grace Darling, who will impersonate Beatrice Fairfax in the new International serial photoplay, is a young woman of exceptional talents. Although but twenty-one years old, she has already won fame as a writer, as well as a moving picture actress.

Following both occupations, Miss Darling has traveled all over the world, has met celebrities in every land and has had enough thrilling experiences to make a fifty-episode film serial. Because of her ability as a writer, she was selected to make the trip on the first steamer that went from New York to San Francisco, through the Panama Canal.

In her moving picture work, Miss Darling has been in constant demand because of her pleasing personality, her great beauty and her natural ability.

Harry Fox has been chosen to take the part of Jimmy Barton, a happy-go-lucky reporter, who performs heroic and dare-devil deeds in as amazing and startling a manner as does Sherlock Holmes. Mr. Fox has been appearing for so long in musical comedy that many theatergoers have forgotten that he can do romantic roles equally well.





Jean Sothern in two scenes from International's serial, "The Mysteries of Myra."

He says he likes working before the camera, but moving picture directors are rather strenuous, for example, in one scene he has to fight with a crowd of Italians and it is a real fight all right, for the extras were Cornell football men and they took the instruction of the director to "beat him up" literally, so that he had to lay up for repairs the rest of the day.

Because of the infantile paralysis scare in the metropolitan district of New York, International has decided to postpone for two weeks the release of "Beatrice Fairfax" in the New York district. The first episode was to have been shown simultaneously in every city in the country, except the Pacific Coast, on August 7. This program will be carried out with the exception of the New York district, which will have its first sight of the splendid serial on August 28. The date of the release for the Pacific Coast is August 14. The new serial, it is said, more than equals "The Mysteries of Myra."

Brenon Corporation Leases Studios

RIGHTS FOR "WAR BRIDES" SECURED

THE Dramatists Play Agency has just arranged to transfer to Herbert Brenon the motion picture contract for "War Brides" existing between Charles Bryant and Marion Craig Wentworth, the author. Mr. Brenon has agreed to make a magnificent production of this play, and believes it will be the biggest thing he has ever done. Inasmuch as this will be the first picture made under his own management, its magnitude is bound to surpass even his former efforts. Mrs. Wentworth will be in New York during the making of the picture to consult and advise with Mr. Brenon. It is said that the business details pertaining to the closing of this contract involved a greater advance payment and a larger percentage than has ever before been given for the motion picture rights of a play.

Splendid Studio Equipment

The Herbert Brenon Film Corporation has closed a five years' lease on the Ideal studios and laboratories, located on the Palisades, on the Hudson county boulevard at Hudson Heights, and here Mr. Brenon will begin work immediately upon his first production, "War Brides," with Nazimova in the role in which she has scored one of her greatest successes.

"No perfect work of art can be created without perfect tools," says Mr. Brenon, in speaking of his plant. "Imagine Paderewski playing on a cheap piano, or Kubelik on a $5 fiddle, or Sorolla painting one of his inspiring canvases with one of those toy water-color boxes that children play with. There has been a tendency in the moving picture business—as distinguished from the photo drama art—to be lavish with expenditures in every department except the mechanical. I have been so fortunate as to secure this studio, which was built regardless of cost, by men who were determined to incorporate in it all the latest ideas and equipment, from dressing rooms to laboratory. Mr. Albert Teitel, under whose supervision all the work was done, was educated in this department in France, and is conversant with all the contributions of science to the cinematograph. I am satisfied that nowhere in the world is there a studio with better facilities. There are many larger ones but none, so far as I know, with all its refinements. I consider it a perfect tool."

The finishing touches on the plant were barely completed when W. I. Cherry made the lease for it for Mr. Brenon. It consists of two buildings, the stage areas being 143 by 75, and 50 by 70 respectively. In the larger studio there are accommodations for more than three hundred players in large, airy dressing rooms, this occupying one entire floor. Below this floor are the offices, property rooms, some storage room, paint room, machine shop, carpenter shop, and concrete and glass tanks for making submarine pictures. Many of these features have been installed from original designs and are not duplicated in any other plant. Spraying systems have been devised for cooling the roofs of the studios, making it possible for the company to work in comfort in the hottest days of the summer. Visitors' galleries have been built, in order that persons interested may witness the making of the pictures without interfering with the work.

Rotation of Scenes

All laymen who have visited large moving picture studios are aware of the general atmosphere of confusion that exists. One scene seems almost to overlap its neighbor, and the unavoidable turmoil cannot but have the effect of distracting the players from their work. This has been circumvented in the new Brenon studios by a device for rotation of scenes. In this way it has been estimated that the studio has a capacity of 350,000 feet in ten hours, which can be increased to 600,000 feet when working at full capacity with a few unimportant additions. No less care has been devoted to the laboratories, which will be under the direction of Mr. Teitel, the builder of the plant, and F. Doublier, who formerly was associated with the Lumiere company, four years laboratory superintendent of the Eclair Company, and designed the Paragon plant at Ft. Lee.

In this laboratory, too, the aim has been to provide facilities for producing perfect film. The latest inventions in perforating machines, printers, filtering system and drying apparatus has been installed. An innovation is a hot air interior drying system which insures an even temperature and prevents the settlement of dust on the celluloid. Mr. Doublier believes that the laboratory should be as much the home of the artist as the studio, and he is a true art-chemist of the profession. One of his chief motives for joining with Mr. Teitel in the building of the studios which will be used by Mr. Brenon was the assurance that contracts would not be taken for a greater amount of work than could be handled in the most thorough manner.

In addition to this equipment there is under construction an open air studio or stage, 100 by 160 feet, to be provided with similarly complete appliances.

In this studio Mr. Brenon already is installing his producing staff, and it is believed that the remarkable facilities offered will result in a new time record being set between the date of the organization of the corporation and the release of its first photo drama. However, not speed but quality will be the constant aim of Mr. Brenon, and his first picture, "War Brides," will not be released until it is practically perfect.

Fox Adds New Studio

LARGE DIXON PLANT AT HOLLYWOOD TAKEN—MADAME KALICH DESCRIBES PICTURE ART

THE William Fox Corporation has just added to its studio facilities in the substantial form of one of the world's finest and best-equipped laboratories for picture-making, in an effort to meet the well-known economic law of supply and demand.

The newcomer among the Fox studios is situated in Hollywood, California, and is ranked as one of the ultra-modern plants in the realm of motion pictures. Previously, it was known as the Dixon studio, and had been built by the National Drama Corporation. The stage alone is excepted. It is one of the largest in use for the silent drama, being seventy-two feet wide and one hundred and eight feet long.

As the William Fox laboratories in Edendale, the Los Angeles suburb, were already working to capacity, and expansion on the Coast was imperative, a long-term lease was taken on the Hollywood plant by A. Carlos, general superintendent of the Fox Films. The Edendale studio, which will be retained, is also completely fitted out from a seventy by one hundred foot exterior stage to an artificial lake 40 by 40 feet in size.

Director R. A. Walsh, who gained great fame through screening "Blue Blood and Red," "Carmen," "Regeneration," and "The Serpent," will make his headquarters in the Hollywood plant, and several new companies will be added in the near future. It has thirty-two dressing rooms directly above the stage, there is a rehearsal room where scenes may be worked out by the cast, and a wonderful power plant supplies such energy as the William Fox players themselves do not. The diffusers are placed at a height above the ground which insures a maximum of light, so one of the most difficult problems is solved in advance.

Efficiency was sought in the building and it has been observed in every detail. Every room is light, airy, and well ventilated, and the Walsh company say collectively and individually that the plant is the last word in comfort and convenience for the actor.

A few days since the laboratory was dedicated officially by Mr. Carlos. With players, carpenters, and property men scattered hither and yon about the place, Mr. Carlos mounted the rostrum, made a short "speech" in the nature of an invocation, and then ground out a film, as an exalted cameraman.

Screen Art More Difficult than Stage

Madame Bertha Kalich, the eminent tragedienne, will begin work within the week on a master moving picture production for the William Fox Films. The new photo-drama will give even more scope to the emotional art of the peerless artiste. "It is undoubtedly much more difficult for a tragedienne to act in the cinemas than on the legitimate stage. That is one reason my work in motion pictures is so fascinating to me," said Madame Kalich recently.



Dorothy Bernard, whose beauty blooms upon Fox screens.

"I think I may be justly proud of my achievements in Mr. Fox's photoplays when one considers the obstacles art must overcome. Remember first the omnipresent handicap in the lack of the audience. The actress has not the sympathetic spectator to help inspirit her. She has not the theater with the illusions it fosters, so that she can forget, absolutely, that her emotions are real, not forced. She has not the applause at the end of the scene to prove that her interpretation of the role has been a success.

"What does she have? One or two cameras grinding away constantly to remind her that she is acting—not living. Bare rocks or an open field or a dozen trees to distract her when she succeeds in forgetting the click, click, click, of the machine. Lenses which see every false move, however small.

"Then, one rises to the very height of emotion, and drops wearily in a chair for a moment's rest, only to hear the director say: 'Now, we'll have that scene over again.' Some one has not done quite right—perhaps an 'extra' has taken a step too far, or has not come far enough. And the emotional actress has to repeat the scene and act as naturally as ever. Once one falls into acting the automaton, art has fled."

Madame Kalich paused an instant, then continued reflectively:

"Consider, too, that there is no such sustained acting in the moving picture as there is on the legitimate stage. Things, of necessity, must be done after a piece-meal fashion.

"There is no continuity in screening a photoplay which resembles the preparation for the climax in a drama. On the stage, act two follows act one, and act three follows act two. In the film work, one rarely begins a new picture by acting the first scenes first. One may start in the middle—and I remember one place where we began almost at the end."

Madame Kalich, who has been enjoying a vacation at Lakewood, will soon commence on a new William Fox

photoplay which will give her emotional intensity greater scope than ever.

June Caprice in Bubbling Optimism

June Caprice, the William Fox star-that-was-to-be-and-is, begins a new photoplay of bubbling optimism in a few days. Sydney Bracey, the "Sid" of "Merely Mary Ann," has rejoined the William Fox forces, and is now at work in the new June Caprice picture. Mr. Bracey, who is a native of Melbourne, Australia, earned the first money he ever made, on the stage. He ran away from home when a lad to go with Kyrle Bellew and Mrs. Brown Potter in "As You Like It." Like most Australians, Mr. Bracey is an expert in the water. He is a noted high-diver and can swim and sail with the best of them.



Theda Bara in the Fox version of "Under Two Flags."

ANNETTE KELLERMANN'S STORY

Great Swimmer Appearing in "A Daughter of the Gods" Tells Interesting Adventures of Her Life

By Annette Kellermann.

I was born in Sydney, New South Wales, and had not the faintest idea of going in for swimming as a professional until well in my teens. As a child of nine I frequently went to Cavill's baths, Sydney, for all Australian children swim; it seems to come as second nature to us. It was then I learned my breast stroke. A few years later I often went to Farmer's Baths in Farm Cove, Sydney. In six weeks I had mastered all the strokes, even the trudgeon.

My first contest was in the 45-yard handicap, in which I was placed scratch, having to give a second start to Miss Buttell, who was regarded as the fastest girl swimmer among her contemporaries. I came in a winner by a couple of yards. That was when I was 15 years old, and in all future contests I was placed scratch and only lost one race.

It was at the Cleveland street baths that I won the championship of New South Wales for 100 yards in one minute, 18 seconds. The same year at Farmer's baths I won the one-mile championship in 32 minutes, 29 seconds, making a world's record, which I later lowered to 28 minutes.

I was very keen also on diving, and made my first display at Farmer's baths, when I did two dives with Vera Buttell, off the high diving board, 50 feet, after one trial. I was subsequently persuaded to give exhibitions of swimming at the principal Melbourne baths, and by request I commenced to give lessons. Then came an offer from the Melbourne Exhibition Aquarium, which I accepted. In the largest glass tank in the world, 60 feet long, with a lovely rookery and fish swimming about, I gave two shows a day of swimming and diving for nine months.

That winter I was engaged by Bland Holt for his wonderful production, "The Breaking of the Drought," at the Theater Royal, Melbourne, when I did a diving show in a seaside gala.

It was in Melbourne on the river Yarra that I swam 2¼ miles down the river in 46 minutes, defeating the previous down-river record, established by an American, in 58 minutes.

Later I went on to Vienna, where I was engaged by the direction of the "Englische Garten," or "Venedigen Wien," to give exhibitions nightly. During my stay in Vienna I had a splendid swim, from Toulin to Vienna, 26 miles, with a current of four miles an hour, in 3 hours 10 minutes.

I finished one season as a swimmer with my attempt to reach Boston light, a distance of 15 miles. I came within half a mile; was in the water 6 hours and 23 minutes, my average stroke being 22 strokes to the minute, defeating records of sixty men.

I next appeared for Mr. Keith and opening in his Boston theater played his theaters for three consecutive years, appearing in the leading vaudeville theaters throughout the United States. Then a long and pleasant engagement with the Shuberts followed, after which I set out for another tour of the world, playing in all the largest cities of Europe.

From England I went on to Paris and played for a long time at the Alhambra Theater. From there I came back to America to appear in a play. It was at that time that I first entered the motion pictures and made my appearance on the screen in the first marine spectacle ever filmed.

My second film was made in Jamaica, where I spent nearly a year, working as the star of Mr. William Fox's gigantic and beautiful film spectacle, "A Daughter of the Gods." I regard my work in this picturesque fantasy as the crowning work of my entire career. Mr. Fox has given me a wonderful opportunity and I believe all of you will feel that I have made the most of it.



Annette Kellermann in the harem scene in "A Daughter of the Gods."

"America Preparing" on State-Rights

KEMBLE TALKS ON FIRST AMERICAN PREPAREDNESS PICTURE

"AMERICA PREPARING," the first patriotic preparedness picture to be released, is to be sold on the state rights basis, according to William H. Kemble, president of the Kemble Film Corporation, who produced the film.

The production, which had a long run at the Lyric theater, New York, was made by the authority of the Federal government, and is a complete portrayal of every branch of our military service. The scenes showing "Our Boys" drilling, playing in camp, and finally on active service in Mexico, are said to be most thrilling, and that portion of the film relating to the naval arm of the service contains numerous scenes that have never been shown before. There are no "dry spots" in the production, the interest being sustained throughout. Interposed in the picture are touches of comedy, pathos and human interest—flashes that bring a smile to the lips, or a tear to the eye.



William H. Kemble.

William H. Kemble, when interviewed last week by a representative of MOTOGRAPHY, spoke enthusiastically of "America Preparing."

"I believe that we have a picture that every American has been waiting to see, and one that every American will insist on seeing. Aside from the intrinsic entertainment value of the production, there are a number of other elements which will enter largely into the success of the picture," he said. "To begin with, almost every newspaper and magazine in the country has been urging preparedness for over a year. That their work has borne ample fruit may be seen in the great parades for preparedness which have taken place all over America—spontaneous demands for the adequate protection of our country. Over 5,000,000 men have marched in these parades, I am told. How many more times this number of people will want to see what they are advocating, with their own eyes.

"Further," continued Mr. Kemble, "the recent mobilization of our entire National Guard, and the transporting of so many units of it into Mexico for active service, scenes which are fully shown in 'America Preparing,' has served to heighten interest in our production. I have been told many people had recognized a son, or a brother, or a sweetheart, on the screen which the picture was being shown at the Lyric theater. All in all, I do not believe a more timely or a more appealing subject has ever been presented to the American people.

"Following our run at the Lyric theater," Mr. Kemble went on, "it was determined to send out a number of road companies to exhibit the picture throughout the country. To this end, negotiations were entered into with the Shuberts and their allied interests, for bookings in their theaters. When we decided to state-right the picture, however, we thought that it would be fairer to the man who bought the rights to a state, to let him have untouched territory. We have already received a large number of requests for bookings from theaters all over the country. These applications will be turned over to the exchanges which secure the territories in which these theaters are located.

"Our opening in New York City, at the Lyric theater," Mr. Kemble continued, "was witnessed by perhaps the most representative gathering ever seen at a Broadway opening. Senators, congressmen, ambassadors, the military attaches of all the foreign embassies, and a number of high government officials were present at our opening, besides many prominent film people. I have received any number of laudatory letters praising 'America Preparing,' from those who have seen it. One that I prized very highly I received from Thomas H. Ince, the producer of 'Civilization,' in which he praises the picture greatly, 'although,' to quote him, 'I am for peace and you for preparedness.'"

Just at the present time every newspaper in the country is constantly keeping before the public the subject of preparedness. All these news stories and editorials are really just so much advertising for the Kemble Film's remarkable "America Preparing" pictures.

Migrating Players Feted

The directors, actors and actresses who recently reached Universal City from the eastern studios of the company, were tendered a reception and dance by the leading players at the Big U plant. The function took place in the ballroom of the Ebell Club, Los Angeles, on Saturday night, August 5. A number of the leading players from the other studios were among the guests of honor, in order that the newly arrived Universalites may become better acquainted with the filmologists of the Pacific Coast studios.

The committee in charge of the affair consisted of Myrtle Gonzalez, Lois Weber, Marie Walcamp, Cleo Madison, Herbert Rawlinson, Lon Chaney and Jack Holt.

Another Finnegan

William Burress, now an actor in William Fox photoplays, once held down a telegraph key for the Pennsylvania Railroad, and he has a long list of stories.

He tells one about a section foreman at a junction on the road, who used to give minute descriptions of everything he could think of, in his reports to the supervisor. The latter was a kindly old soul, but he objected to reading pages of inconsequential matter, the meat of which might have been put into a short paragraph.

"Make 'em short!" the supervisor ordered. "You're not writing a history of railroading."

One week after the foreman received this order, came a great flood. The report said:

"Mr. Supervisor: The river is where the railroad was. Yours truly."

Current Releases Reviewed

"Pillars of Society"

Triangle-Fine Arts Adaptation of Ibsen Play. Reviewed by Thomas C. Kennedy

HENRY WALTHALL'S first appearance in a Triangle offering is made in a film adaptation of Ibsen's "Pillars of Society," a play in which the famous dramatist scores hypocrisy. Mr. Walthall's acting in the role of Karsten Bernick, who has done much to further the position of his house in the community at the expense of another's good name, is one of the features of this interest compelling picture.



Karsten learns that "the Indian Girl" is afire.

Karsten after considering himself a "Pillar of Society" for years spent in jealously guarding his name finally admits the truth of his wife's statement that "the pillars of society are Truth and Freedom." From the time he left Paris and a rather Bohemian life, Karsten has held himself off from both Truth and Freedom. His fortune and his position were built on lies, and he has known no freedom from a terrible fear that his intimacy with a notorious actress will become known to his brother "Pillars" and the community whose welfare he feels is dependent upon his fine example.

It is very probable that the play loses something in dramatic effect in being brought to the screen as it here is, but that has nothing to do with the fact that this picture is interesting. The production is remarkably good and so, too, is the acting in all cases. The play, laid in Norway, has an impressive atmosphere, the selection of types, locations and interior settings showing great care and fine judgment on the part of the director, R. A. Walsh.

Mary Alden's characterization of Lona Tennesen, is excellent, and George Beranger really lives the part of Johan Tonnesen, the young man whose visit to the actress to plead for Karsten is the signal for the hypocrits in the community to shun him, and Karsten fails to clear his name until Lona, and fate, open his eyes to the truth.

The cast is completed by Olga Gray, Jaunita Archer and Josephine B. Crowel. The story and the characters are very real. It is pleasing and refreshing to witness a play in which a theme of this type receives real dramatic treatment and whose characters are so true to popular conceptions.

"The Fugitive"

Pathe Gold Rooster Play an Admirable Drama. Reviewed by Thomas C. Kennedy

"THE FUGITIVE," the first Thanhouser production released on Pathe's Gold Rooster Program, is an artistic and effective visualization of a story of ingenious conceit and excellent construction. A young woman makes a successful escape to a distant city following a murder committed by her sister in self defense and thereby makes herself a fugitive from justice, as evidence conclusively points to her as the guilty person.

Then a series of circumstances, all convincing and dramatically sound, bring about her arrest and the manner in which the play ends remains a question to the spectator until the actual exposition. This story presents little that is commonplace either in situations or handling and vast credit is due the author, Philip Lonergan.

"The Fugitive" is perhaps the finest original scenario Mr. Lonergan has turned out. The careful building of incidents and characters testify to his ability and experience in scenario construction and the plot he invented was splendid material on which to expend his best efforts and skill.

During the girl's absence from New York the older sister dies and as a consequence the suspect is held firmly in the net which a police official, whose reputation is at stake, throws about her. She is now happily married and the clue which leads to her arrest comes through her husband's visit to New York. His watch is stolen and a picture inside the case supplies the police official with information he immediately makes use of.

To make the ending ring true as it does required an amount of skill. A former lover of the girl accepts the blame for the crime. Under ordinary circumstances this ending would give rise to much question. It might be considered a convenient way out of a difficulty. Nevertheless, the suspense is carried right up to the last scene and in this case the incident is perfectly satisfactory.

A better directed picture never came from the Thanhouser studio. Frederick Sullivan deserves to share largely in the praise this offering merits. He produced the piece with rare good judgment and high effect.

Florence La Badie heads a cast whose every member plays well. The story puts no great burden upon any of the players. Miss La Badie, though, has ample opportunity to appear to advantage as a dramatic actress. George Marlo, Ethyle Cook and Hector Dion have the other important parts.

"The Secret of the Submarine"

Chapters 11 and 12 of the American Serial. Reviewed by Genevieve Harris

"HOOK" BARNACLE again proves himself the guardian angel of the frequently endangered Cleo and Hope in this serial and to begin chapter eleven, he rescues them from the quicksand into which events of chapter ten had placed them. In this role George Clancy has a characterization consistently good and always amusing throughout the serial.

Once more safe, the two now must find the book mentioned as containing the secret. They have learned its name and know who bought it. Therefore it seems that their troubles will soon end. However, Romero, the purchaser, declares that he lost the volume in the mountains, and again their hopes are dashed.



Chapter 11. Mahlin and Satsuma in the power of the Black Council.

The conspirators are having adventures, in the meantime. The Russian Olga and Morten, her aid, are captured by

bandits, and Mahlin and Satsuma are called to account by "The Black Council" and threatened with death if they fail to find the book.

Then, to complicate the situation further, the plan of Hope and Cleo to marry is disturbed by the claim of another



Chapter 12. Hope had saved the life of the rich man.

girl, Inez, that Hope has promised to marry her.

In chapter twelve, further complications arise. Hope explains the circumstances under which he became engaged to Inez and Cleo begs that he keep his word and marry Inez. He goes back to the city, where he learns that he has inherited a fortune from a man whose life he once saved.

In the meantime Olga and Morton have been kidnaped by bandits. And Cleo, aided by "Hook," continues her search for the book.

The complications introduced will doubtless quicken the interest in the serial. The photography continues to be very good.

"Suspended Animation"

Episode Fourteen of "Mysteries of Myra." Released July 24. Reviewed by George W. Graves

THIS episode is the next to the last of the serial. It represents in itself the complete line of appeal of the "Mysteries of Myra," in respect of story interest and acting as well as of well arranged settings and the excellent photographic workmanship, which has been characteristic largely of the whole serial. In entertaining value Episode 14 stands very high, even to one who has not been systematically following the serial.

"Suspended Animation" deals with a deception practiced upon the Grand Master by Varney and his friend, to whom the Master's intended murder of Myra is revolting. This is done by bringing Myra into a state of suspended animation, which leads the Master to believe her dead. The Black Master's wrath on discovering that he has been tricked results in the death of Varney's friend.

With the help of blindfolded psychic, Alden and Mrs. Maynard are guided to Myra's side, where they are further instructed by the psychic as to the cause of the girl's apparent lifelessness. This enables Dr. Alden to remove the cause and bring the girl to her normal state.

"Florence Rose Fashions"

First Two Fashion Pictures on Pathe Program. Reviewed by Thomas C. Kennedy

THE first two fashion reels produced by Florence Rose have been completed and will shortly be released by Pathe as the "Florence Rose Fashions." The two reels were shown for review at the Pathe Exchange and after seeing them a mere man can say little more than that the models who displayed the gowns were good looking and the gowns themselves quite beautiful.

The reviewer approached the showing, as he now approaches the business of writing the review, entertaining grave doubts as to his ability and qualifications to adequately cover the assignment. He further confesses that such things as Pailettes, Underbodices, Medallions, Fillet Designs, mean absolutely nothing to him. Yet here are some notes written from the screen which fairly teem with such terms and the conviction grows stronger that the reader who would learn more than that these are fashion pictures, well photographed, will be justly disappointed that the assignment was not given to the keen and observant Genevieve Harris, whose superiority for the task is as obvious as it is eminent.

This much can be said: the pictures display a variety of gowns, suits and other articles of feminine apparel, including some millinery such as will send countless numbers of women picturegoers into ecstasies of delight. An attempt was made to introduce these displays in a story written around a society girl, but it was not a very serious attempt, nor is there any semblance of a story in the first two reels.

"A Day with Betty Young" is the title. We, however, refuse to take the title seriously because then we would find it hard to admire Betty, for the simple reason that she and her friends do nothing but examine and approve one another's clothes all day long. Anybody that thought about clothes and nothing else all day would soon become both tired and tiresome and our observations tell us that Betty is neither.

If this is to be a review, at least one point must be criticised, so here goes: The young woman in riding costume who mounts the horse unassisted does so amateurishly.

"Common Ground"

Paramount Offers Lasky Production with Marie Doro. Reviewed by Thomas C. Kennedy

"COMMON GROUND" is a melodramatic romance dealing with a reformer, a girl living in the slums and the much advertised men higher up. Marie Doro is the girl, Thomas Meighan the judge who extends a helping hand to unfortunate women, and Theodore Roberts is the politician who enjoys the respect of the community and lives in luxury on the profits of white slavery, so there is no question about the effectiveness of the acting.

William C. De Mille directed the production. It is a good production, there being the usual appropriate Lasky settings and splendid photography. Capable players and a good production, however, in this case fail to make "Common Ground" an impressive picture, for the simple reason that the story is un-



Marie Doro in a decidedly human spot in Lasky's "The Common Ground."

natural and there are many inconsistent incidents. Frankly, it is not a good play, but this does not mean that "Common Ground" is a poor offering. In most cases it will entertain, for its action is interesting despite the fact that it moves slowly.

Marie Doro is "The Kid." She works in an artificial flower factory and becomes acquainted with Judge Evans, of the night court, when he takes up his residence in the slums to study conditions and fight the "ring" which fosters white slavery. The father of his fiancee is the man higher up, but this is not discovered by Evans until he has been discredited by the "ring" and forced to resign from the bench.

After he is "framed" he is ill and the Kid nurses him, though why a wealthy man should remain in a cheap tenement when he owns a beautiful farm is more than we can understand. There are other things which puzzled us, but they are too many to be mentioned here. In this picture we look at the seamy side of life, but for all of that it has entertainment value.

Miss Doro wears rags most of the time but she is beautiful

just the same. Thomas Maighan and Theodore Roberts make their parts as real as possible under the circumstances. Mary Mersch, Horace Carpenter, Florence Smythe and Mrs. Lewis McCord appear in the picture.

"Tom and Jerry" Comedies

Numbers Four and Five of the Emerald Film Series. Reviewed by Genevieve Harris

"TOM and Jerry in a Fog" and "Tom and Jerry Kidnaped" are the titles of four and five of the series of two-reel comedies being directed by Frederick J. Ireland and featuring Thomas Keesy and Charles Huntington. These contain further adventures of the two pals, whose chief delight is to run away from their watchful wives and have a bit of fun.

In number four, Tom and Jerry plan to go to a masquerade party. They inform all their lady friends that they will appear in the guise of two red devils. Their wives accidentally learn of their plans and of the costumes they will wear. But the costumes are stolen while being delivered to Tom and Jerry and they have to substitute another disguise.

At the party, the two thieves appear as the red devils, and are mistaken for Tom and Jerry. This leads to much excitement for the thieves, since not only are Mrs. Tom and Mrs. Jerry there, but the jealous husband of the French adventuress. But Tom and Jerry also have their troubles, for when the police arrive, searching for the thieves, to protect themselves, the robbers force Tom and Jerry to don the red devil suits, and as a result they are arrested, to be unmasked before their angry wives.

"Tom and Jerry Kidnaped" contains much excitement when the aforementioned jealous husband of the French woman comes to the office of Tom and Jerry, is thrown out, and plans revenge. He leads his enemies into a trap, with the aid of some of his fellowmen, binds and gags them and threatens to drown them. At last they are rescued by the French woman, only to fall into the hands of their angry wives.

There are many excellent points about these comedies. The featured players are clever and are gifted with personality. Their work is spirited and gets across well. The action is brisk and free from "slapstick" tactics. The photography is good, though a trifle uneven.

"The Madonna of the Night"

Three-Reel "Mustang" Drama Released August 3. Reviewed by Genevieve Harris

A SIMPLE but an unusual situation serves as the basis for this drama. It is in some ways very effectively presented, but the complication of plot is too slight for a three reeler and as a result some of the action is draggy and some irrelevant incidents are included. But in the main part



Mary enters the cabin of the ranchers.

of the drama, the story is clear and interesting. The acting is good and the photography and settings beautiful.

Nita Davis and E. Forrest Taylor have the leading roles. Miss Davis is Mary Martin, a girl who, while returning from school at a Christmas vacation, is accidentally left by the night train at a water station near a rough western village. Frightened, the girl wanders to a cabin at the edge of the town. It happens to be a saloon where a group of ranchers are celebrating. Among them is one of a better class, Phillip Dean (E. Forrest Taylor), a rich man's son disinherited because of his wildness. Phillip protects the girl and takes her into the mountains with him. Her trust awakens his better nature, and he arranges for her safe return home.

The experience of the night has made a lasting impression on the two. A year later the girl is dreaming of the man who saved her and with whom she has fallen in love. Then Phillip appears to claim her, having renounced his old life for her sake.

"One A. M."

Latest Mutual-Chaplin Takes Striking Turn from the Conventional. Reviewed by George W. Graves

THE fourth Mutual-Chaplin proves to be decidedly in the nature of a novelty, for, after the first hundred feet or so the illustrious comedian becomes star and supporting cast all rolled in one. No other living creature is seen after this short introductory space, and Charlie, by himself, creates all the stir



Photo copyright, Mutual Film Corporation.

It's Mr. Chaplin, and it's "One A. M."

that is needed, sometimes even giving animation to inanimate objects lying about the premises. Most of us are acquainted with Chaplin as a comic entertainer without rival in the field of broad farce, but if we had been told that even he could hold forth alone for two reels, we might have doubted its possibility. But this, Chaplin does and it is an unprecedented feat in pictures. Such a role drains upon all the resources of an actor. There is not much doubt that this is the most exacting role the comedian ever essayed.

Charlie Chaplin's bottomless well of originality is an ever-increasing source of wonder. In his clever mind originated the ridiculously funny bits of action which inhere in this film, and he is director as well. His eccentric ways are therefore allowed free sway. Again the absence of the celebrated Chaplin costume does not detract, though we hope that he will not permanently lay off his broad-beamed sabots and roomy trousers.

As the first scene flashes on the screen we see Charlie, decked out in a silk hat, opera coat and other fineries swinging up to the curb in his taxi. The nonsense starts without delay, for "our hero," much the worse for his night's revelry, gets hopelessly entangled in the intricate mechanism of the taxi door, and flounders around aimlessly for a while before he is ready to settle with his impassive chauffeur.

Having lost his key, Charlie enters via the window, stepping into a fish globe in the process. Once inside, he discovers the missing key and immediately climbs out again, killing some more fish, and enters his domicile in a manner befitting a gentleman. Then some rugs on a slippery floor lay Charlie at length a number of times until he learns through the hard knocks of experience to walk on something more solid. Other obstacles to his harmony are a couple of fierce-looking animal rugs, a revolving table with an elusive wine decanter upon it, a hat tree, a stuffed bear, and still other innocent fixtures and ornaments too numerous to mention.

Having fought his battles with everything on the first floor, Charlie decides to retire, achieving some really clever acrobatic

stunts on a cushioned pair of stairs. Not being able to mount the steep incline even with the aid of a mountain climbers' outfit, Charlie at last climbs upon the projections of the hat tree. On the second floor, a capricious wall bed takes the offensive and after stoutly resisting all of its owner's frantic attempts to bring it into subjection, leaves him sore and out of breath. Then, wandering into the bathroom, and injudiciously tampering with the sensitive parts of a needle shower, Charlie suffers for this sin. Finally, seeking undisturbed quietude within the narrow precincts of that familiar poreclain receptacle so often employed in comedies, Charlie sinks into blissful sleep, and the midnight frolic ends.

"Hesper of the Mountains"

Blue Ribbon Feature Released July 31 by V-L-S-E. Reviewed by Thomas C. Kennedy

LILLIAN WALKER'S latest appearance on the V. L. S. E. program is in the role of an Eastern society girl with a strong dislike for the West, but she is converted. It takes five reels to make Ann realize that the West is the only good place to live and the events which lead up to the conversion do not make the reels very stirring or impressive.

The story is an adaptation from the novel "Hesper" by



Ann is directed to her ill brother.

Hamlin Garland. The attitude of the play is that the outdoor life in the West is so far superior to the existence in busy New York that every sane person ought to leave the latter place and reside in a mining town. The romance on which the story turns is lacking in the vitality necessary to give it prominence over a theme whose presence, we believe, was never intended by the author.

Ann reluctantly decides to accompany her brother, who is in poor health, on a visit to some relations in the mountains of the West. She meets Rob Raymond, a ranch foreman, and though he is greatly attracted by her, Ann treats him very coolly. Her brother admires Rob very much and after he leaves to make a start in some other line of endeavor the brother follows. In Sky Town the brother is taken ill and Ann feels that her place is with him. Accordingly she starts out in spite of the protestations of her cousins.

There is a strike brewing among the miners at Sky Town and shortly after her arrival there things become serious. About this time we are told that the glory of the mountains reflect in Ann's growing interest in Rob, or words to that effect. The strikers are now armed and they prepare to meet the attack of the sheriff's posse which the mine owners are sending. Rob and his business partner kidnap the leader and send a telegram to the governor, telling him to send the militia. A few days later a nwspaper is received. In big headlines it states that a bloody encounter betwen strikers and a sheriff's posse was prevented by one man. Also that Rob Raymond is the hero of the hour. Ann returns to New York, but one day she gets a vision of the grand country out West and she sends word to Rob to come and take her back.

Wilfred North directed the production. It was not produced in especially picturesque country despite the fact that the story's greatest opportunities are in its pictorial possibilities. The direction of the action is good throughout and this, coupled with the interesting performances rendered by the players make "Hesper of the Mountains" an acceptable offering.

Lillian Walker and Evart Overton are supported by Donald Hall, Denton Vane, Donald MacBride, Robert Gaillard and Rose Tapley.

"Hulda From Holland"

Famous Players-Paramount with Mary Pickford. Reviewed by Thomas C. Kennedy

IT IS a matter of months since Paramount has offered exhibitors so attractive a picture as "Hulda from Holland," for the simple reason that months have passed since the release of Mary Pickford's last picture. Whether or not it is merely a bearing out of the truth of "absence makes the heart grow fonder" we do not know, but it is a fact that Mary Pickford as the Dutch girl seemed more charming than ever and judging by the comments of those within hearing distance of the writer, the Monday afternoon audience at the Strand theater felt the same way about it.

Apparently it makes no difference whether the character is Japanese, Italian, Dutch, or whatever, as long as Miss Pickford interprets it said character is determined to romp away with the affections of the spectator. Hulda's charm is as mighty as the others and there is no denying it. She leaves Holland with her little brothers to live here in America with her uncle.

The uncle has a high regard for his farm, refusing to sell out to a railroad company. The president of the company has tried his powers of persuasion on Uncle Peter to no avail whatever.

When he learns that Peter's niece has come to America and that she is the apple of the old Dutchman's eye he evolves a scheme. His son, who has been disinherited, is sent for and promised ten thousand dollars if he succeeds in making Hulda love him enough to induce her uncle to sell to his father's concern.

Allan has already met Hulda and he consequently holds such a proposition as being very attractive. Allan sets out for Pennsylvania and Uncle Peter's farm. He takes them into his confidence and immediately a telegram is sent to the father telling him to come up there as Peter is ready to sell. Walton arrives and after the business has been completed he congratulates Allan but is very angry when he is told that his son's marriage to Hulda was necessary to the accomplishment of the deal. But it is not long before he, like everybody else, falls under the spell of Hulda's charm.

John Powers plays opposite Miss Pickford very commendably, and Frank Losee gives a most impressive performance as the railroad magnate. Uncle Peter is remarkably well played by Russell Bassett and the boy who appears as Hulda's youngest brother is one of the greatest child actors we have ever seen.

"Hulda from Holland" is an excellently directed production. Too much praise could hardly be accorded John B. O'Brien for the highly artistic manner in which he produced this story.

"Judith of the Cumberlands"

Five-Reel Signal Mutual Star Production with Helen Holmes. Reviewed by Genevieve Harris

THIS picturization of Alice MacGowan's well known novel of the Cumberland mountains, featuring Helen Holmes in the title role, has been directed by J. P. McGowan with many of the players who appeared in "The Girl and The Game" serial and the "Whispering Smith" stories. Very beautiful and interesting settings have been given the story, and both acting and directing give an impression of sincerity and force. The story itself is full of action. Advantage has been taken of this without the introduction of any forced "thrills." The atmosphere is realistic and interesting.

The treatment of the subtitles is pleasing, for many of them are superimposed on backgrounds of beautiful mountain scenery. A number of them are well selected from the novel and aid in portraying the characters. This is true of the speeches given the heroine. Helen Holmes is especially good as the spirited Judith.

Judith, a mountain girl, becomes interested in Creed Bonbright, a young lawyer who formerly had been a resident of the mountain region but who had been educated in the city. Judith's cousins own a still and are engaged in an illegal traffic in whiskey. When Creed begins his campaign of teaching the mountaineers respect for the law, Judith's cousins, led by Blatch, decide to drive him from the country.

Blatch wishes to marry Judith, and his hatred of Creed is the greater because he knows the young lawyer has won Judith's love.

Most of the story shows the exciting events in the struggle

between the two factions, with Judith trying whenever she can to aid Creed. At last, Creed is accused of the murder of Blatch, while the latter is really unharmed and hiding in the mountains. A mob of mountaineers plan to lead Creed into the mountains and kill him. But, through the interference of Judith, Creed is



Judith, a girl of the Cumberland mountains.

warned and Blatch instead caught in his own trap and killed.

On the whole, this is a good, stirring story, which will please almost any audience. The cast of players includes Leo D. Maloney as Creed, Paul C. Hurst as Blatch. Thomas G. Lingham, William Brunton, Clara Mosher, Harry Lloyd, Sam Morje and G. H. Wisscussen.

"Worth While"

Essanay Three-Act Drama Released August 12. Reviewed by Genevieve Harris

A POINT of interest in this picture is the introduction of scenes photographed about and within the walls of the state penitentiary at Joliet, Ill. In the story, the hero is sent to prison wrongfully, and this gives occasion for a number of scnes showing the life of the convicts there, and for the introduction of important members of the official staff. This realism is a bit out of the ordinary and aids a story which is in itself of average value.

Bryant Washburn and Marguerite Clayton have the leading roles, of Jack Thomas and his ward, Elsa. The girl, the daughter of a dead comrade of Thomas', when she grows up falls in love with her guardian. Randolph Murray, a man much her senior and for whom she cares not at all, is in love with her and when she refuses his proposal, he determines to have revenge upon the girl and upon Thomas. He seems to have little difficulty in ruining Thomas financially, and after that he has the girl accused of stealing a valuable ring. To save Elsa, Thomas takes the suspicion upon himself, is convicted and sent to prison.

Elsa determines to save the man she loves by tricking Murray into a confession of the plot. She obtains a position in his office, pretends to transfer her affections to him, and in this way leads him into the trap. His confession, overheard, releases Thomas.

While very improbable, the story is told in a swift fashion which carries the interest. The acting is good and the photography clear. John Cossar and Patrick Cole have important roles.

"Faith's Reward"

Knickerbocker Star Feature Released by General Film. Reviewed by Thomas C. Kennedy

THIS Knickerbocker Star Feature released on the General Program tells the story of a westerner who strikes gold and sets out to find the girl of his dreams. He has seen her once and he is fortunate to find her in the city and unfortunate enough to marry her. Henry King is the dreamer whose eyes are opened. Mr. King also directed the picture which was produced by H. M. and E. D. Horkheimer.

"Faith's Reward" is well produced and the photography is very good, which is the usual thing with offerings from this studio. The story is conventional to a degree but it succeeds in holding the attention, so "Faith's Reward" may be said to be a good program offering.

Marguerite Nichols has a sympathetic role and she makes much of it, though the part is not large. She is Belle, the girl whose faith in Haynes is rewarded when he returns to the home town after his wife, who has married him for his wealth which is now gone, declares that she does not love him and that she desires a divorce. The divorce is obtained and Belle promises to marry Haynes, who is much the wiser for his experience.

Ida Van Tine appears as Grace Vareive, who finds little happiness with Haynes. Grace is forced into the marriage by her mother and consequently the part is not an unsympathetic one. Mollie McConnell and Fred Whitman complete the cast. Though in no way remarkable, this story is consistent and it is fairly well told.

"Under Two Flags"

Six-Reel Fox Drama Features Theda Bara. Released July 31. Reviewed by George W. Graves

ALTHOUGH its name may so suggest, this picture is not a raging war drama relying largely on battle scenes for its power—the kind of subject that many is tiring of. It has to do with the happenings in a military camp in Algeria, the outstanding appeal to the sympathies being a girl's sacrifice for the man to whom she knows she can never be anything.

The story gives Theda Bara ample opportunity to bear witness to the fact that her powers do not all lie in the direction of the vampire role. We get an entirely new view of this star in "Under Two Flags," one which is illumined by sparkling gems of acting, both in light-hearted girlish moods and in those which show forth the most sternly emotional moments of a woman's life. The far-famed dramatic actress also provides us with a thrill when she jumps from a cliff into a body of water below, and numerous other thrills in riding horseback, falling from her mount, etc.

The production was handled by J. Gordon Edwards in a very capable manner. Desert scenes are very realistic, but a sand storm, introduced merely by way of scenic effect, falls short of its mark. The costumes and outfit of the Arabian Emir's band smack of the true eastern atmosphere.

Bertie Cecil, the oldest son of the Viscount Royalieu, takes upon himself the blame for his dissolute younger brother's crime and flees the country. Coming to Algeria, under an assumed name, he joins the ranks of the French army as a private. Because of help which Bertie renders the wife of an Arabian Emir who has been abducted by the colonel in charge of the barracks, the Marquis de Chateauroye, he incurs the latter's lasting hatred. Bertie unconsciously wins the admiration and love of Cigarette, the "daughter of the regiment."

In the course of time Venetia, Cecil's lover from childhood, and Berkeley, his brother, arrive in the French barracks as members of a distinguished English touring party. Bertie's intimacy with Venetia excites Cigarette's jealousy and she tries to kill this intruder, an attempt which conscience overcomes. Finally, when Chateauroye insults Venetia, the long pent up animosity of both men bursts forth and they have a terrible struggle. As



Cigarette obtains the reprieve from the Marshall of France.

a result Bertie is sentenced to be shot for attacking his superior.

Venetia, being a friend of the Marshal of France, explains the situation to him through a letter which Cigarette carries to him on her swift horse. Cigarette obtains a reprieve from the marshal, but is delayed by the Arabs on her return. She arrives

at the barracks just as the firing squad is taking aim and dashes in front of them, only to receive the volley of bullets intended for Bertie. Then the story closes with the happiness of Venetia and Bertie and the adjustment of the difficulty caused by Berkeley.

"Who's Guilty?"

"The Goad of Jealousy" and "The Irony of Justice." Reviewed by Thomas C. Kennedy

JEALOUSY and justice perverted by wealth are the themes of the last two releases in the immensely popular "Who's Guilty?" series produced by the Arrow Film Corporation and released by Pathe. In the case of both of these dramas the author seems to have concentrated upon dramatic effect more than a real serious treatment of the themes in hand. Both are interesting two-reel screen dramas but neither succeeds in creating a very lasting impression as is the case with a number of the previous releases.

"The Goad of Jealousy" is the thirteenth in the series. It is notable for the number of excellent emotional scenes presented to Anna Nilsson as the jealous wife, and Miss Nilsson acts the part very forcefully. One particularly good scene is that in which Olive becomes hysterical after accusing her husband of treating one of the women members of his physical culture class too familiarly.

The production of this story is also very remarkable. In staging and direction "The Goad of Jealousy" compares favorably with any of its predecessors in the series. The story tells of a young woman who simply cannot conquer the passion of jealousy. Her husband, a part admirably rendered by Tom Moore, maintains a well known physical culture institute and he exercises great patience with his wife, who is continually accusing him of unfaithfulness. When she has a dictaphone installed in his office, however, he gives way to anger and threatens to leave Olive. She believes him, and in despair takes an overdose of some powerful drug. He returns in a short time and finds her dead.

The release which closes this series is entitled "The Irony of Justice." The story tells of a young man who is victimized by a wealthy man, whose enmity he incurs and, is sent to jail for three years on a trumped-up charge. After his release he breaks into a house and strikes the man who has lured his sister to the house. Tom pleads guilty in order to protect his sister from injury to her good name and his past record figures in the maximum penalty for the offense, which is twenty years.

"The Irony of Justice" is not altogether convincing. It is rather difficult to have a man sent to prison for throwing a stone which connects with another man's eye before it spends its force. The story, however, is splendidly acted and produced. There is little doubt as to its ability to please the countless picturegoers who have followed the remarkable "Who's Guilty?" series, which when all is said and done has offered many very admirable and unusual dramas.

"The Stronger Love"

Vivian Martin Featured in Morosco-Paramount Production. Reviewed by Thomas C. Kennedy

A PICTURE of rare pictorial beauty is "The Stronger Love," in which Vivian Martin is seen for the first time as a Morosco star. In fact, beauty is the foundation on which the appeal of the offering must stand. The play is first of all a vehicle for Miss Martin and the spectator is treated to beauty in the close-ups as well as in the long views wherein the characters are set against mountain scenery of great charm and grandeur.

Miss Martin is Nell Serviss, the girl around whom a story of love and mountain feuds are built. It is an appealing romance dealing with two very human characters. These characters are Nell and her cousin Jim Serviss. The girl has two cousins and because of their frequent disputes the Widow Serviss advises Nell to make up her mind to marry one or the other, which is the only way to put an end to the trouble. Nell decides that if she must marry she would rather have Jim.

Tom drinks a lot. He is drunk more than half the time and he tries to force his attentions on Nell. Fortunately for her Jim is not far away whenever this happens and on three occasions Tom is knocked down by his brother.

On the other side of the mountain the Rutherfords live. Rolf Rutherford left the mountain years before and he is now a geologist and he returns to his home in search of radium. He desires to keep his identity from the Serviss family, not wishing to have his work interrupted by manifestations of the feud existing between the Rutherfords and the Serviss people.

He and Nell become acquainted and a strong friendship develops. Jim suspects him of being a "revenooer," so when Jim's still is burned he immediately blames the stranger. A



Nell reckons she "don't want to marry just now."

conference is held at which it is decided to attack the Rutherford cabin. Nell hurries on ahead to warn her friend. When the door of the cabin is broken down Nell steps before the crowd and says she loves the stranger and will marry him. Jim is broken-hearted but he manfully accepts the inevitable. But a few moments later Nell joins him and explains that she only did that to save Rolf and that she reckons she belongs in the mountains with him.

Frank Lloyd plays the heavy role in a quite satisfactory manner. Mr. Lloyd deserves greater praise, however, for selecting such grand locations and directing the production of the piece so excellently. "The Stronger Love" contains a deal of charm. The story is pleasant, the production is magnificent and the star very charming.

Edward Peil does splendidly as Jim Serviss. Jack Livingston, Alice Knowland, Herbert Standing, John McKinnon and Louise A. Emmons make up the balance of a good cast. The photography is a credit to James Van Trees and an important element in the enjoyment this offering affords.

"The Woman's Fight"

Pathe Gold Rooster Play Produced by Herbert Blache. Reviewed by Thomas C. Kennedy

THE pleasing feature of this Popular Plays and Players production is the performance of Geraldine O'Brien, who enacts the role of the much abused women—she is harassed by men, women and fate. Miss O'Brien plays the part with fine spirit, great sincerity and an amount of acting ability. Moreover, Miss O'Brien's personality is forceful and the fine points mentioned are the more impressive by virtue of this.

Herbert Blache produced "The Woman's Fight" from a story by Aaron Hoffman. "The Woman's Fight" is an apt title for the picture. Kathleen fights with a girl at the shop where she works, she fights the boss, who becomes too demonstrative when he tries to calm her, and with this start she continues to fight practically every character appearing in the play. Sex appeal is the dominating element and as none of the scenes could be called offensive, there seems to be little doubt that the picture will gain popularity. It is frank melodrama and as a story it can be considered only as being crude in all the developments which have not become honored by time and polished by wear.

Kathleen is discharged because she resents the advances of the manager or proprietor of the shop. She is unable to find other employment for the reason that the former employer has her blacklisted, which, by the way, is a mighty poor reason because no such thing exists in Kathleen's trade. However, she is taken in by a woman of the streets and shortly after becomes the companion of a notorious crook named "Red" Palmer.

Both are arrested and convicted of theft. Kathleen escapes from the detention house and then her path crosses that of a minister. The minister is aware of the fact that she was not averse to picking a pocket now and again, since she met him while trying to take his watch. Kathleen reforms and she is living happily with her husband, the minister, when Palmer again

enters her life. He forces her to give him money. Palmer's demands for money grow greater and his daring in attempting to secure more causes his death after a confession which reconciles the minister to his wife, whose past has become known to him.

Thurlow Bergen is co-starred with Miss O'Brien and the crook part is another well rendered character. The scenes laid in the detention house are very realistic. Numbers of women prisoners appear and some exciting action takes place in this portion of the play.

"The Gold Ship"

Two-Reel Selig Drama Released August 7. Reviewed by Genevieve Harris

AS its title suggests, this is a romantic tale, the settings, aboard an old sailing vessel, making an appeal to the imagination. With a simple plot, which nevertheless gives opportunity for swift action and for suspense and a few thrills, the offering is an entertaining one.

Frank Beal directed the play from a story by James Oliver Curwood. It deals with a mutiny among the sailors on a ship which is carrying a heavy assignment of gold, and the fight put up against them by the captain of the ship, a crippled boy whom he had befriended, and the cook's young daughter, who is in love with the captain. Harry Mestayer, Sidney Smith and Edith Johnson play these roles.

The sight of the wealth carried by the ship arouses the cupidity of the leader of the crew. One night the men attack the captain. He and the cook, who remains loyal, are overcome by the mutinous sailors, but Mary, aided by Joe, the crippled boy, evade them and send up rockets to call help. Joe and Mary also manage to guard the valuable cargo until the attention of a passing ship is won. Then the frightened mutineers escape in one of the life boats, and the rescuers from the other ship revive the captain and the cook.

The photography is good throughout. The direction of the story brings out its dramatic value.

"CIVILIZATION" TO MOVE

Probable That an Ince Playhouse Will Be Established in New York to Show This and Revival of Other Ince Productions

It is probable that the announcement of an Ince playhouse in New York will be made in the near future, as "Civilization" will have to leave the Criterion on September 1 to make room for a new play in which George Arliss is to appear, which had been booked for September before it was realized that after its two hundredth performance "Civilization" would be as popular as ever. Mr. Ince's plans embrace the revival in 1917 of several of the most successful Ince productions such as "The Wrath of the Gods," "An Alien," and "Gettysburg," as hundreds of requests have been made for these productions.

Six more experts have been engaged to exploit "Civilization," and although some of the big firms which had Mr. Ince's order for pictorial printing will be working night and day for another month, the total number of sheets of pictorial work already shipped to the different state rights purchasers is in the millions, and Mr. Ince remarked that by Labor Day it will be possible to cover six city blocks with "Civilization's" wall paper alone, without once duplicating a single sheet.

The premier midwest presentation of "Civilization" will be presented in Minneapolis the last week in August by the Supreme Feature Film Company, of which the active members are Harry Rathner and M. H. Conhaim. Mr. Rathner has also purchased the rights of this film for five other states besides Minnesota and contemplates opening "Civilization" in fourteen cities during the months of September and October.

The stockholders of the ten million dollar opera house in Buenos Aires have sent their special representative to consummate the final arrangements for the presentation of "Civilization." The directors state that the scale of prices will be $25 to $100 for the boxes, each seating from four to six persons, while the orchestra or parterre which seats 850 persons is scheduled at $5 throughout. The upper gallery or sixth balcony provides the cheapest seats, half selling at $2 and the other half at $1 a seat.

Victor L. Schertzinger, composer of the score for "Civilization," left for California last week, where he will compose the music for Mr. Ince's forthcoming 1917 film spectacle.

The Columbia Graphophone Company have arranged with Thomas H. Ince to make phonograph records of Victor L. Schertzinger's "Peace Song," with words by Mr. Ince, and the "Civilization March."

The "Peace Song" has been put out in sheet music form with an attractive cover showing seven of the most interesting scenes from the play, and is selling rapidly at twenty-five cents a copy.

Second Minter Play

Little Mary Miles Minter is doing strenuous work in filming "Dulcie's Adventure," under the direction of James Kirkwood. They have been doing a great deal of location work, leaving the studio early in the morning and returning after nightfall.

Pathe for some time has been releasing only one five-reel feature a month. Now it is announced there will be an increase to three a month.

The Pathe News, the well-known motion picture newspaper, now boasts of being shown in every theater but two on Broadway, New York.

EVERYBODY IS TALKING ABOUT
Frederick J. Ireland's Comedy-Dramatic Series
TOM & JERRY
10 Weeks—20 Reels—All Star Cast
June 26—Tom & Jerry—Bachelors—2 Reels
July 3—Tom & Jerry—Quarantined—2 Reels
July 10—Tom & Jerry—In the Movies—2 Reels
July 17—Tom & Jerry—In a Fog—2 Reels
Arrange Your Bookings Now
Made by EMERALD MOTION PICTURE COMPANY
Released exclusively through *American Standard Motion Picture Corporation*
Executive Offices: 164 W. Washington St., Chicago
Branches in all Principal Cities

UNIVERSAL BOOK IT PROGRAM
NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the
UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro's Plans for Early Fall

Shakespeare's "Romeo and Juliet," Played by Bushman and Bayne and Powerful Cast, Completed Into Beautiful Sunshine Story

METRO'S early fall plans include many important productions and the appearance of some of the world's most famous stars of both the speaking stage and the screen.

Ethel Barrymore will begin work in about two weeks in a picturization of "The Awakening of Helena Ritchie." In addition to her work in the Metro studios Miss Barrymore will also be seen in a new play on Broadway.

Upon the completion of "Romeo and Juliet," Francis X. Bushman and Beverly Bayne will begin work on the serial, "The Chain of Evil," to be released in fourteen two-reel episodes, probably at the rate of two a month.

Emily Stevens will begin work immediately on a five-part production, "Capital Punishment."

William Nigh and Irene Howley will be co-stars in a story as yet unnamed, written by Mr. Nigh.

Mabel Taliaferro, who has just completed the final scenes in "God's Half Acre," will begin on a new big feature written by Channing Pollock and Rennold Wolf.

Lionel Barrymore, who is nearing the final scenes in "The Upheaval," will start at once on a picturization of the short story, "The Woolworth Diamonds," by Hugh C. Weir.

Mme. Petrova is now at work on a new feature, as yet unnamed, which she wrote herself. Harold Lockwood and May Allison are at work in the Metro-Yorke western studios at Hollywood, California, in "Mister 44."

Edmund Breese, supported by Ormi Hawley, Clifford Bruce and Evelyn Brent, is at work on a story of the Maine Logging camps called "The Weakness of Strength."

In addition to these multiple reel productions Metro has arranged to increase its program with more high-class and refined one-reel comedies, three of which will be released weekly, beginning this fall. The stars appearing in these comedies, include Mr. and Mrs. Sidney Drew, Max Figman and Lolita Robertson, and Ralph Herz. Then too Metro is scouring the world for important and picturesque locales for the Metro Travelogues, which form an interesting weekly release on the Metro program.

Metro has many other plans, now nearing completion, for new stars, additional directors and stories from the very best writers to be found, which will be announced within the next fortnight.



With a great deal of commendable care Metro created at the Chicago exposition one of the most original and inviting booths in the big Coliseum. Young Japanese men and women were in attendance and a mysterious ventriloquistic arrangement which made the Metro parrots talk caused a good deal of wonder among the visiting thousands.



The Metro-Quality retelling of Shakespeare's tale of the eternal lovers, "Romeo and Juliet."

The elaborate production of Shakespeare's drama, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the roles of the historic lovers, has a remarkable cast of leading players, many of whom are Shakesperian actors and actresses of world-wide reputation. Among them appear Ethel Mantell, Robert Cummings, Alexandre J. Herbert, Leonard Grove, Leonard Grove, Jr., Horace Vinton, Lionel Belmore, Bary Macollum, Normal Macdonald, Eric Hudson, Edmund Elton, W. Lawson Butt, Helen Dunbar, Genevieve Reynolds, Adella Barker, Olaf Skavian, Fritz Leiber, William H. Burton, Harry Sothern, Marie Booth, Violet Hall-Caine, Emma Kemble, Blanche Davenport, John B. Hollis and Venie Atherton.

MacHugh Veteran at Publicity

The publicity career of Arthur E. MacHugh, recently press representative for the B. S. Moss Film Corporation, dates back to 1902. He started with the late Charles Frohman, and handled the advance work on his stage successes for five and one-half years. He next went out ahead of Olga Nethersole in "The Writing on the Wall," and later ahead of "The Gay Life," written by Roy L. Mc-

Cardell and produced by Harrison Grey Fiske. For a time following this connection he conducted the MacHugh Press Service in conjunction with Roy L. McCardell and Will A. Page.

He then returned to the road, doing the advance work for William Collier in "Never Say Die," Tully Marshall in "The Talker," and Louise Gunning in Sousa's opera, "The American Maid." Press agent for Keith's Orpheum Theater in Philadelphia was his next title which connection he severed to accompany Weber and Fields on their farewell tour. Mr. MacHugh entered the film business with the Globe Feature Film Corporation. Later he became affiliated with the moving picture branch of B. S. Moss' organization. He is now doing the press work for some big time vaudeville acts.

Pathe People Play

Pathe people know the benefits of relaxation.

The Pathe Club, an organization with a membership of about one hundred and twenty-five, had an outing on Sunday, July 23, that was memorable for the good time it gave everyone who attended. A steamer was chartered for the day, and the party went up the sound to Glenwood Landing where arrangements had been made for dinner and games.

Various contests were run off, among them a three-legged race, sack race, potato race, tall-and-short man's race, fat man's race, ladies' race, tug of war for men, tug of war for women and a baseball game between the married and single men. Prizes were awarded in most of the events, and a grand prize for the winner of the most points. Rothman won the grand prize with nine points and was close pushed by Gini, who had eight. Other prize winners were Messrs. Kyle and Duffy.

J. A. Berst, president of the club, was judge of events and awarded the prizes.

An excellent dinner was enjoyed at Karatsonyi's Hotel, a large dining room having been reserved for the club.

A Pathe News cameraman was along and filmed all the events, which have been put into a special reel to be shown at the next meeting of the club.

L. J. Gasnier, president and general manager of the Astra Film Corporation, attended the outing with Mrs. Gasnier. In addition to many present from the Pathe executive office, the staffs of the New York and Newark exchanges were present almost to a man. The many guests included the wives and lady friends of the members.

Mr. Berst, who had taken much interest in the outing, had much to do with its success. J. W. Kyle, as committee on arrangements, did his work well. The vice-president of the club, Paul Brunet; the treasurer, G. Bardet; and the secretary, P. Allen Parsons, all aided in helping to make everything go off smoothly.



The Pathe Club enjoying a play day at Glenwood Landing on the Sound, July 23.

Lee Ochs Crowned by Brandt

Exhibitors Saved Expense by Universal Suit. Universal's Latest Program Contains Varied List of Productions

JOE BRANDT, general manager of the Universal Film Company, was at the station to meet Lee Ochs, the newly elected president of the Motion Picture Exhibitors' League of America, upon his return from the Chicago convention, and formally invested him with his robes of state and crowned him with a garland of roses, lilies of the valley, sweet peas and pansies as large as the messenger boy who carried it. Mr. Ochs, with a hundred other exhibitors following, marched to the headquarters of the New York local where the morning and part of the afternoon were spent in discussion of the problems of the trade.

Carl Laemmle, president of the Universal, says that every exhibitor in the United States has cause to congratulate himself on the victory of the Universal company over the Motion Picture Patents company in the famous "Latham loop case." But for this victory at a minimum weekly royalty of $2 per machine, the 18,000 exhibitors would have paid $38,000 per week into the coffers of the patents company. And this is only one of the big victories won by the Universal to permit the exhibitors and the exchanges and the manufacturers of pictures to go on with their business, unmolested and unafraid, and earn their bread and butter. Somebody had to fight this case for the whole trade. The Universal assumed the role of goat and butted in with all its might. It proved to be a good butter.

Eddie Polo, who used to be an acrobat with Barnum and Bailey's circus; G. Raymond Nye, a former Biograph player, and Neal Hart, for many years deputy sheriff in Converse County, Wyoming, all have prominent parts in the latest Universal serial, "Liberty, or a Daughter of the U. S. A."

A number of feature photoplays will be released on the Universal program beginning July 24. On that date the twenty-sixth Red Feather production, "Temptation and the Man," a five-reeler, will be released with Hobert Henley, Sydell Dowling and Sidney Bracey in the principal roles.

On August 27, "The Mark of Cain," the twenty-eighth Red Feather production featuring Dorothy Phillips and Lon Chaney will be released. "Onda of the Orient," a three-reel Gold Seal drama featuring Marie Walcamp and Eddie Polo will be released on August 8 and on August 12 "The Guilty One," a two-reel 101 Bison stage robbery drama featuring Cleo Madison and William V. Mong, will be put on the program.

William Sadler and Edward Crawford, popular comedians on both the screen and vaudeville stage, have returned to New York after some harrowing experiences in New London, Connecticut, where they were engaged in the production of some slapstick comedies being made by a New York film concern. Sadler and Crawford have had several offers from the film world on the Pacific Coast, but the call of New York is too strong to permit of their acceptance.

"Musty" Suffers of Exposition

Harry Watson, Jr., of "Musty Suffer" fame, was one of the busiest men in the world on July 17. That was "Harry Watson Day" at the Chicago Coliseum, set aside as such by the management of the Motion Picture Exposition. Besides his appearances at the Coliseum and at various theaters in Chicago where the admirers of his individual comedy methods gathered to see their idol in the flesh, the Kleine comedian staged a number of scenes of a new comedy in Lincoln Park. Kitty Kelly, critic of the Chicago *Tribune*, contributes the following description of his outdoor antics:

"Musty Suffer, roasting in his grease paint and behind his putty nose, frolicked for the camera and exchanged airy persiflage with the juvenile populace drawn up admiringly.

"Some of them had a chance to get in the pictures themselves by riding on the little train, and some real sure enough actors were developed in the train's driver, A. L. Gordon, who became suitably histrionic at Musty's efforts to usurp his engine; in the conductor, whom Director Myll had intended to order to keep still, but didn't because he acted so well."

Sifted from the Studios

ATLANTIC COAST NOTES

Joe Brandt has scheduled for release as a Red Feather for the week of August 21 the Conway picture, "The Beckoning Trail," with **Warren Kerrigan**, and "The Woman Desired," a Red Feather, which will be released on August 28.

Harry Sothern, who plays the part of "Abraham" in the **Francis X. Bushman** and **Beverly Bayne** production of "Romeo and Juliet," and assists **Leander de Cordova** in the technical direction of the production, is a nephew of **E. H. Sothern.**

"Daddy" Miles Brown, eighty years old, who will appear in the forthcoming Metro-Rolfe production, "God's Half Acre," which **Mabel Taliaferro** stars in, was formerly an artist's model. A portrait of him hangs in the Corcoran Gallery at Washington. This picture won the Grand Award and a Gold Medal in 1910. Other paintings of him are in Boston, Philadelphia and Baltimore. There is one in the Bordeaux Gallery in France.

The role of "Choey McFadden," the proprietor of a cheap dance hall, in chapter thirteen of "Gloria's Romance," is played by **Rapley Holmes**, formerly with the Essanay players, and the husband of **Gerda Holmes.** He is now on the road in an important part in "Nothing But the Truth."

Jule Power, the "Lois Stafford" of "Gloria's Romance," claims Portland, Ore., as her birthplace.

Mr. and **Mrs. Sidney Drew** celebrated the second anniversary of their marriage July 25 by working on the new Metro-Drew comedy by **Epes W. Sargent**, called "Coupons." Mrs. Drew was Lucille McVey before her marriage, and was an ingenue with the Vitagraph forces. Mr. Drew was her director.

Pell Mitchell, editor of the *Mutual Weekly*, has just returned to the Gaumont studios from a week spent in New England.

Earl O. Schenck plays the title role in "The Americanization of Stefan Skoles," an educational film prepared under the auspices of the United States Bureau of Immigration. This is to be the first of a series of feature films along similar lines made under governmental supervision.

Olga Petrova, who began her professional career as a dramatic critic in London, and is a well known contributor to magazines on both sides of the Atlantic, has written her own scenario for a forthcoming production which the Popular Plays and Players will make for the Metro program.

Mme. Ganna Walska, the noted Polish grand opera singer, will appear in the support of **Irene Fenwick** in "The Child of Destiny," on the Metro program.

Twenty-five dogs of all varieties, all pedigreed, all very valuable, are members of the cast which supports **Max Figman** and **Lolita Robertson** in the Metro production, "Love Me, Love My Dog."

The story of "The River of Romance," in which **May Allison** and **Harold Lockwood** are starred, first appeared as a novel under the title of "Sam," written under the pseudonym of "E. J. Rath," said to be the pen name of the wife of a United States Senator.

Alexander J. Herbert, who plays the part of Friar John in the Metro production of "Romeo and Juliet," acted in the first motion picture ever produced in Australia. This was "The Sign of the Cross," the **Wilson Barrett** play from the book by **Hall Caine**, produced under the auspices of the Salvation Army. Mr. Herbert, then a boy, played Stephanus, the martyred child.

Two real New York "gun-men" who have more than once been arrested for their misdeeds appear in the barroom scenes in chapter thirteen of "Gloria's Romance."

Harry Reichenbach has resigned as publicity manager for the World Film Corporation to accept a similar position with the Frohman Amusement Company.

John Arthur, who wrote the first working scenario for the Metro production of "Romeo and Juliet," died July 21 at New York hospital of intestinal trouble.

William Humphrey is putting the finishing touches on the **James Oliver Curwood** story in which **Marc McDermott** makes his first Vitagraph appearance.

John Henry Goldfrap has accepted a position as press agent with **B. S. Moss.**

George D. Baker, former Vitagraph director, will direct **Emmy Wehlen** in future Metro productions.

Madge Evans, World Film star, who was booked to appear at several New Jersey theaters, has been compelled to cancel her tour, owning to the strict anti-infantile paralysis orders issued to motion picture theaters, prohibiting children under sixteen from going to picture houses, for Miss Evans' greatest followers were among the younger theatergoers.

The Pathe News, the well known motion picture newspaper, now boasts of being shown in every theater but two on Broadway, New York, from the Battery to Spuyten Duyvil.

Herbert Heyes and **Glen White** are now at work in a new William Fox photoplay starring **Valeska Suratt.**

William McKey, who for seven years played David Harum throughout the country, is now on the screen in **Ivy Close** comedies.

Since they joined the Metro forces, at the first of the year, **Mr.** and **Mrs. Sidney Drew** have produced about twenty single-reel comedies.

Valentine Grant and **Sidney Olcott** have just completed a journey to the Canadian border for the opening scores of a Famous Players production in which Miss Grant plays a Scotch girl.

For "Little Lady Eileen," featuring **Marguerite Clark**, **Director J. Searle Dawley** is using every known barnyard animal, including pigs, cows, sheep, dogs, horses and a little donkey upon which Miss Clark rides, when **Harry Lee**, in the role of the fairy-story telling cobbler, is not driving him before a little Irish two-wheeled cart.

The Universal eastern studios continue to keep busy despite the heat and rumor of their closing. **Director Frank Smith** is directing and playing the character lead in "The Professional Clubman," supported by **Betty Page** and **Joseph Granby.** **Director Trinchera**, recently engaged by the Universal, is at work on "The Tinselled Lady," in which **Jack Newton** and **Jean Stuart** play the leading roles. **Robert F. Hill's** company is busy on "The Urchin of the Sands," and **Lucius Henderson** is filming "Masks," in which **Mary Fuller** appears supported by **Harry Benham.** **Director Edward Grandin** is directing "Feud Renewed," in which Violet Mersereau stars.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	80	95
Biograph Company	4	28
General Film Corp., pref.	..	23
Lone star Corp., pref.	80	88
Lone Star Corp., com.	33	40
Mutual Film Corp., pref.	40	46
Mutual Film Corp., com.	40	46
No. Am. Film Corp., com.	37	45
New York M. P. Corp.	29	35
States Film Corp., com.	36	46
Randolph Film Corp., pref. (with 50% in common)	88	95
Thanhouser Film Corp.	1⅞	3*
Universal Film Mfg. Co.	170	...

*Par $5.00.

PACIFIC COAST NOTES

Nell Shipman, who recently joined the Fox players, will be featured with **William Farnum** in a drama written by **Henry Christeen Warnack**, dramatic critic of the Los Angeles *Times*. **Oscar Apfel** will direct the play, which will be the last Fox drama produced in the west for some time.

"Lonesome Luke" appears as "Sherlock Holmes" in a burlesque on that play directed by **Hal Roach**, who makes Rolin comedies for Pathe. **Bebe Daniels** plays "Lady Raffles."

Jack MacDonald, remembered as the inimitable "Slapstick," in "The Spoilers," will be seen in an early episode of "The Girl from Frisco."

Another company has been added to the Rolin fold. **Harry Russell**, who directed at the Keystone studio, has charge of the new aggregation, with **Bob Doran** at the camera. **Fatty Lampton**, the seventeen year old heavyweight, is to head the company with little **Gertrude Short** playing leads opposite him. **Harry Todd** and **Mrs. Todd**, who recently returned for a good contract, will complete the leading players.

The $250,000 Dorsey Expedition Pic-

tures have been put on the regular Universal program and exhibitors who are using the regular program will receive the pictures without any extra cost.

The following changes have been made in the personnel of the Universal companies and general stock: On July 1 **Clara Horton** was engaged to play in the **Lule Warrenton** juvenile company; on July 3 **A. W. Wertz** was engaged to play juvenile roles; on July 5 **Fred L. Wilson** was engaged to play characters; **C. Eaglewing**, an Indian, to play Indian roles; **Earl Silvera** and **Joe de la Cruz**, to play Mexican parts; **V. V. Clegg** and **Jack Walters**, to play in character, and **Henri DeVries** and **Dorothy Drake** to do heavies. On July 6 **Claire De Bray** and **Eileen Allen** were engaged to serve as utility actresses and **Evely Selbie** to play character roles.

Paul C. Hurst, heavy lead with the Signal Film Corporation, who was formerly a newspaper man, is at work on a "dictionary of misinformation" of motion picture terms which an eastern publishing company has arranged to put out in booklet form.

Following "The Victory of Conscience," the first Paramount Picture in which **Lou-Tellegen** will appear for the Lasky Company, he will be seen in "The Victoria Cross," a drama by **Paul Potter**, the distinguished playwright.

Marie Doro, the Lasky star in Paramount Pictures, will shortly be seen in "The Lash," a thrilling drama by **Paul West.**

E. F. Wayman, for the past nine months assistant to **Orrin Denny** in the Signal Film corporation's laboratories, was this week promoted to a position behind the camera where he is to work under instructions from Chief Cameraman S. A. Sues.

Arthur Shirley, the Australian actor, who played prominent roles in "The Fall of a Nation" and in the Selig production of "The Valiants of Virginia," has been engaged to support **Bessie Barriscale** in the Ince comedy-drama by **Monte M. Katterjohn**, in which she is working under the direction of **Charles Miller.**

A village street that will measure more than three hundred feet in length is being built at Inceville, this week, for use in the Triangle drama of an Italian immigrant girl by **C. Gardner Sullivan**, in which **Clara Williams** is making her initial appearance as a full-fledged star under **Reginald Barker's** direction.

Little **Mary Miles Minter** is doing strenuous work in filming "Dulcie's Adventure" under the direction of James Kirkwood.

George Routh, formerly featured in Lubin Western plays, is a recent addition to Kalem's "Hazards of Helen" company.

D. F. Whitcomb, author of "Little Mary Sunshine," "The Yellow Bullet," "His Old-fashioned Dad," etc., has resigned as a member of Balboa's scenario department and will go to New York.

Lois Wilson, the Alabama girl who won a place at Universal through a beauty contest, is leading woman with **William Garwood** in "The Odd Man," written by **E. M. Ingleton.**

EARLE METCALFE, REPORTER AND ACTOR

It has become a common thing in stage productions for the actor playing a certain role to perform the duties entailed by the part in reality. This is done in the cause of realism and has worked wonders in the faithful portrayal of certain roles by stage stars.



Earle Metcalfe.

Norman E. Mack, famous newspaper owner and sponser for the Buffalo *Times* serial soon to be released, had this in mind when recently he sent his star, Earle Metcalfe, on a tour of inspection through the great Mack newspaper plant in Buffalo. The popular screen star is depicting the leading role in the forthcoming serial, and one of the episodes calls for his portrayal of a young reporter. Metcalfe was shown the workings of a great daily in all its many departments. Mr. Mack conceived the idea of sending the screen star out on an assignment. Earle quietly acquiesced. The time for the first edition came and went—but no Metcalfe. The hero of a hundred screen adventures had fallen down on a simple news assignment.

The hours passed by and the absence of the picture star became the sole topic of conversation in the newspaper office and bid fair to make a story in itself. Just when the apprehension of Mr. Mack was becoming visible for the safety of his leading man, Metcalfe himself burst in the door and planked down on the city editor's desk copy for a big story. It developed that Metcalfe had once been a reporter on a Cincinnati daily.

The first episode of the Buffalo *Times* serial, in which Metcalfe is starred, will be seen shortly. The title is being withheld at the present time.

Grace Cunard and **Francis Ford** have been forced to abandon their plans of a trip to Honolulu for scenes in a tropical picture.

Alan Forrest, now leading man with the American company supporting **Mary Miles Minter**, is writing scenarios. His first attempt he sold to the Universal Company.

George E. Periolat plays the role of an elder brother to **Richard Bennett** in the second feature this star is making at the American studio. Periolat also had an important role in the first Bennett picture, "The Sable Blessing."

Howard Hickman and **Charles Ray** have important roles in the Triangle play, "The Wolf Woman," in which **Louise Glaum** is featured.

Thomas Chatterton, hero of "The Secret of the Submarine," is spending a short vacation on his 500-acre ranch twelve miles from Chico, Cal.

Anna Little wears the costume of a boy all the way through "Land O' Lizards," her newest American picture.

Cleo Madison has nearly completed her work as the leading woman in "The Chalice of Sorrow," the Bluebird feature being produced by **Director Rex Ingram** from "La Tosca."

Claire McDowell, former Biograph star now with the Universal Company, is playing the lead in "Husks of Love," a three-reel picture being produced by **William V. Mong.**

As "Diana Welland," in support of **Crane Wilbur** in the military drama, "Somewhere in Mexico," **Mae Gaston** has a very important role. She appears as a society favorite. Others in the supporting cast are **Marie Corteaux, Ida Lewis** and **Harris Ingraham.**

Director Milton H. Fahrney started work on the first two-reel Club Comedy this week, with diminutive **George Ovey**, star of the company, heading a large cast. The story supplies a number of thrills, among the daring things to be done by Ovey will be an aeroplane flight over the business section of Los Angeles.

Helene Rosson is now working under the direction of **William Dowlan** at the American studios. She is appearing with **Franklyn Ritchie.**

After finishing his work as an actor in "The Clique of Gold," under **Rupert Julian, Hobart Henley** will again direct his own pictures.

CHICAGO GOSSIP

The beautiful **J. Ogden Armour** estate at Lake Forest, Ill., was used for several scenes in "The Sting of Victory," the next Essanay V. L. S. E. release, in which **Henry B. Walthall** is featured.

E. H. Calvert, Essanay heavy, has returned from a rest at Madison, Wis.

Lillian Drew is the most enthusiastic golfer among the Essanay actresses.

Patrick Calhoun is playing in support of **Marguerite Clayton** in "An Old Fashioned Girl," two-act Essanay drama.

Henry B. Walthall is taking a vacation in the upper lake region of Wisconsin and is spending his time fishing.

Nell Craig won the all-comers woman's half-mile swimming contest at the Lake Michigan Sports Club carnival, making the half mile in twenty-one minutes and thirty-seven seconds, and winning a silver cup as trophy.

Col. William N. Selig has gone to Los Angeles to superintend the preparations being made to film "The Garden of Allah" at the western studio of the Selig Company.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-31	Gold and Glitter	Biograph	1,000
C	7-31	Otto, the Gardener	Lubin	1,000
D	7-31	The Old Man Who Tried to Grow Young	Selig	3,000
T	7-31	The Selig-Tribune, No. 61	Selig	1,000
C	7-31	A Hard Job	Vitagraph	1,000

Tuesday.

D	8-1	The House of Discord	Biograph	2,000
D	8-1	The Chimney Sweep	Essanay	2,000
D	8-1	Price of Dishonor	Lubin	2,000

Wednesday.

S	8-2	Vernon Howe Bailey's Sketch Book of Petrograd: Scenic	Essanay	1,000
C	8-2	Hubby's Relatives	Vim	1,000

Thursday.

T	8-3	The Selig-Tribune, No. 62	Selig	1,000
C	8-3	Human Hounds	Vim	1,000

Friday.

C	8-4	Peaches and Ponies	Kalem	1,000
C	8-4	Wait a Minute	Vim	1,000
C	8-4	The Race for Life	Vitagraph	1,000

Saturday.

C	8-5	The War Bride of Plumville	Essanay	3,000
D	8-5	A Mystery of the Rails	Kalem	1,000
C	8-5	An Angelic Attitude	Selig	1,000

Monday.

D	8-7	The Telephone Girl and the Lady	Biograph	1,000
D	8-7	The Gold Ship	Selig	3,000
T	8-7	The Selig-Tribune, No. 63	Selig	1,000
C	8-7	Pa's Overalls	Vitagraph	1,000

Tuesday.

D	8-8	The Three Scratch Clue	Essanay	2,000
C	8-8	Title Not Reported	Kalem	
D	8-8	Their Mother	Lubin	2,000

Wednesday.

D	8-9	The Fatal Wedding	Biograph	3,000
C	8-9	The Fable of "Books Made to Balance"	Essanay	1,000
D	8-9	The Girl from Frisco, No. 1	Kalem	2,000
C	8-9	The Tired Business Man	Vim	1,000

Thursday.

T	8-10	The Selig-Tribune, No. 64	Selig	1,000
C	8-10	Dreamy Knights	Vim	1,000

Friday.

C	8-11	Daisy, the Demonstrator	Kalem	1,000
C	8-11	Rushing Business	Vim	1,000
C	8-11	Romance and Roughouse	Vitagraph	1,000

Saturday.

D	8-12	Worth While	Essanay	3,000
D	8-12	Title Not Reported	Kalem	
C	8-12	A Western Masquerade	Selig	1,000

V. L. S. E. Program

7-3	The Conflict	Vitagraph	5,000
7-10	According to the Code	Essanay	5,000
7-10	Fathers of Men	Vitagraph	6,000
7-17	The Tarantula	Vitagraph	5,000
7-24	The Prince Chap	Selig	5,000
7-24	The Daring of Diana	Vitagraph	5,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000
7-31	Hesper of the Mountains	Vitagraph	5,000
7-31	The Light at Dusk	Lubin	7,000
8-7	Selig Athletic Series, No. 7	Selig	1,000

Mutual Program

Monday.

D	7-31	The Dreamer	American	2,000
D	7-31	The Secret of the Subamrine, No. 11	American	2,000

Tuesday.

C	8-1	Painless Extraction	Vogue	1,000

Wednesday.

T	8-2	Mutual Weekly, No. 83	Mutual	1,000
C	8-2	Daredevils and Danger	Beauty	1,000
S	8-2	See America First, No. 47	Gaumont	700
C	8-2	Kartoon Komics, No. 47	Gaumont	300

Thursday.

D	8-3	The Madonna of the Night	American	3,000

Friday.

D	8-4	Sandy, Reformer	Mustang	2,000
C	8-4	When Jerry Goes to Town	Cub	1,000

Saturday.

D	8-5	Fate's Decision	Centaur	2,000

Sunday.

C	8-6	Just as He Thought	Beauty	1,000
C	8-6	Lost and Found	Vogue	1,000
T	8-6	Reel Life	Gaumont	1,000

Monday.

D	8-7	The Little Troubadour	American	2,000
D	8-7	The Secret of the Submarine, No. 12	American	2,000

Tuesday.

C	8-8	No Release This Week	Vogue	

Wednesday.

C	8-9	Billy Van Deusen, the Cave Man	Beauty	1,000
S	8-9	See America First, No. 48	Gaumont	700
C	8-9	Kartoon Komics, No. 48	Gaumont	300
T	8-9	Mutual Weekly, No. 84	Mutual	1,000

Thursday.

D	8-10	The Power of Mind	American	3,000

Friday.

C	8-11	Jerry's Celebration	Cub	1,000
D	8-11	The Courtin' of Calliope Clew	Mustang	2,000

Saturday.

D	8-12	For Her Good Name	Centaur	2,000
T	8-12	Reel Life	Gaumont	1,000

Sunday.

T	8-13	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	7-31	Beer Must Go Down	Nestor	1,000
D	7-31	Peg o' the Ring, No. 14	Universal	2,000

Tuesday.

D	8-1	Who Pulled the Trigger	Gold Seal	3,000
C	8-1	A Society Sherlock	Victor	1,000

Wednesday.

D	8-2	The Lucky Gold Piece	Imp	1,000
C	8-2	Where Is My Husband?	L-Ko	2,000
T	8-2	Universal Weekly, No. 31	Universal	1,000

Thursday.

D	8-3	My Lady's Millions	Laemmle	2,000
D	8-3	A Man's Hardest Fight	Big U	1,000
E	8-3	Rough Riders of India	Powers	1,000

Friday.

D	8-4	A Daughter of the Night	Imp	1,000
C	8-4	When the Minstrels Came to Town	Victor	1,000

Saturday.

D	8-5	Under the Lion's Paw	Bison	2,000
D	8-5	The Girl in Lower 9	Big U	1,000
C	8-5	Kate's Lover's Knot	Joker	1,000

Sunday.

D	8-6	The Captain of the Typhoon	Big U	2,000
D	8-6	The Finishing Touch	Imp	1,000
C	8-6	The Youngest in the Family	L-Ko	1,000

Monday.

C	8-7	All Bets Off	Nestor	1,000
D	8-7	Peg o' the Ring, No. 15	Universal	2,000

Tuesday.

D	8-8	Onda of the Orient	Gold Seal	3,000
C	8-8	The Henanpup	Powers	1,000

Wednesday.

D	8-9	A Knight of the Night	Laemmle	1,000
C	8-9	Unhand Me Villain	L-Ko	2,000
T	8-9	Universal Weekly, No. 32	Universal	1,000

Thursday.

D	8-10	The Marriage Broker	Victor	2,000
D	8-10	The Silent Stranger	Big U	1,000
C	8-10	Ben, the Sailor: Educational	Powers	1,000

Friday.

D	8-11	The Highway of Fate	Laemmle	2,000
D	8-11	By Conscience's Eye	Rex	1,000
C	8-11	Some Medicine Man	Nestor	1,000

Saturday.

D	8-12	The Guilty One	Bison	2,000
D	8-12	Her Mother's Sweetheart	Laemmle	1,000
C	8-12	She Wrote a Play and Played It	Joker	1,000

Sunday.

C	8-13	What Darwin Missed	Victor	1,000
D	8-13	The Speed King	Imp	2,000
	8-13	No Release This Week	L-Ko	

Miscellaneous Features

Casey's Kids	Reserve Photoplays		1,000
The Jockey of Death	Signet Flms		5,000
Tom & Jerry—Bachelors	Emerald M. P. Co.		2,000
Tom & Jerry Quarantined	Emerald M. P. Co.		2,000
Casey's Wedding Day	Reserve Photoplays		1,000
The Lottery Man	Unity Sales Corp.		5,000
The Marriage Bond	Unity Sales Corp.		5,000
Tom and Jerry in the Movies	Emerald M. P. Co.		2,000
Love Wins	Raths-Seavolt		5,000
Casey's Servants	Reserve Photoplays		1,000
Tom & Jerry in a Fog	Emerald M. P. Co.		2,000
Casey, the White Wing	Reserve Photoplays		1,000
Casey, the Magician	Reserve Photoplays		2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.		1,000
Casey, the Millionaire	Reserve Photoplays		1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.		2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.		2,000
Casey, the Fireman	Reserve Photoplays		1,000

Bluebird Photo-Plays, Inc.

6-26	Shoes	Bluebird	5,000
7-3	Broken Fetters	Bluebird	5,000
7-10	The Love Girl	Bluebird	5,000
7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000

Fox Film Corporation

Released Week of

5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000

International Film Service, Inc.

7-28	Hearst-International News Pictorial No. 60		1,000
7-31	Mysteries of Myra, No. 15		2,000
8-1	Hearst-International News Pictorial, No. 61		1,000
8-4	Hearst-International News Pictorial, No. 62		1,000
8-7	The Mysteries of Myra, No. 16		2,000
8-8	Hearst-International News Pictorial, No. 63		1,000
8-11	Hearst-International News Pictorial, No. 64		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Klein-	40,000

Metro Features.

Released week of

7-3	A Virginia Romance	Metro	2,000
7-3	The Eternal Question	Metro	5,000
7-10	The Quitter	Metro	5,000
7-17	The River of Romance	Metro	5,000
7-24	The Child of Destiny	Metro	5,000
7-24	His First Tooth	Metro	5,000
7-31	God's Half Acre	Metro	5,000
7-31	Microbes	Metro	1,000

Mutual Master-Pictures.

Released week of

6-8	Soul Mates	American	5,000
6-12	The Inner Struggle	American	5,000
6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-10	The House of Mirrors	Mutual	5,000
5-15	The Floorwalker	Chaplin Mutual	2,000
6-12	The Fireman	Chaplin Mutual	2,000
7-10	The Vagabond	Chaplin Mutual	2,000
8-7	One A. M.	Chaplin Mutual	2,000

Paramount Features.

Released week of

7-20	Under Cover	Famous Players	5,000
7-24	An International Marriage	Morosco	5,000
7-24	Paramount Pictographs Weekly Magazine	Paramount	1,000
7-24	The Real Bohemia	Paramount-Burton Holmes	1,000
7-27	Common Ground	Lasky	5,000
7-13	The Wild and Woolly West	Paramount-Bray	1,000
7-20	Colonel Heeza Liar's Courtship	Paramount-Bray	1,000
7-27	Bobby Bumps and the Detective Story	Paramount-Bray	1,000
7-31	Hulda of Holland	Famous Players	5,000
7-31	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Little Lady Eileen	Famous Players	5,000
8-3	In Lunyland	Paramount-Bray	1,000
8-3	The House of the Golden Windows	Lasky	5,000
8-7	A Woman in the Case	Famous Players	5,000
8-7	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Farmer Alfalfa's Egg-citement	Paramount-Bray	1,000

Pathe.

Released Week of

8-7	Who's Guilty, No. 14	Pathe	2,000
8-7	The Grip of Evil, No. 4	Pathe	2,000
8-7	Luke's Lost Lamb	Pathe	1,000
8-7	Tokio, Capital of Japan: Jumping Analyzed	Pathe	1,000
8-7	Florence Rose Fashions	Pathe	1,000
8-7	Pathe News, No. 64	Pathe	1,000
8-7	Pathe News, No. 65	Pathe	1,000

Red Feather Productions.

Released Week of

6-26	It Happened in Honolulu	Red Feather	5,000
7-3	The Way of the World	Red Feather	5,000
7-10	The Heart of a Child	Red Feather	5,000
7-17	The Seekers	Red Feather	5,000
7-24	Temptation and the Man	Red Feather	5,000
7-31	From Broadway to a Throne	Red Feather	5,000
8-7	The Mark of Cain	Red Feather	5,000

Triangle Film Corporation.

Released week of

7-16	The Little School Ma'am	Fine Arts-Triangle	5,000
7-16	The Eye of the Night	Kay-Bee-Triangle	5,000
7-16	Hearts and Sparks	Keystone-Triangle	2,000
7-23	Stranded	Fine Arts-Triangle	5,000
7-23	The Captive God	Kay-Bee-Triangle	5,000
7-30	The Half-Breed	Fine Arts-Triangle	5,000
7-30	The Payment	Kay Bee-Triangle	5,000
8-5	The Marriage of Molly O	Fine Arts-Triangle	5,000
8-5	Honor Thy Name	Kay Bee-Triangle	5,000
8-13	The Devil's Needle	Fine Arts-Triangle	5,000
8-13	Shell Forty-three	Kay Bee-Triangle	5,000

World Features.

Released week of

6-12	The Crucial Test	World	5,000
6-12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Story of Susan	World	5,000
7-17	Friday, the 13th	World	5,000
7-24	The Weakness of Man	World	5,000
7-31	The Velvet Paw	World	5,000
8-7	Mary Quite Contrary	World	5,000

Brief Stories of the Week's Film Releases

General Program

Faith's Reward—(Three Reels)—Knickerbocker Star Feature-General Film.—Henry King, as a miner in the modern drama. Reviewed elsewhere in this issue.

The Telephone Girl and the Lady—Biograph—August 7.—Featuring Mae Marsh. Over the wire two friends were made and a catastrophe averted. Then in gratitude for her deliverance the lady enabled two young hearts to realize their desire. Watchful eyes had reckoned without the telephone girl and her many branching wires, while her father had reckoned without the sergeant on the beat and the lady. The father coveted the grocery-man and his store for the girl, but the lady found a way to satisfy all.

The Gold Ship—(Two Reels)—Selig—August 7.—Featuring Harry Mestayer and Edith Johnson. Frank Beal directed the picture. A review appears elsewhere in this issue.

The Three Scratch Clue—(Two Reels)—Essanay—August 8.—Featuring Francis X. Bushman, Bryant Washburn and Irene Warfield. Lynch, a gentleman crook, finds his mode of living in stealing art treasures from the homes he enters as a guest. He learns that Dr. Strong has purchased for $50,000 an extremely rare book. Norman, his secretary, is in love with Helen, daughter of the doctor. Lynch meets her, too, and makes an impression. The thief tricks the doctor into leaving his study and then, disguised, breaks in. Norman and Helen find him. The former attacks the robber and is felled. He rushes out of the house and hires a taxi to trail the fugitive. As they near a lonely road he notes three scratches on the driver's face where he had cut him in the first grapple. They resume their fight. The auto strikes a tree and as Norman lies senseless Lynch prepares to finish him with a heavy stone. Dr. Strong, his daughter and the police drive up and Lynch is arrested. The girl's infatuation for Lynch naturally vanishes and Norman wins her.

Their Mother—(Two Reels)—Lubin—August 8.—Featuring—? Ned Maxwell finishes his college course and comes home and secures a position as a jewelry salesman for a band of crooks. Jim, his brother, is a plain clothes man and through Jerry Bennett, one of the gang, he loses his position. Ned assumes the burden of supporting the family and when he learns that he is working for crooks he is afraid to resign for fear of his inability to secure another. Jim appeals to the chief of police and is told that if he runs down the gang he will be reinstated. The leader of the gang is deposed and Ned elected to succeed him. The deposed leader, hoping to be revenged, tells the police and the place is raided and Jim discovers that his brother is their leader. Jim realizes that if Ned is taken as a crook it will break his mother's heart, so he takes Ned's place and is arrested, and serves his time in prison in contentment.

The Fatal Wedding—(Three Reels)—Biograph—August 9.—Featuring Irene Howley and Walter Miller. Cora Williams, an adventuress, loves her wealthy cousin, Howard Wilson, but he marries Mabel. Through the efforts of one Curtis, Cora leads Howard to believe his wife is untrue to him and he secures a divorce. Mabel kidnaps her two children and she makes a living for them by taking in sewing. Eight years elapse and Cora, who is keeping house for Howard, begs him to marry her and he tells her when he finds his children he will. Curtis discovers the whereabouts of Mabel and Howard takes the children from her. Through Toto, a servant, Howard learns of Cora's treachery and Mabel and her husband are reunited.

The Fable of Books Made to Balance—Essanay—August 9.—Once there was a Husky employed as slave-driver who kept the imported rabbits on the jump and increased the output. He was so handy that the directors declared him in on the watered stock. When he adjusted himself to prosperity, his daughter Katie, who used to carry his dinner, became known in high school circles as Katherine. When Husky got his first wagon load of kale daughter was registered at a vine-clad seminary overlooking the Hudson. There she became Kath-r-y-n. She decided the mill town would never do, so she went to Europe with a chaperon who had seen better days. There she met the Roqueforts and Camemberts and picked out as manly a chap as ever borrowed money from a toe-dancer. Now about once a month the markee shows up to make a swell touch and reminds her that she must forget her vulgar relations in America.

Moral—Europeans make the money and they have a right to pull it down.

Dreamy Knights—Vim—August 10.—Featuring Babe Hardy and Billy Ruge. The fish were to blame, they would not bite, so Plump and Runt dozed off and dreamed. The bottle containing a message is picked up from the waves and they start out to rescue the beauteous damsel, writer of the script. Mounted on a mule and goat and armed to the teeth, they encounter many and various adventures. Deceived by the voice of a porker they become lost in the forest and wander upon a pirate stronghold, where they are scared almost to death by the appearance of the pirate chief. Once more on the trail and more by good luck than management, they blunder upon the haunted house where the maid is imprisoned. Here they arrive in time to save the girl from being forced into an unwelcome marriage. Love hits them both and they are in a quandary how to solve the situation, when the fish begin to bite. Two or three vicious tugs at the lines and they wake up to find that though their qualifications as Knights Errant leave much to be desired; still as fishermen, they are in a class by themselves.

The Better Woman—(Three Reels)—Knickerbocker—August 11.—Featuring Reaves Eason. Gilbert Merrill, in the employ of Mark Grant, is forced to work late in an effort to satisfy his wife's social ambitions, while she, taking advantage of his absence, receives Grant's attentions. Merrill, from overwork, collapses and while he is unconscious, Harper, a crook, enters the office and takes $5,000 from the safe. When the theft is discovered Merrill is asked to resign and his wife thinking it to be a frame-up by Grant offering an opportunity for divorce refuses to have anything to do with her husband. Merrill leaves for the west and becomes the partner of Bart, a mine owner. They strike it rich and Harper, who has been trailed, finally confesses to the theft of the $5,000, thus clearing Merrill. He later discovers that his wife has been killed in an automobile accident and shortly after marries Nell, a girl of the west, who he has fallen in love with.

Rushing Business—Vim—August 11.—Featuring Robt. Burns and Walter Stull. Pokes and Jabbs come into possession of a fortune, and decide to invest it in a business enterprise. After examining and deciding against several places of business that are for sale, the attention of the two worthies is drawn to a hat store, outside of which a crowd of men are struggling to enter. They decide that this certainly is a prosperous business and quickly making terms with the proprietor, they buy the store and make ready to attend to the wants of the customers, only to discover to their chagrin that the struggling customers are seeking not to buy hats but to pay their poll taxes before the legal limit expires. Pokes and Jabbs plan to make business for themselves by breaking the hat of every man they find. While Pokes attends to the breaking end, Jabbs busies himself with selling new hats to all the men that Pokes has caused to patronize the store. Their Waterloo comes, however, when Pokes in his zeal to help business accidentally hits the tough guy of the district with one of his well aimed brick throws. In the melee that follows the entire store is wrecked and Pokes and Jabbs receive the beating of their lives.

Worth While—(Three Reels)—Essanay—August 12.—Featuring Bryant Washburn and Marguerite Clayton. A review appears elsewhere in this issue.

A Western Masquerade—Selig—August 12.—Featuring Tom Mix and Victoria Forde. Tom, a stranded actor, secures the position as school teacher in a small western town and at once becomes interested in Vicky Withers, daughter of Jim Withers, who is a school trustee. Bill Stone, an uncouth rancher, loves Vicky and becomes jealous of Tom's attentions to her and causes Tom to lose his job. Old man Withers advertises for a school ma'am and Tom's ability as an actor comes to his rescue and he masquerades as a school mistress and old man Withers is at once smitten with her and when he proposes to her Tom reveals his identity and the old man consents to his marriage to his daughter.

Selig-Tribune No. 60—July 27.—Business men from all parts of the state leave San Francisco for Monterey to enter the military training camp; Alexander S. Cochran's yacht, Warrior, the largest yacht enrolled in the New York yacht club, went ashore on Race Point and is now in dry dock at this place, New London, Conn.; Alexander Foster Humphrey exhibits a new type of aeroplane, "The Dragon Fly," and his poison anesthetic and narcotic pellets which are attracting wide attention among physicians and scientists, Pittsburgh, Pa.; Miss Wood and Tell Williams of the Northwestern Federation of Musical Clubs present their interpretation of the classic dance, Seattle, Wash.; Perry McGillivray of the Illinois Athletic Club, wins the Central A. A. U. championship in the one-mile swim and establishes a new record of 25:50⅕ for the distance, Chicago, Ill.; horse racing in this section of the world is a distinctly native affair, as the horses are raised, trained and ridden by the native owners, Saroet, Java.

Selig-Tribune No. 61—July 31.—The ferry boat Keyport sinks after being damaged in a collision off Battery Place, Brooklyn, N. Y.; foremost men and women swimmers of the east compete at the opening of the water carnival at Rye Beach Club, Rye Beach, N. Y.; athletes of the North Atlantic Squadron hold their annual track and field games at the Naval Training Station, Newport, R. I.; Jesse Hartley, a young chap of 105 years, celebrates his birthday with all his children, grandchildren, great grandchildren, great-great grandchildren and great-great-great grandchildren around his knees, Springfield, Mo.; 200 Illinois soldiers are overcome while on march under the terrific heat of the torrid border, El Paso, Texas; Heine Schmidt of Oakland, Cal., wins the Western Colf Championship by finally defeating Clarence E. Mangham, Douglas Grant, E. Hoover Bankard, Jr., and Roger Lapham, Del Monte, Cal.



These Vitagraphs are on the way. From the left, "Hesper of the Mountains," "The Race for Life," and "The Bond of Blood."







Triangular dramas, descending, Henry Walthall in "Pillars of Society," Louise Glaum in her wonder-gown in "The Wolf Woman," and Frank Keenan in "The Thoroughbred."

Mutual Pictures

Secret of the Submarine Nos. 11 and 12—(Two Reels)—American—July 31 and August 7.—Featuring Tom Chatterton and Juanita Hansen. A review appears elsewhere in this issue.

The Little Troubador—(Two Reels)—American—August 7.—Featuring Vivian Rich and Alfred Vosburgh. Minta, an orphan, runs away from the Millers, by whom she is employed as a slavey and takes with her an old accordion. She manages to earn a livelihood with the accordion and becomes known as "The Little Troubador." Joshua Quimble, president of a bank, offers one thousand dollars to the person who will make him forget his gout and when he hears Minta playing before his home the music so thrills him that he forgets his gout and offers Minta a home. Frank and Tom, employees in the Quimble bank, spend their vacation near Quimble's home and meet Minta and both fall in love with her. Tom by mistake receives a telegram addressed to Frank which is signed Julia and he shows it to Minta and accuses Frank of selling Minta's ring, which she has given him to have fixed, to secure money for Julia. She is sending Frank away when Quimble bursts into the group with a big trout and the diamond ring which the trout has swallowed after Frank had accidentally dropped in into the creek. Minto now recognizes the treachery of Tom and sends him away and shows by her actions that she loves Frank.

Billy Van Deusen, the Cave Man—Beauty—August 9.—Featuring John Steppling, Carol Halloway, John Sheehan and Dick Rosson. Billy is ever haunted by the face of a fair one and the thing was commencing to bother him and he was certain that if he wasn't soon at the bottom of the mystery he would be in the insane asylum. He confides in his friend who tells him to try the cave man stunt, so Billy the next time he sees his black eyed beauty captures her and throws her into an automobile and carries her off to a log cabin in the wilderness. She puts up a bold fight and finally Billy becomes so stricken that he threatens to commit suicide if she did not become human and drop her sphinx-like air. He locks her in a room and goes out and sits on the edge of a precipice and when he returns he discovers that his black-eyed beauty has fled, and he wends his weary way homeward.

The Power of Mind—(Three Reels)—American—August 10.—Featuring Edward Coxen and Lizette Thorn. Nadine Powers, daughter of Randall Powers, a wealthy elderly man, is engaged to Clinton Wayne, the partner of Dr. Hubert Bolling. About this time a series of daring thefts and bank robberies occur in the city and are seemingly the act or under the supervision of one brain and the authorities decide to trace the crime to the "master mind." The detectives capture a crippled gangster who confesses that Randall Powers is the leader. When Powers discovers he is found out he commits suicide and when Nadine learns her father was a crook she breaks her engagement with Wayne. Time passes and the effect of Nadine's secret thoughts is reflected in the temptation to steal which gradually grows stronger. Wayne seeks the aid of Dr. Bolling and he tells him the whole affair is absurd as Nadine is the daughter of an old friend of Powers. Wayne imparts this news to Nadine and she soon recovers from the effect of her morbid fancies, and shortly after she marries Wayne.

The Courtin' of Calliope Clew—(Two Reels)—Mustang—August 11.—Featuring Frank Borzage and Anna Little. Dr. Matthews, professor of philosophy in a small New England town, with his daughter, Prudence, starts out in a prairie schooner for the boundless west. At St. Jo, which in 1850 was the outfitting point for the great west, they fall in with Calliope, so named because of the vast carrying quality of his lungs and he falls in love with Prudence and after her father's death he offers her his heart and home and she accepts both.

Too Bad, Eddie—Beauty—August 13.—Featuring Orral Humphrey. Eddie Torr, proprietor of one of those small town newspapers, is up to his neck in debt and he sees no way out, but to marry Bettina Coyne, the daughter of Silas Coyne, the village banker, who had plenty of money. He tells his creditors that when he marries Bettina he will pay them off. Eddie decides to give Silas Coyne an editorial that would make his heart glad and rushes to his office, where he scribbled off a masterpiece that would make the house of Coyne a by-word on every tongue, but after he gives the copy to the printer, Tad, his secretary, wishing for revnege, changes the copy and when dawn breaks and the paper has been delivered, Eddie's home is stormed by the creditors who learn that Eddie's betrothal to Bettina is a fake and he gets his.

Some Liars—(Two Reels)—Vogue—August 13.—Featuring Rube Miller. Ben's wife is the boss of the house and her favorite pastime is throwing knives at her husband, while Rube is the boss of his house and dominates his wife. The two men meet on the corner and proceed to a saloon and after partaking of about ten drinks are ready to fight Mexico single handed. They clean out the saloon and start for home but after gazing in Ben's window and seeing their wives throwing knives at a crayon drawing on the wall they return to the saloon, where a couple of cops arrest them and they are given thirty days. When they return home they tell their wives a story of how they had been captured by thugs and carried away while senseless, but just as they finish a cop appears on the scene and tells them that if they pulled off any more stunts they would receive another thirty days and they get a good malling.

Universal Program

On the High Seas—(Two Reels)—Episode 12 of "Peg o' the Ring." Featuring Francis Ford and Grace Cunard. At the close of this episode it appears that the gangsters at last have Dr. Lund and Peg where they wish them, for the two companions find themselves stranded on a ledge of rock to either starve or jump into the sea below. In this episode Mrs. Lund's ruffians fail to get the letter, for they mistake Peg for Flip, Peg having substituted at a performance for the clown.

The Circus Act—(Two Reels).—Episode 13 of "Peg o' the Ring." Featuring Francis Ford and Grace Cunard. At the outset of this eposide, the circus people rescue Peg and Dr. Lund from their predicament on the cliff. Peg is again cleverly abducted and Dr. Lund, in his effort to come to her assistance, is wounded.

All Bets Off—Nestor—August 7.—This story, written by Ben Cohn, features Eddie Lyons and Lee Moran. Eddie and Lee make a bet, the winner to demand any duty to be performed by the loser. Lee loses and Eddie forces him to be a maid in his home, Eddie's maid having just left. Many predicaments follow, when Lee excites Eddie's jealousy.

The Henanpup—Powers—August 8.—Featuring Baby Early. A juvenile comedy in which Professor Wise is fooled by the remains of a dog and rooster which two children have buried. The professor thinks that he will be famous, having unearthed the bones of a creature which must have been a cross between a dog and a fowl, but his prospects for fame are shattered when he learns the circumstances of the burial.

A Knight of the Night—Laemmle—August 9.—Featuring Hobart Henley. This story, written by Robert F. Hill, tells how a thief saves a man's wife from being attacked by a supposed friend. The husband offers to reward the thief, but the latter refuses and strides off into the night, possessed with the incentive to go straight.

Crooked From the Start—(Two Reels)—L-Ko—August 9.—Featuring Billie Ritchie. Bill, the motorcycle cop, wins away the affection of Chief Schmalz' girl and elopes with her. Both he and the girl, however, fall into the hands of robbers, who prepare an awful death for Bill. But Schmalz proves himself a man of distinctive ability and saves the girl and Bill, only to blow the latter and his flivver skyward soon after.

The Silent Stranger—Big U—August 10.—Featuring King Baggott. The silent man of the town at last tells his story. He had been a prosperous lawyer in an eastern town, engaged to be married. The night before his wedding day she died, and in his anguish he called in the devil. The latter said that he would bring back the departed life, but that if the man laughed he would lose his love again. But in his joy at his sweetheart's recovery he forgot, laughed, and the girl straightway died. After telling his story, the stranger sees Satan again and falls over dead.

Ben, the Sailor—(Split Reel)—Powers—August 10.—This is a manikin comedy produced by R. F. Taylor and W. W. Wheatley from a story by Olga Printzlau. Old Captain Jonah's stories make such an impression on Little Ben that he wants to be a sailor. In his dream he becomes one and goes through many rough adventures, culminating when he saves his ship from being blown up by a missile from a hostile ship. Using a capstan bar as a billiard cue, he right-about-faces the missile and sends it back to destroy the ship from which it emanated. On the same reel is:

Salmon from the Egg to the Table.—The habits of salmon are here shown from birth to maturity in a very clear manner. When young they make their way to the sea, to return after some years to their birthplace to spawn, often being caught while trying to jump waterfalls.

The Marriage Broker—(Two Reels)—Victor—August 10.—With Ben Wilson and Dorothy Phillips. Old Reb. Litwak promises a dowry of $2,000 to the man who will marry Sarah, his daughter. Leah is the house drudge, and much prettier than Sarah, so the young man courting Sarah tells Leah that if she had a dowry he would marry her. How Leah gets old Litwak's money, and marries her lover, the policeman, while Sarah's suitor loses out all around, makes an amusing tale.

The Highway of Fate—(TWO REELS)—LAEMMLE—AUGUST 11.—Featuring Sydney Bracey and Sydell Dowling. Story by Harry Ditmar. The story tells how a gypsy girl, who has been wronged by a doctor, revenges herself by killing him after he has married another woman. The other woman, the wife of a man who has meant much to the gypsy, is finally reconciled to her husband.

Some Medicine Man—NESTOR—AUGUST 11.—Featuring Pat Rooney. Grouch, stopping at a frontier town, is not appreciative when an Indian medicine man calls to allay his pains, and he kicks him out. This starts a war between the redskins and the townspeople, in which Pat, Grouch's companion, who has been meanwhile making love to an Indian princess, figures as the hero.

By Conscience's Eye—REX—AUGUST 11.—Featuring Marjorie Ellison. This is the story of a neglected wife, who when on the verge of running off with a "man about town," is saved from this step by the influence of her little daughter. The eye of a doll, called "Conscience," is the instrument through which the child unconsciously acts.

The Guilty One—(TWO REELS)—BISON—AUGUST 12.—Featuring Cleo Madison. Story by R. E. Radbury. Because Jane is in love with Jeff, the deputy sheriff, her other ruffian lover, Lem, decides to get his rival out of the way. Lem and a companion rob the stage and make it appear that Jeff is the guilty one. Through the girl's help, Jeff's innocence is established and the authorities are set on the right path. On arriving at the thieves' cabin, however, the sheriff's posse finds them both dead, having quarelled over the loot.

She Wrote a Play and Played It—JOKER—AUGUST 12.—With Gale Henry and William Franey. Bill Bones, a prominent villager, is in love with Exeter, but she is too interested writing a play to be bothered with him. When Romeo Ham, a wandering actor, arrives in town, learns of Exeter's play and agrees to produce it for her, with the author in the leading role, Exeter is delighted. But the play proves a frost. After it is over Exeter learns that Ham has eloped with her cash, so she finally decides to quit the stage and marry Bones.

Her Mother's Sweetheart—LAEMMLE—AUGUST 12.—Featuring Harry Benham and Edith Roberts. While Delta Maitland is away at school, her father marries a widow. On returning Delta is indignant and regards her step-mother as an intruder. She thinks she discovers that the latter is having a secret love affair with another man. But it turns out that the step-mother's "lover" is no other person than her own son.

The Speed King—(TWO REELS)—IMP—AUGUST 13.—With Richard Stanton and Marcia Moore. Scenario by Walter Woods. This story deals with a gambling father, a maliciously jealous suitor and his rival, the "speed king." Then, of course, there is the girl, who loves the "speed king." The jealous suitor connives to cripple the racer's car, but he fails in his purpose, both losing the girl and the bet with her father.

What Darwin Missed—VICTOR—AUGUST 13.—With Victor Potel and Joe Martin, the Universal ape. This comedy relates the dream-adventures of Prof. Alonzo Bozzle, an eccentric zoologist. Exploring on a foreign shore, he encounters Joe, the wise orang-outang, and the two have many exciting adventures in the jungle.

Onda, of the Orient—(THREE REELS)—GOLD SEAL—AUGUST 5.—Featuring Marie Walcamp and Eddie Polo. This picture, written by Ben Cohn and Walter Woods, and produced by Henry McRae, tells of the way in which a villain appropriates, through impersonation of his dead enemy, the latter's estate in the Philippines. Years later, the man lives in America with his son and his victim's daughter. The latter believes herself to be his own daughter. How, when the father dies, the son tries to kill his "sister" in order to prevent her from discovering her identity and coming into her rights, and how the girl is able to solve her own mystery with the aid of her lover, and to regain her fortune, is the material of the story.

Feature Programs

Blue Bird

Love's Lariat—(FIVE REELS)—BLUEBIRD—AUGUST 7.—Olive Fuller Golden and Harry D. Carey are featured in this romantic drama of the East and West. George Marshall directed the picture.

Fox

Under Two Flags—(FIVE REELS)—WILLIAM FOX—JULY 31.—Featuring Theda Bara. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 60—JULY 28.—First pictures shown in America of the Japanese fleet review by the Emperor; infantile paralysis plague continues to spread in spite of the efforts of federal, state and city health authorities, New York, N. Y.; polo and tennis entertain large crowds of society people at Narragansett Pier, R. I.; Japanese players compete with Americans in tournament; women of the National Life Saving Society hold swimming meet in which women divers perform remarkable water stunts, New York, N. Y.; the Ninth Massachusetts Infantry clashes twice with Mexican snipers, who fire from across the border upon their camp, El Paso, Texas; Miss Dolly Hackett, of the Passing Show of 1916, poses exclusively in gowns of her own creation for the Hearst-International News Pictorial; cartoon by T. E. Powers.

Mutual Star Production

Judith of the Cumberlands—(FIVE REELS)—SIGNAL—JULY 31. Featuring Helen Holmes. A review appears elsewhere in this issue.

Paramount

Pictographs—PARAMOUNT—AUGUST 6. — Under the title "Do You Drink Milk?" This, the first article of the issue, gives a number of pictures taken on a modern and model dairy farm. "Play and Keep Well," which shows some expert tennis players on the courts, and "Testing Your Mind," a psychological test by Hugo Munsterberg, follow. The Better Babies Department shows parents the value of teaching the children to do practical things in the home. "Bicycles We Have Met," introducing machines of ancient model, is a highly amusing number and it closes this issue, a particularly good one.

Lunyland—(SPLIT REEL)—PARAMOUNT-BRAY—AUGUST 6.—This animated cartoon by Leighton Budd is rather novel and quite entertaining. Being along the lines of "Alice in Wonderland," there is opportunity for the use of the peculiar effects possible to the animated sketch. On the same reel with:

Saving the Zoo From War—Pictures recording events in the visit of Dr. Raymond Ditmar to the Georgia lowlands in search of reptiles for the Bronx Zoo. The party returned with a cargo of reptiles weighing a quarter of a ton.

From Carlsbad to Moravia—PARAMOUNT—BURTON HOLMES—AUGUST 6.—Opening with scenes taken at the famous springs which attract 50,000 visitors per year in normal times, this travel picture takes the spectator along the road to Moravia and presents many interesting views of the Bohemian people. At the end of the reel a Slovak dance is shown. These dances are bound to interest and amuse the screen patrons of this country.

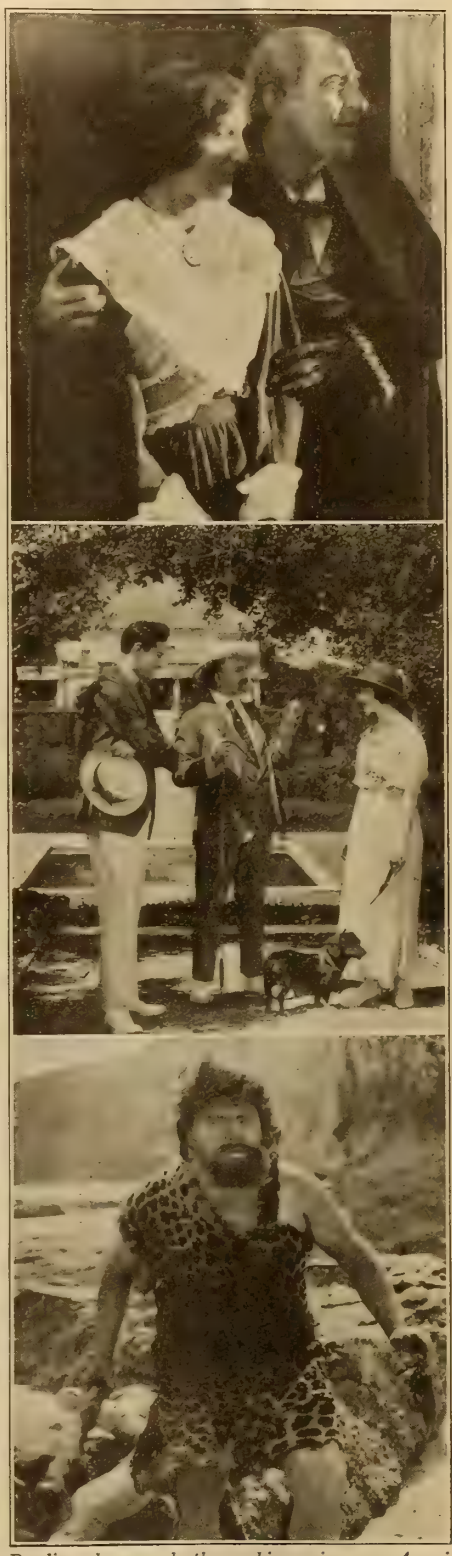
The Stronger Love—(FIVE REELS)—MOROSCO-PARAMOUNT.—A mountain romance with Vivian Martin in the leading role. Reviewed elsewhere in this issue.

Common Ground—(FIVE REELS)—LASKY-PARAMOUNT.—Marie Doro appears as a girl of the slums in this drama by Marion Fairfax. Reviewed elsewhere in this issue.

Pathe

Who's Guilty?—(TWO REELS)—PATHE—JULY 24.—The twelfth issue in this series produced by the Arrow Film Corporation under the direction of Howell Hansel is entitled "Weighed in the Balance," and tells a well constructed and convincing story excellently. An ambitious young man who is employed in a large factory is in love with the foreman's daughter. The owner of the plant is jealous of Tom and they come to blows. Tom is discharged and as he is very popular with the hands they declare a strike. The militia is called out and though Tom pleads with the men not to use violence they become excited and force the soldiers to fire into the crowd. Tom is shot down and Edna rushes to his side, but it is too late—he is dead. This is one of the best dramas the series has presented to date.

Pathe News No. 60—JULY 26.—Ladies of the American Red Cross Society present the National colors to the United States troops at Fort Sam Houston, San Antonio, Texas; with all of the four hundred pleasure seekers safely removed the large excursion boat, Keyport, sinks off the Battery Wall after collision with a tug, New York, N. Y.; progressive farmers of the Empire state gather at the Monroe County Fair to witness a demonstration of the latest tractor plows,



Reading downward, these shimmering-new American Mutuals are "The Courtin' of Calliope Clew," "The Little Troubadour," and "Billy Van Duesen, the Cave Man."

Hilton, N. Y.; National guardsmen stationed near the border clear away the cactus and weeds around their camp site to insure sanitary conditions, Ysleta, Texas; recovered wounded soldiers and their nurses forget the terrors of the sick room as they engage in friendly sports, Wandsworth, England, sport in the immense pine forests of Oregon reigns supreme as huntsmen set out to catch wild game for a venison barbecue.

Pathe News No. 61—JULY 29.—Pounded by the heavy seas of one of the severest storms that

has hit the coast in many years, the United States Naval Collier Hestor flounders off Cape Romain, Charleston, S. C.; pretty mermaids of the East compete in fancy diving contests, Rockaway, N. Y.; the increased demand for goat's milk is causing many condensories to enlarge their ranches and some have as many as 4,000 goats to meet the needs, King City, Cal.; Christy Mathewson, idol of baseball fans for sixteen years, is presented with a floral tribute when he appears at the Polo grounds as manager of the Cincinnati Reds, New York, N. Y.; the flags of H. M. S. Kent, tattered and torn in the great naval battle of Falkland Islands, are deposited midst impressive ceremonies in the have of Canterbery Cathedral, Canterbury, England; hundreds of German prisoners captured in the great Allied offensive by General Haig's troops, pass through Southampton, England, on their way to interment camps; the Naval Recruiting Bureau employs spectacular methods to induce able-bodied young men to join the United States navy, New York, N. Y.; latest fashions.

CLASSIFIED ADVERTISEMENTS

WANTED to Lease—Jaire wishes to lease a number of motion picture theaters in towns of between 3,000 and 6,000 that have been operated on a paying basis. All details must be by first letter. If you wish immediate reply enclose stamp. Write Jaire, P. O. Box 165, Concordia, Kansas.

MANAGER Wanted—Jaire wishes to secure the services of a competent manager who can take complete charge of motion picture house now running. Salary, personal description, experience and all other details by first letter. Bond and references required. Write Jaire, P. O. Box 165, Concordia, Kansas, enclosing stamp if you wish immediate reply.

THE LIBERTY
(A THEATER)

Spokane, Wash. 7/23/16

MOTOGRAPHY
CHICAGO

Gentlemen:

Herewith a Three for Motography. If I were an audience you'd hear the applause.

Sincerely yours,
Ralph R. Ruffner,
Manager.

RRR-S



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

Who's Guilty?—(Two Reels)—Pathe—July 31.—The thirteenth of the series is entitled "The Goad of Jealousy." A review appears elsewhere in this issue.

Who's Guilty?—(Two Reels)—Pathe—August 7.—"The Irony of Justice" is the last release of the series. It is reviewed elsewhere in this issue.

The Grip of Evil—(Two Reels)—Pathe—August 7.—"The Looters" is the title of the fourth episode in this serial being produced by Balboa and featuring Jackie Saunders and Roland Bottomley. This release tells of the wealthy John Burton's dealings with a number of politicians. He is persuaded to accept the candidacy for mayor. Burton becomes disgusted with his new associates when he finds himself forced to rescue a young girl from the evil intentions of the leader. This man turns against him and Burton as a result loses the election. Later events only serve to practically convince Burton that "humanity is in the grip of evil."

The Fugitive—(Five Reels)—Pathe—August 13.—The first Thanhouser production offered on the Gold Rooster program presents Florence La Badie in a drama written by Philip Lonergan. Reviewed elsewhere in this issue.

The Woman's Fight—(Five Reels)—Pathe—August 20.—Gold Rooster play featuring Geraldine O'Brien and produced by Popular Plays and Players under the direction of Herbert Blache. Reviewed elsewhere in this issue.

Red Feather

The Mark of Cain—(Five Reels)—Red Feather—August 7.—Dorothy Phillips and Lon Chaney are featured in this thrilling drama of the long arm of the law with an absorbing love interest. Joseph De Grasse directed the production.

Triangle Program

Pillars of Society—(Five Reels)—Fine Arts—August 27.—Henry Walthall is featured in this adaptation of Ibsen's drama. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Dear Percy—V. L. S. E.—July 24.—This single reel Vitagraph comedy was written by Cyrus Townsend Brady and presents Frank Daniels. The story tells of a meek man whose very gentleness gets on his wife's nerves. He is struck by an auto and the doctor decides that blood transfusion is necessary. Neighbor Casey, who often beats his wife, offers to supply the necessary blood. After the operation Percy shows a tendancy to be as rough as Casey was and Mrs. Percy is sorry she ever wished her husband to be a wife-beater. Another accident makes Percy meek once more, which is highly satisfactory to all concerned. The picture is pleasant all the time and amusing on many occasions, thanks to Frank Daniels.

Hesper of the Mountains—(Five Reels)—V. L. S. E.—July 31.—Adapted from the novel by Hamlin Garland and featuring Lillian Walker with Evart Overton. Reviewed elsewhere in this issue.

SOME NEW THEATERS

Arkansas

The site occupied by the Savoy theater, in Main street between Capitol avenue and Sixth street, Little Rock, will not be released by the Gem Amusement Company for operation as a moving picture house, according to S. S. Harris, manager of the allied theater properties.

The Pastime theater in Warren was damaged by fire to the amount of $500.

P. F. Engle will open a picture show at Calico Rock.

Your Personal Subscription

for

Motography

America's Leading Film Magazine

$3.00

a year

would prove both a convenience and a means of real profit. Each issue is of vital interest and practical value to every man in the motion picture business. If you miss one copy, you may miss an article or an idea that would have a vital effect on your work.

As a regular subscriber, you would be able to read *Motography* carefully and systematically at your leisure, and to preserve a file of copies for reference and for binding.

Bound volumes of *Motography* form the best foundation for a reference library.

We suggest that you have the magazine sent to your residence.

Address

Motography
Monadnock Bldg., Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, AUGUST 19, 1916 No. 8



RICHARD BENNETT WITH MUTUAL

Circulation Records Open for Advertisers' Inspection



$10,000 AGAINST A GIRL

This is the sum wagered against the heroine in the

WILLIAM FOX

GALLOPING PHOTOPLAY OF THE RACE TRACK

Sporting Blood

WITH

Dorothy Bernard and Glen White

Written and Directed by BERTRAM BRACKEN

FOX FILM CORPORATION

TRIANGLE PLAYS

Wm. Desmond and Enid Markey in LIEUTENANT DANNY U.S.A.





A picture of rare charm with a powerful love story and many exciting moments in this country and Mexico; Enid Markey and William Desmond in the latest Triangle Play, "Lieutenant Danny, U. S. A." will be more than appreciated by the motion picture public.



"The Dawn of Freedom," the powerful five-act drama featuring Charles Richman and Arline Pretty, which Vitagraph will release on the V-L-S-E program on August 14.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, AUGUST 19, 1916 No. 8

Tax Bill May Be Abandoned

COMMITTEE IMPRESSED BY OBJECTIONS MADE BY EXHIBITORS

SOME definite action on the question of the federal theater tax, which has been agitating the entire film industry, will probably be taken in a few days. The sub-committee of the Senate Finance Committee in charge of the consideration of the proposed new theater tax has carefully canvassed the situation and is ready for a joint conference with the other sub-committees of the finance committee.

It is understood that the arguments made by the Motion Picture Exhibitors' League of America and numerous theater managers against this proposed change in the theater tax have seriously impressed Senators Hoke Smith, Kern, and other members of the finance committee and convinced them that if the theaters are to be called on to pay a federal tax it would be wiser to apply the tax as it stands than to undertake to impose a tax, as proposed, based on gross receipts of theaters, graded according to the population.

Replies have been received from Senators Boise Penrose, Reed Smoot, Ollie M. James, Robert F. Broussard, James E. Martine and William Hughes in response to the letter sent to the finance committee of the United States Senate by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, in which he protested against the pending tax bill upon motion picture theaters and the unfairness of the so-called Kitchin revenue bill. All of these letters from the senators show that they are in sympathy with the exhibitors and express their intention of doing all they can to kill the objectionable bill.

Bois Penrose writes to President Ochs:

I have yours of the 24th instant, on behalf of the Motion Picture Exhibitors' League of America, protesting against the provision in the so-called Kitchin Revenue Bill relating to theaters, museums or concert halls, and I fully recognize the force of the objections presented by you.

It is needless for me to say that I am radically opposed to all legislation of this character. I take the stand that the expenses of the Government should first be raised at the Custom House on importations, and if we still adhered to the policy of a protective tariff many of these direct taxes would be rendered entirely unnecessary. I shall be glad to bear your views in mind and do what I can, as a member of the minority, to halt or modify some of this illadvised legislation.

Robert F. Broussard wired Mr. Ochs the following from Washington:

Committee not giving general hearings. Gave me hearing this morning on exemption of moving pictures. Hearing extremely satisfactory to me. Have great hopes that committee will carry out my suggestion and substitute another provision in the bill in place of the tax on moving pictures and places of amusement. Sub-committee suggested to me that they would gladly consider written statement from you against the imposition of this tax.

James E. Martine is a true friend to the exhibitor. He writes Mr. Ochs:

I shall place your request in the hands of the chairman of the committee having charge of the new revenue measure. Whether or not hearings are granted, I think it very likely a change will be made in the bill before it is reported to the Senate, so that the gross receipts will not be taxed. It may interest you to know that I have long since protested against this provision of the revenue bill.

From present indications it is probable that one of three courses will be the result of the conference of the sub-committees—the retention of the old or present war revenue tax on theaters based on their seating capacity; the imposition of the proposed new tax based on the gross receipts of theaters graded according to the population of the cities and towns in which located; or both the existing tax and the proposed tax may be abandoned and theaters and film houses exempted from taxation.

Senator Hoke Smith of Georgia, chairman of the sub-committee considering the theater tax, said that his committee in view of the strenuous objections raised to the imposition of a tax based on the gross receipts of theaters considered the advisability of basing the new tax on net receipts. This idea was finally abandoned, however, because a net profit would be expensive to collect and would entail too much bookkeeping both for the government and the theaters. Senator Smith's committee has estimated that the present tax on theaters brings in $1,000,000 annually and the proposed tax would bring in about $1,500,000 annually. While this is a serous matter for the theaters, it is held the difference in income as between the two plans is not important enough to justify the new tax.

New Headquarters for Portland Exchange

In order to give more space to the constantly growing business carried on by the Film Supply Company, of Portland, Ore., G. A. Metzger, manager of the exchange, has seen fit to change quarters, and the exchange is now located in their new offices at 405-407 Davis street. The Portland office is now probably the finest equipped exchange on the Pacific Coast. The space they are occupying is 50x100 feet with basement.

Thomas Ricketts, director with American, has just completed the five-reel master picture featuring Audrey Munson.

Sam Spedon Leaves Vitagraph

Sam Spedon, the dean of motion picture publicity men, and for seven years the standard bearer of the Vitagraph Company, has closed his connection with that organization with whom he made his debut in the motion picture industry.



Sam Spedon.

He began at the bottom and reached the top. He is known in the farthest corners of the trade, and is one of the most likeable and most popular men in the business. He counts his friends among all the branches of the industry—exhibiting, producing, exchange, and newspaper.

Wherever the Vitagraph Company was represented Mr. Spedon was one of the chosen. It is a saying with the press that whatever he wrote seldom needed editing. It "made" in its original form. His methods of getting publicity over were innocent of subterfuge; his news was newsy and his statements were without embellishment.

Sam, as the exhibitors and exchangemen know him, was often called "the exposition man." He was active in all of them. His congenial smile and hearty handshake come straight from the heart and have been the welding of many friendships—a priceless asset. Every branch of the industry is more or less like an open book to Mr. Spedon. His diplomacy and unique personality make him a propagandist and a promoter whose statements convince.

As he has seen practically all of this country and is not at present curious about the scenery in foreign lands, more or less in a state of violent argument just now, Mr. Spedon is vacationing at his home in Brooklyn, 975 Ocean avenue. On his return to business we wish for him continued success in whatever endeavor he may devote his talents and ability.

New Producing Company in California

Charles M. Conant of Los Angeles, president of The Film Makers, Inc., recently spent several days in Chicago in the interests of the new concern which he is organizing.

The Film Makers was incorporated in March, 1916, for $150,000. Forty acres of filming space have been leased near Los Angeles and active production will begin about September first. The company is planning to do things on a solid financial basis and all finances will be provided before producing begins. Mr. Conant is at present completing the final arrangements.

The Film Makers are planning to spend $80,000 in its first production, "The Pearl of Asia," which is to be released in ten reels. This is said to be a strong, clean story of unusual power. The company will produce only so many films as are consistent with the highest quality.

Marie Empress is featured with Frank Mayo in a forthcoming Knickerbocker Star Feature entitled "The Siren of the Slums."

Reichenbach Joins Frohman

Harry L. Reichenbach, for the past fourteen months general press representative for World Film and Equitable Motion Pictures Corporations, has resigned his position with those concerns and on August 19 becomes a member of the firm of the Frohman Amusement Corporation, of which William L. Sherrill is head. Reichenbach's position with the Frohman Company will be advertising and business manager.



Harry L. Reichenbach.

William A. Brady, Ricord Gradwell, Felix F. Feist, J. E. Brulatour, E. J. Rosenthal and the other heads of the World Film have presented Reichenbach with an elaborate gold and enamel desk set, designed and made by the Tiffany studios. The set represents the very ultimate both as to value and magnificence. It weighs fifty pounds, is patterned after the bookmarks of ancient publishers and is an exclusive design of the Tiffany Company.

Harry Reichenbach, during his four years in the film field, has built up a wide reputation for novelties, originality and energy. While with the Lasky concern Reichenbach innovated the syndicated publicity book, decorated stills, gelatine lobby displays, and was in full charge of the decorations of the Strand lobby when Lasky pictures were the attraction. His efforts with Bosworth, putting "Hypocrites" over, and his remarkable advertising campaign while with Metro, are incidents which stand out in the industry. His work at World Film is best attested by the remark of Ricord Gradwell, who termed him a "thousand per cent man."

Reichenbach's sole reason for changing is the added possibilities of giving his originality greater sway. He will, with Mr. Sherrill, have practical control over the executive end of the Frohman concern and will have a voice in the productional department as well.

The Frohman Company, during its eighteen months in the film field, has created eight very excellent pictures out of nine and is at work on what promises to be their most important work, "The Conquest of Canaan," with Jack Sherrill and Edith Taliaferro.

Reichenbach renewed his contract with the World Film last July, but when the opportunity came to advance himself secured a cancellation, but worked thirty days in order to allow the company to fill his position.

That Harry Reichenbach's work with World Film was satisfactory is attested by William A. Brady's remarks when he returned from Chicago and the exhibitors' convention. "Reichenbach's showing," he told various writers, "is nothing short of marvelous; he is indeed a live one." And if anyone should know, Mr. Brady is certainly qualified to talk.

Thomas H. Ince's "Civilization" has opened at Atlantic City.

THREE STATES ENTER LEAGUE

President Lee A. Ochs Announces Applications for Charters in M. P. E. L. of America—Bureau of Information Established

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has made a statement at the temporary headquarters, 218 W. 42nd street, New York City, that since the convention held at Chicago during the week of July 10 the states of North Carolina and New Jersey have made application to join the League, and Kansas has signified its intention of doing so at its next regular state convention, which will be held some time in August.

"This awakening evidence of the necessity of a good strong organization on the part of the live exhibitors of these three states," said President Ochs, "has encouraged me to make strenuous efforts to completely organize every state of the entire country.

"The need of a strong organization has never been so evidenced as recently in the action of the House of Representatives in passing without a hearing a bill to tax the theaters one-half of one per cent of their gross receipts, and furthermore in the fact that practically every state legislature will convene this fall, and no doubt many will institute a bill for the censorship of motion pictures.

"Membership in the Motion Picture Exhibitors' League of America carries with it membership in the National Association of the Motion Picture Industry and all the benefits accruing therefrom.

"A state organization can be started by five bona fide exhibitors signing a petition for a charter, accompanied by a charter fee of thirty-five dollars. The executive board, whose membership consists of exhibitors located in all sections of the country, will designate its nearest member to call a regular state convention, at which officers will be chosen and by-laws adopted.

"A bureau of information will shortly be established at the League headquarters, from which place such knowledge as may be requested regarding legislation and direct business affairs will be diffused."

Patrons League Defends Pictures

By S. G. Parker
Special Correspondent for Motography.

A booklet containing editorials from prominent newspapers, pastors of leading churches, men prominent in the political affairs of Dallas and other cities in Texas, favoring Sunday picture shows, is the issue put before the people of Texas by the Texas Amusement Patrons' League.

Excerpts from the booklet follow:

The moving picture show, some to the contrary notwithstanding, is not the great peril to our Christian Sabbath. Our complex civilization—teeming centers of our population—offers more vitiating influences to the perpetuity of our Lord's day than the censored screen. The root of our problem is not the picture show playhouses, but the homes of our country.—Rev. L. L. Cohen, Jr., Munger Place M. E. Church, Dallas.

Mrs. P. P. Tucker, president Dallas County Girls' Industrial Home, said: "In my opinion courts would have twice as many misdemeanor cases on Monday if the picture shows did not run on Sunday, and I truly believe there would be twice as many delinquent girls."

Under proper management and supervision, picture shows are as good as a church, and they should be kept open on Sunday so that working people may have a place to go for entertainment.—Mrs. Leona Stoneheart, Chairman Social Service Committee Woman's Forum, Dallas.

New Producer in Chicago

GATE CITY PICTURES COMPANY BEGINS WORK

THE Gate City Pictures Company, a producing company newly organized in Greensboro, North Carolina, has begun active production in Chicago.

The authorized capital of the company is $100,000 and the officers are prominent financiers and business men of North Carolina. The finances of the concern are already in shape for the making and exploitation of a series of first class productions. The United Photoplays studios in Chicago are at present being used for the filming of the first production, a comedy called "Roland's Rainy Day." This is to be one of a series of "Roland" fun films, featuring "Smiling" Roland Hill. "Roland's Lucky Day," "Roland's Jonah Day," and others will follow immediately.

Featured with Roland Hill, the leading man of the company, will be Miss Barbara Daverin, an experienced and charming actress formerly with Majestic and Vitagraph. Roland Hill is himself one of the organizers of the company. His has been the unique experience of playing under different names in six of the leading studios of the United States. In this manner he gained his comedy experience and then returned to Greensboro, his native city, and interested prominent capitalists there in the new producing concern. The remaining members of the casts for the Roland comedies will be chosen in Chicago.

Albert W. Hale, managing director of productions, has been in Chicago for some time making the final arrangements for the beginning of work and starting active production. Mr. Hale has directed for many of the prominent producing companies of the country, including Pathe, where he directed Henry Walthall, Vitagraph, Thanhouser, Famous Players, American, where he was in charge of J. Warren Kerrigan and Flying A productions, Majestic and Kalem. Captain E. E. Barclay, well known in Chicago film circles, has been secured as assistant director.

General Manager Garland Daniel of North Carolina paid a visit to Chicago during the completion of the final arrangements for active production. The releasing arrangements of the new comedies have not as yet been announced.

The officers of the Gate City Pictures Company are as follows:

President, Julian Price, of the Jefferson Standard Life Insurance Company; vice-president, Charles W. Gold, of the Jefferson Standard Life Insurance Company; secretary and treasurer, Frank C. Boyles, cashier of the American Exchange National Bank; general manager, Garland Daniel, of the Carolina Fair Association; general director of productions, Albert W. Hale.

The company is upon a solid financial basis and figures on doing part of its filming in North Carolina, near the seat of its capitalization. A studio in Greensboro is also a part of the plans for the future.

SEES RUSSIAN ADVANCE

W. R. Sheehan, General Manager, Organizing Branches of Fox Film Corporation in Practically Every Important Country in the World.

W. R. Sheehan, general manager of the Fox Film Corporation, who has been abroad since last March in the interests of his firm, is now in Russia.

Through the courtesy of Russian government officials he has been permitted to see a portion of the Russian army's extraordinary advance and has more than once actually been under fire. He is surveying the Russian field preparatory to the invasion of that territory by the William Fox motion picture organization. He has already installed branches of the corporation in England, Ireland, Scotland, Wales and in France, Norway, Sweden and Denmark. He has about completed the preliminary work in Russia and according to cables received here will sail next week for Australia and New Zealand. The Fox films are already established there, but Mr. Sheehan will make a trip of inspection which will not only include Australia and New Zealand, but will also include the Philippines, China and Japan and South and Central America before returning.

It is now expected that Mr. Sheehan will not return to New York before eight months or a year. When he left he did not expect to remain away more than a few months, but the exigencies of business have demanded that he visit practically every country, with the single exception of Germany and Austro-Hungary.

SUCCESS BUYS THEATER SITE

First of Chain of Theaters Throughout the Country to Be Erected in New York. Site Valued at $750,000

The Success Films Corporation, recently incorporated with the object of producing and exhibiting pictures with a chain of theaters throughout the country, has secured the option on a site for their first theater. This property is located on West Forty-fourth street near Broadway, and is valued at $750,000. A thirty-day option was secured.

The incorporators of this new company are:

S. Bradley, the Corporation Counsel of Pittsburgh; Harry O. Van Hart of the First National Bank of Cleveland; H. H. Cudmore of the General Electric Company; Edwin J. Maska of the Cleveland & Youngstown R. R.; J. S. R. Crawford of Pittsburgh, representing the largest mercantile interests in the State of Pennsylvania outside of the city of Philadelphia; and A. C. Reinecke of Cleveland, who severed his connection with Otis & Company, members of the stock exchanges of New York, Chicago and Cleveland, in order to devote his time to Success Films Corporation.

The picture rights to more than a score of plays have been purchased outright, and options are held by the new company on a number of others, including the "Decameron of Boccaccio," "The Grain of Dust," "The Sixth Commandment" and "The Eternal Magdalene." "Polly of the Circus," owned by Margaret Mayo, and the picture rights to all of James Witcomb Riley's poems are also in the number.



That consummate actor, Frank Keenan, in Triangle's "The Thoroughbred."

EXHIBITORS FIGHT SUNDAY LAW

Fifty-Five Houses in Syracuse, New York, Open on Sunday to Test Closing Law—Public Approves

The exhibitors of Syracuse, New York, are taking the bull by the horns. Fifty-five motion picture theater owners and managers, headed by Edgar Weil, of the Strand, president of the Motion Picture Exhibitors' League, defied Sheriff John P. Schlosser to arrest them on Sunday, August 6, when they opened their houses in the face of an order to keep closed, issued by Commissioner of Public Safety Walter W. Nicholson. Demand that the houses be closed was made by the New York State Civic League headed by O. R. Miller.

The Theater men, representing an investment of close to a million dollars, threaten to invoke century-old blue laws and have cigar and confectionery stores and newsstands shut up if they are forced to do so. Sheriff Schlosser declares he will arrest every offending theater man and will have them arraigned in Court of Special Sessions.

Both afternoon papers, the *Herald* and the *Journal,* uphold the theater men and have printed columns of interviews which Protestant bishops, Catholic priests, lawyers, doctors, clergymen and other professional men, declaring in favor of the Sunday shows.

Coxen and Borzage Features Coming

Edward Coxen and Frank Borzage, long associated with American-Mutual short length dramas, are shortly to be starred in five-act Mutual Masterpictures.

Coxen's initial performance as the featured player of a five-act production will be as the star of "The Shadow," especially prepared for the screen for him from William H. Lippert's story of the same name, by Clifford Howard, author of "Purity," the American-Mutual allegorical play starring Audrey Munson and other noted screen successes.

As the star and director of "Land o' Lizards," written by Kenneth B. Clarke, Frank Borzage will make his bow as the featured player of a multi-reel feature. The story, a gripping one of the West, has to do with the adventures of an Eastern girl who sought the prairies for romance and adventure. Anna Little and Jack Richardson have important roles in support of the star.

"The Heritage of Hate," a society drama in five reels, is nearing completion at Universal City by Director Burton George.

Lenore Ulrich—Artiste

A CLOSE-UP OF A VIVID AND TIRELESS STAR

By Genevieve Harris



"The most dreadful punishment I can imagine would be to have some one say, 'Lenore, until fall you must rest.'"

AFTER a New York success in "The Heart of Wetona" on the speaking stage and with the prospect of appearing in a new stage play in the fall, Lenore Ulrich, instead of taking a vacation, at once set out on a trip which was her fifth across the continent within a year, to join the Oliver Morosco Photoplay forces as the star in feature pictures being produced during the summer.

The little star, who won a devoted following among film fans in "Kilmeny" and "The Heart of Paula," has, during her absence from the screen, been winning an enviable place for herself among American actresses. The critics of the spoken drama are studying her work with much attention. With these new honors, Miss Ulrich comes back to pictures, temporarily, with the earnestness and zeal which characterize her. It is by no means a vacation, for this worker does not believe in vacations—for herself.

"I can't enjoy being idle," she explains. "The most dreadful punishment I can imagine would be to have someone say, 'Lenore, until fall you must rest. You must do nothing.' Oh, that would be torture for me. For I can't be still. And I can't remain away from theater or studio. The stage is at once my work and my only recreation. When I am not playing, I am in the audience. Between the closing of 'The Heart of Wetona' and my departure for New York I visited nearly every production in the city. I had not been able to see them when working, and I made up for lost time."

Miss Ulrich is very beautiful. One's first impression of her decides that. And her first statements revealed that besides beauty she has the prime attributes of an artist in any line, the vitality which forces one to self-expression, and a love for the medium of expression. To Lenore Ulrich, her work is her life.

While Miss Ulrich suggests in appearance and manner the possession of what has been called "the divine fire," the sensitiveness and delicacy of feeling of the artist, one still wonders at her energy and vitality. It would seem that so eager a spirit would outwear the strongest constitution, and Miss Ulrich is of slight physique. But after last season's hard work, she seemed as fresh and vivid as a child. She has regular features, and rich, beautiful coloring, but it is the beauty of her eyes and their expression that one remembers best. Her hair is brown; her complexion olive with the rose tint showing through. Her lips are full, with a slight curve which suggests sadness, a sadness which is also revealed in the large, very dark eyes. She is well fitted for tragic roles, while her exotic type of beauty has made it her fate to play foreign roles, on stage and screen—the Hawaiian girl, in "The Bird of Paradise," the Indian in "The Heart of Wetona," the little Mexican in "The Heart of Paula."

"I love emotional parts," she says, "but I should like to be an American girl, for a change. And I should like to be quite grown-up, for I have played so many pathetic, youthful roles, tragic children, they were. I should like to play a woman's part, an American woman. But there are two foreign girls I wish to interpret, a Japanese girl, and a girl from East India. I shall not be satisfied until they are added to my list."

Miss Ulrich is particularly fond of the work of Pauline Frederick, who, like her, has gone from the speaking stage to the screen.

When asked to contrast the problems of the

A cozy-at-home glimpse of the vivid actress who is now before the cameras at Morosco.



speaking and the silent stage, Miss Ulrich in her reply touched a vital point, one which should interest exhibitors as well as manufacturers.

"At first," she said, "directors feared that without words the characters could not fully reveal their meaning. So action was exaggerated. Then came the use of the 'close-up,' until now the slightest expression can be revealed. The screen now demands naturalness and subtle acting. Facial expression counts for more than on the speaking stage. The screen is now very expressive. But the loss of the voice is felt in another way—the emotional appeal of the play is lessened. This, I feel, is the chief drawback, and it is one which can be partially met by the accompaniment of music. The emotional appeal of the human voice cannot be overestimated. It is by her voice that the actress sways her audience."

Another belief of hers is that the pictures owe a great deal to the stage stars who entered the game, for these people brought with them the best standards of acting. It is the acting, she believes, which determines the standing of the motion picture.

"At first, beauty was the prime requisite for a picture actress. Now acting ability is required, preferably with beauty of course. The pictures became art when this ability was demanded. And it is the people from the legitimate stage who first set this standard."

While Miss Ulrich has been successful in both fields, she finds that the mechanics of the picture play hamper her more than those of the speaking stage.

"I live the part I am playing in both dramas, but it is easier for me to do this on the speaking stage, where I am not bound by the pictorial effect and by the fear of stepping out of the picture.

"But all experience helps one. I learned many of my faults when I watched my work on the screen, and I am sure that I shall do better work in pictures this summer after my work on the speaking stage last winter under the wonderful training David Belasco gave me. He is a genius, and I am so thankful I could work under his direction."

This earnestness, this striving for the highest in her art, impresses you most in meeting Lenore Ulrich. And with it, she has a personality which attracts because of its sweetness, its genuineness and simplicity. Somehow you feel that she gives in her work the very best of her talent and charm, without self-consciousness and without restraint, after the fashion of the true artist in any field.

Northwest Exhibitors Meet

Probably the most important action taken at the last regular meeting of the Motion Picture Exhibitors' of the Northwest was the acceptance of the resignation from the executive committee of Thomas Furniss, the prominent exhibitor of Duluth, and the election of David Rodgers to succeed him.

Mr. Furniss deemed it advisable to give up his place on the Northwest executive board on account of his recent election as one of the twelve directors from the National Exhibitors' League on the board of the new National Association of the Motion Picture Industry, and also on account of his position on the executive board of the M. P. E. L. of America. James Gilosky, president of the Northwestern Association, expressed the feelings of the remaining members of his organization when he stated that he accepted Furniss' resignation with extreme regret.

The personel of the Northwestern Association's executive board is now as follows:

David Rodgers, Henry P. Greene, Minneapolis; W. A. Reisman, St. Paul; W. A. Scott, Red Wing, Minnesota; Frank Nemec, St. Cloud.

State Vice Presidents—Minnesota, Anton Gilles, Breckenridge; Wisconsin, J. E. Sherwood, Madison; Iowa, J. B. Boyle, Dubuque; South Dakota, J. E. Hipple, Pierre; North Dakota, J. E. Kavanaugh, Grand Forks.

CONVENTION REPORT

Chicago Exposition and Convention Affairs Settled and Committees Commended—New League Members for City and State

The books of the Chicago Convention and Exposition have been closed and the committees commended for their efficient work in handling the various aspects of the biggest sessions and show the industry has ever seen.

The final reports were made at the last regular monthly meeting of the Exhibitors' League of Illinois, the branch which had the show in charge. The finance committee reports that every bill has been collected and all accounts have been settled.

A "Political Action" committee has been appointed by the Illinois League to take in hand all matters affecting the legislation of the motion picture industry. The committee is comprised of Robt. R. Levy, chairman; Louis H. Frank, secretary; Joseph Hopp, Adolph Powell and M. A. Choynski, with power to add to their number.

Twenty-seven new local members and eighteen state members were initiated into the League at the above meeting of the Illinois branch.

A resolution was passed that no political slides be shown unless recommended by the League and that every exhibitor be notified to that effect.

Exhibitors Work With Politicians

Exhibitors of Cleveland are still opposing the censorship of the state of Ohio and are winning the support of prominent politicians.

At the regular meeting of the Exhibitors' League, which was held last week in Cleveland, the floor was given to the local candidates for the fall election. Chris S. Baxter, candidate for state representative, expresses himself as opposed to the present form of censorship, and against over-regulation of the building code in regard to picture theaters. He passed campaign slides among the exhibitors, and C. A. McGowan volunteered the use of his screen to further Mr. Baxter's interests.

Mr. Grim, candidate for state senator on the Republican ticket, also declared himself as in favor of the repeal of the present motion picture censorship in Ohio.

Sam Bullock, chairman of the Cleveland delegates at the Chicago convention, made his official report of the convention.

A motion was made and carried that five members of the league be appointed as a committee on organization and political action to work out plans which will meet with the approval of the National League. The following were chosen to act as the committee: Sam Bullock, D. S. Schuman, W. T. Slimm, George Heinback and S. Simpson.

What Is Being Done for the Kiddies

Iowa Asks for Special Matinees

At a meeting of the Iowa Motion Picture Exhibitors' convention a plan was presented calling for special matinees for children once a week in every picture house in Iowa, with only films shown which had been picked by a committee of mothers and exhibitors. No definite action was taken on this new plan but it was referred to a committee to be given due consideration.

Dr. Frank A. Ely spoke on behalf of the mothers. He gave proofs of the harm that is done growing children by the usual run of motion pictures, which, to quote the doctor, are generally filled with "love stuff and mush," and pleaded for a performance at least once a week where a mother could take her children with benefit and no harm to the kiddies.

Children's Censor for Grand Rapids

In speaking on the subject of the motion picture theater and the children, Superintendent of Schools Greeson of Grand Rapids, Michigan, came out flatly against motion picture theater owners who show questionable films in places where children are admitted.

As a suggestion for the settlement of this very vital question he advocated the appointing of a censor paid by the city to see every film and pass judgment upon it before it is allowed to be shown in the city. He pointed out the fact that there are so many different pictures being shown every day in Grand Rapids that it is manifestly impossible for a commission of private citizens to do justice to the task of censoring all of them but at the same time no picture ought to be shown by any exhibitor unless it is fit for children to see. He also called attention to the atrocious, and in some cases decidedly offensive, posters which are being displayed to advertise films, and stated that he believed something radical should be done to curb this poster advertising used to attract older people to the type of plays to which children are not admitted.

Pictures in the Sunday School

Motion pictures can be a valuable aid to the church. Every pastor knows the value of the stereopticon for lecture and teaching purposes. Every wise head of the church recognizes the fact that the children must have fun, they must laugh and enjoy themselves, and if the right kind of entertainment is not given them they are liable to find for themselves the objectionable kind. What is more natural than that the church to which we look for all good, should try to supply this healthy pleasure to the children? And to do this many churches have been experimenting with motion picture entertainments and have found them most attractive to the young people and of a great help in creating and holding the interest in the church. The Grace Methodist Church of New York has been holding children's picture matinees every Saturday and from 600 to 1,000 children have gathered to see the free pictures. They come from the Italian neighborhood and from Riverside Drive. They laugh and shout at the comedy films and cheer the patriotic reels. The children are admitted by a card given out each week which they take home. The card advertises various services. The children learn to love the church and make it their headquarters. The Sunday School has grown 30 per cent. The love and advocacy of childhood is the best asset a church can have. At the same time, pictures are shown that inform and plant good, sweet thoughts not found in close, dark rooms and on street corners. At night adults see the same pictures or some special feature reel and hear about the Sunday services and receive a cheering good night as they go out.

Children's Motion Picture Committee

Charlotte, North Carolina, maintains a children's motion picture committee as a branch of the committee on public amusements. Through the efforts of this organization special matinees for children have been held for four months, and have been highly successful.

Charlotte's efforts to secure suitable pictures for the little ones found its origin in a well-defined conviction that many of the films which they see emphasize phases of life which can hold no normal interest for a child and are hence either misunderstood or likely to form a basis for undesirable processes of thought. A majority of the motion pictures are made without taking into consideration the interests of the child. They deal with such questions as the eternal triangle, the married woman in love with another woman's husband, and similar situations such as never occurred to the mind of a normal child of 10 years ago as being even remotely possible. Frequent repetition is apt to lead to the impression that is the normal, instead of the abnormal, state of affairs. Producers of pictures cannot be blamed for supposing that their audiences want adult pictures. No adult wishes to be compelled to see a production that has been emasculated for the protection of children. Producers are in the business to give the public what it wants, or what they think it wants.

The National Board of Censorship has seen a definite tendency to discriminate between pictures that are suitable to children and those that are not. It has studied the tastes and needs of the average boy and girl. It has sought skilled advice and formulated principles for the selection of films that satisfy those tastes and needs. It suggests live and entertaining themes



Here's the way Mutt and Jeff day pulled the youngsters into the Columbia Theater of Phoenix, Arizona. Imagine the howls of appreciation that would greet the screen from such a bunch as this.

to manufacturers. Parents who would work to this same end are advised to insist on the showing of good programs—not necessarily all educational, for an audience is the first essential. The most satisfactory regulation of motion pictures is that which is dictated and expressed by public opinion in the form of intelligent and sympathetic advice.

Pictures as Disciplinarians

Manager Moule, of the Alhambra Theater, Detroit, Michigan, for more than nineteen months has been giving motion picture shows for the children every Saturday afternoon. He has made a study of children's matinees and came to the conclusion that the modern child does not want nor enjoy the simple, childish or kindergarten subjects. There must be life and action and plausibility in the stories; and the purely instructive pictures must bring the world before their eyes, showing how big and wonderful things are accomplished. The point this exhibitor has tried to attain in these special shows is the elimination of dangerous themes, unpleasant action, and uninteresting, tiresome instruction. As a result the Alhambra has succeeded where many theaters have failed, in providing a children's matinee that captivates, instructs and holds the young folks' interest, and at the same time the little ones do not feel that they are being given a childish entertainment. They see the best and the newest in the picture world in a program selected with the greatest care, and their imagination is properly aroused and satisfied.

While the children of well-to-do and loving parents are enjoying these programs arranged for their entertainment, just around the corner from the theater are gathered a number of children who are not so fortunate, the little inmates of the Van Leuven-Browne Hospital School. Realizing that all children are made happy by the same things no matter what their condition or environment, Manager Moule extended an invitation to the matron of this institution to bring as many of her charges as were able to the Saturday performances. It has been made a rule of this hospital-school, therefore, that every child whose deportment has been up to a certain average during the week may go and see the pictures, and those who have fallen below are denied this pleasure. The taking away of a pleasure as great as this is very severe punishment and the little ones guard their behavior all through the week so that they will not be denied their Saturday afternoon at the show. The generosity of this manager gives them a treat and a change which they otherwise could not possibly enjoy.



The stage veteran, Nat. C. Goodwin, in his first photoplay, "A Wall Street Tragedy," five-act Mutual drama to be distributed early in August.

"Stunts" Devised by the Exhibitors

The picture theater managers, to be successful, must be original and many of them have testified as to their ingenuity by the novel ideas they have worked out to get the children interested in the performances which are devoted to their interests. Two managers conceived the idea of making a free ticket to the Saturday matinee a reward for high standings in lessons at school. In the first case every child who attained an average of eighty-five for all his studies for the month received a free ticket to the Saturday matinee; in the other instance the tickets were distributed at the time of the mid-year examinations and every child receiving an average of ninety per cent or higher was given a pass.

The co-operation with the schools is always a wise move on the part of the theater man for through these channels he is enabled most easily to reach the children and through them the parents. When W. O. Jensen, manager of the Lothrop Theater, Omaha, Nebraska, was first considering experimenting with matinees for children he overheard his small son discussing the fact that his school was trying to raise enough money to buy a Victrola. The suggestion was all that was needed by the alert manager and he told the teachers he would give one-half of the receipts of his first special matinee for children toward the Victrola. The theater was packed, the special matinee was established and is now a regular part of the weekly program and incidentally the Victrola was purchased and the manager made staunch friends of those teachers and pupils.

In their efforts to attract the children to their theaters the managers of the Empress at Kearney and Krug in Omaha hit upon the same idea. It was dandelion time when the weeds were spoiling everyone's well-kept laws and proving a nuisance all around. So these live wires utilized this pest for their advantage. They advertised that each child bringing a peck of dandelions to the theater would be given a free ticket to the afternoon performance. The children could not afford to miss a chance like this and probably many a parent wondered at the sudden ambition of Johnny to do that weeding he had been hectored about for the last week. The lobbies of the theaters were not large enough to hold all the donations and finally the city garbage wagons had to be called to drag the weeds away. But the matinees were a success and got a good start.

Motion Pictures for Schools

Dallas, Texas, is rapidly coming to the fore in its efforts toward better and the right kind of pictures for the younger members of the family. Miss Bess L. Whitehead, publicity manager for the Hulsey theaters, is making a special effort to secure appropriate and entertaining subjects for the Post-Queen series of children's matinees. The mothers' clubs are turning their efforts toward the securing of motion picture machines for use in the school rooms and several exhibitions have been given them to show what can be accomplished by the projection machine in conjunction with educational talks.

Griffith Spectacle Appears

"INTOLERANCE" EXPECTED TO MAKE HISTORY—OPENS IN NEW YORK, AUGUST 21

AT last the big Griffith spectacle is out. Everybody knows that David Wark Griffith has been working in secret upon this big drama ever since the release of "The Birth of a Nation." It will be presented for the first time on August 21 at the Liberty Theater, New York.

"Intolerance" is the name which has been given to the big drama and Griffith designates it "the sun play of the ages." The working title of the film was "The Mother and the Law." For more than five years altogether Griffith has been giving his personal attention to his new production. The kernel idea consists of parallel narratives running down through the four ages of the world's development.

The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" also tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which startles by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The work of research to give authority to these ancient scenes was carried on by a corps of experts over a period of the past three or four years. These writers furnished Mr. Griffith with over six volumes of the latest condensations upon the different subjects and it was this data that he worked upon. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem will give a pictorial color to the Holy Land which has never been revealed before and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of vast value for their fidelity.

Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men.



One of the tense scenes in "Faith's Reward," the new Knickerbocker star feature.

Big Chicago House Opens

A big new theater, the largest in the city devoted to films, has been turned over to photoplays in Chicago. The new screen house is the Covent Garden Theater, on North Clark street, constructed only recently for the production of musical extravaganzas.

Sledding was poor and the house has been acquired by Lubliner and Trinz, who operate several picture houses in the Windy City. Covent Garden seats 3,000 people and is so constructed that there are no pillars supporting the large balcony. What is said to be the largest organ in the world is installed in the house. It was built by Hope-Jones and really is a wonderful instrument, containing more than 2,000 pipes and orchestral attachments.

The Kay-Bee production, "Honor Thy Name," played to good houses the opening week.

"Civilization" Presented for One Man

How would you like to be the only man in the auditorium of a beautiful theater at the elaborate presentation of a big film spectacle?

The Washington Theater, Detroit, was recently the scene of such a one-man show, when "Civilization" was taken there from Chicago for the sole purpose of presenting it for Henry Ford. Henry sat in the audience and thrilled at the big spectacle, which was presented with an orchestra of 30 pieces and special soloists.

Lou Houseman took the film to Detroit from the Grand in Chicago, where the film was then running.

Rolin Company Expands

The success of Pathe's "Luke" comedies has caused the Rolin Company, which produces them, to expand. A new company has just been formed under the direction of Harry Russell, formerly of Keystone. "Fatty" Lampton and little Gertrude Short will play the leads.

Sunday Opening Adventures in Texas

By S. G. Parker.

Special Correspondent for Motography.

The Sunday opening question in Fort Worth, Texas, which stirred up interest all over the state, is still in doubt. The shows opened a couple of weeks ago on Sunday and had a fine business. Immediately afterward the exhibitors were arrested under the old state statute against Sunday opening, even though the people of Fort Worth voted for Sunday shows early this year.

The first case to come up was that of Pierre C. Levy of the Hippodrome, and he was adjudged "not guilty." The other cases, the county attorney's office announced, would come up one by one until all of them were tried.

For a couple of weeks the Ham-Ramsey evangelists and singers have had Fort Worth, their "imitation Billy Sunday" antics being staged at the "Glory Barn," a large tabernacle built especially for the purpose.

For a year or more Reverend Ham has been denouncing picture shows. He fired his shots in West, Cleburne, San Antonio and many other places. He says that picture shows are not "decent places." He says that any one who would go into a picture show would not hesitate to go into a cheap saloon or dance hall, that there's a lot of kin in the three businesses. He has had his hand called several times; but he relies on his "Billy Sunday" antics to carry him through.

After Pierre Levy was acquitted in the Tarrant County Criminal Court, that night, the "Glory Barn" was the setting for much ranting.

"We had a great meeting at the court house today. After a service lasting several hours, one came through. What I mean is that the jury in the county court acquitted the proprietor of a moving picture show who had opened on Sunday—acquitted him after the judge had expressly charged them to disregard the city ordinance and to render their verdict in accordance with the state closing law, and to find the defendant guilty if the evidence showed that he had opened his place of amusement on Sunday.

"The defendant pleaded guilty, and then the jury went out and found him not guilty. I do not attempt to offer any explanation."

This statement was given out at the "Glory Barn" by the Methodist presiding elder, Dr. John R. Nelson.

"We don't need any explanation," threw in Reverend Ham. "The whisky gang said to turn him loose and he went free." Then he called upon the people of the audience to stand, all of those who would not go into a picture show on Sunday. Almost the entire audience stood, according to the newspapers.

The whisky interests have never been aligned with picture shows by some of the most drastic "movie fighters" before. Probably Reverend Ham could think of nothing else to say at the time.

It is very probable that many of the "standers" in the Ham-Ramsey "On-To-Heaven-Quick" campaign, will be patronizing many picture houses in Texas on Sunday and in Fort Worth before long.

Advertisers Elect Officers

Twenty-four advertising and publicity men representing, with two exceptions, every important motion picture producing company with offices in New York City, met at the Claridge Hotel, New York, on August 2, to approve the articles of incorporation which had been drawn up for the Associated Motion Picture Advertisers by its council, Arthur Friend. The meeting had been called by the temporary officers, and the first business transacted was the election of permanent ones for the ensuing year, as follows:

Arthur James, Metro, president; Wallace Thompson, Paramount, vice-president; E. Lanning Masters, V. L. S. E., secretary and treasurer. Executive council: John C. Flinn, Jesse L. Lasky Photoplay Company; Paul Gulick, Universal; Carl H. Pierce, Oliver Morosco Photoplay Company; Harry Reichenbach, Frohman Amusement Company; S. B. Van Horn, World Film Company; Hopp Hadley, Mutual.

The three elective officers are also members of this council ex officio.

Mr. James, in accepting the presidency, made it quite plain to those who had not attended the previous meetings that the A. M. P. A. was an organization without connection with any other body or board, and that it was the intention of its founders to confine its activities strictly to matters which appertain to advertising, and the welfare of advertisers.

The Articles of Incorporation were approved, and a vote of thanks was tendered to Mr. Friend for his efficient work. The president then appointed a membership committee consisting of E. Richard Schayer of the Lewis J. Selznick Enterprises, Inc., Nat G. Rothstein, of Universal, and C. J. Meegan, of the General Film Company, and the following publicity committee: Paul Gulick of Universal, chairman; Terry Ramsaye of Mutual, and Ben Schulberg of Famous Players.

Until permanent headquarters can be secured the regular meetings of the A. M. P. A. will be held in the Claridge Hotel, the next meeting being set for August ninth.

"Million Dollar" Ince Outing

"The Million-Dollar Outing" is what the players in the Los Angeles film colony are calling the trip made to Catalina Island, a short time ago, by the aggregation of stars and directors from the Ince Triangle studios at Culver City. E. A. Featherstone, the Los Angeles clubman, took the celebrities aboard his luxurious cruiser, "Edna."

The guests were Louise Glaum, Enid Markey, Clara Williams, Dorothy Dalton, Margery Wilson, Margaret Thompson, William S. Hart, William Desmond, Charles Ray, Directors Reginald Barker, Walter Edwards, Raymond B. West, Business Manager E. H. Allen, Superintendent of Production David M. Hartford, Publicity Manager Kenneth A. O'Hara and Cameramen J. D. Jennings and Frederick Betz. The party derived its name—"the million-dollar outing"—from the fact that the aggregate annual income of its members approximates a million dollars.

V-L-S-E. Assistant Manager in Chicago

A. W. Goff, of New York, assistant general manager of V-L-S-E, spent August 7 in Chicago. He is on a ten-day tour of the Big Four branch offices in Cleveland, Cincinnati, Chicago and St. Louis. This tour is in line with the plan laid down by Mr. Goff soon after his ascension to the assistant general managership to keep in close personal touch with all branch offices, their managers and all their assistants.

During his trip Mr. Goff will inspect the work done by those four branches since his last trip and will accomplish much by conference that could not have been accomplished by correspondence.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Outside Clocks Show Feature Times

THE Bunny Theater, of 3589 Broadway, New York City, uses two large clocks outside the lobby. The hands of these point to the times at which the feature begins running. The house seats 1,300, including the roof garden. It was built in 1913 by Bradberry and Brandon at a cost of $80,000.

The roof garden of the Bunny accommodates 600 people and it is always cool. Colored lights are a part of the decorations here and two Powers machines are a part of the roof equipment. The pictures are thrown on a plain tin screen painted white. The throw is 88 feet, the same distance as in the theater proper.

The interior of the house is notable for its conservative and tasteful decorations, which make it restful and pleasant. The floor is carpeted in green.

Music is furnished by an 88-note "Photoplayer," installed in the pit directly below the screen. Its cost was $10,000. Several large openings in the side walls of the auditorium allow the breezes to blow in freely, and in addition two large exhaust fans are constantly used.

The lobby of the Bunny is spacious, being 25 by 50 feet. This is an important feature, as it eliminates the crowding and inefficiency of a small lobby and adds to the sense of luxury which the patron feels. Indirect lighting, which is best, of course, is used. On the right is located a large office. The floors of lobby and office are covered with rubber tiling of tasteful checked design. Some checks are atrocious and remind one of a cheap barber shop, but the design used by the Bunny is at once harmonious and attractive.

The Bunny runs eight or nine reels at each performance and runs four or five performances per day. Fifteen cents is charged evenings, Saturdays and Sundays. Matinees on week days are five cents.

New York's Strand Has Unusual Service

For some weeks past the Strand Theater, New York, has maintained what is termed the "Strand Daily News Service," the outward evidence of which is a large motor car painted a cream white with the name of the Strand on it here and there. Anyone on New York's streets has seen the Strand Cameracar, for it's a thing about as retiring and inconspicuous as an actor's vest.

The Cameracar is a limousine fitted with folding doors in the roof and a tripod mounted on top. When the camera man wants to take a picture, he opens the doors and, standing on a platform on the back seat, adjusts his machine to the tripod. A sign is then hung out that the pictures being taken at that time will be shown on the screen at the Strand the day following.

The Strand Daily News Service is the logical outcome of the various news weeklies. With the Cameracar at its disposal, the Strand can shoot out its camera man to any place within a radius of fifty miles and get pictures while the event is still fresh. The roof of the car has also proven an advantageous place from which



The Cameracar owned by the Strand of New York.

to "shoot" over the heads of crowds or obstructions. Since its inauguration it has been a great adjuct to the Strand Topical Review, the compilation of news services the Strand runs.

While not engaged in photographing fires, accidents, parades or other interesting events in the day's happenings, the Cameracar scouts around the city hunting for scenes characteristic of the great metropolis. Glimpses are taken of the shopping throngs on Fifth avenue with a lens open for the latest styles in hats, gowns and dogs. Occasionally the camera man gets up early and catches the hordes of commuters alighting from the various ferries. Several trips have been taken to the popular beaches near New York. The Cameracar has also invaded Wall street and recorded phases of the drama of the war brides on the curb.

As soon as the Cameracar stops and the operator unlimbers his machine, the crowd begins to gather. The innate longing of every individual to appear in a moving picture supplies all the actors the camera man needs. And here the Strand Cameracar has a distinct advantage over any other taker of moving pictures in the highways; the Strand car makes a direct appeal as the bystander not only knows he is having his picture taken but that he can see if he "registers" by going to the Strand the next day.

The interest manifested in this latter phase of the Cameracar's activities has more than justified the venture, which cost the management of the Strand several thousand dollars to inaugurate. Recently statistics were taken in connection with the filming of a public event and it was found that 92 per cent of those in the picture visited the Strand next day to see themselves on the screen.

The Ideal Exhibitor's House Organ

By E. E. Sharp.

Orpheum Theater, Nampa, Idaho.

To my mind the most important feature of the ideal house organ is the editorial column or page. This should be consistently used, week in and week out, to boost the moving picture art as a whole, the particular program which the theater is using and the house itself.

My idea in boosting the art itself is to try and overcome in the minds of some prejudiced people—and there are a lot of them in the world—their antipathy to moving pictures, and if possible get them to come just to see if it really is as great a thing as we claim it to be. Coming just once may not convince them, but it will come nearer doing it than leaving them alone would.

Boosting the picture program and the house itself are of equal importance. Boosting one or two particular stars is not enough. You can't have the one or two stars every day. Patrons should not only know that a certain star is coming, but should also know the program.

After the editorial column, next in importance is a column of local news. This is something which, owing to a lack of time, we neglect in our own house organ, *Reelism,* but we realize its importance and whenever possible try to chronicle some of the local happenings.

With a good editorial and some local news the rest of the house organ will almost take care of itself. It should of course contain the program for the week or month and plenty of short notes about the stars, plays, etc. We do not use any outside advertisements in *Reelism,* but that is not necessarily because we consider them bad, but because the paper is small and we covet all the space for ourselves—and believe that it is worth as much to us as to anyone else. The above, sprinkled lightly with cuts, constitutes, in my opinion, "the ideal house organ."

Censors Move $200,000 House

Because the city's Board of Censors is so exacting in its rulings, the $200,000 motion picture theater, which was to be erected at Portland, Oregon, will be located in Butte, Montana, instead. The firm of Jensen & Von Herberg of Seattle is building the new house.

Speaking of his company's decision in the matter, J. Von Herberg said:

"We didn't feel that we could afford to jeopardize such a heavy investment, and we therefore decided not to build in Portland.

"It is not the principle of censorship that stood in the way at all," he continued; "some films should be ruled out, of course, and we do what we can to rule them out ourselves. It is well known that the big business done by our Portland house, the Columbia, has been built up by clean pictures, and we have built up business for our four Seattle houses by following the same policy. It is a poor business man who would chance the loss of thousands of dollars bucking public opinion by exhibiting vicious plays. It would not be a display of best judgment either to risk a $200,000 investment by undertaking to meet at all times a set of censorship laws which are in themselves so contradictory that a man doesn't know where he stands.

"People have in a short space of time seen motion pictures progress from crude Wild West and vampire thrillers to such high-class productions as 'The Captive God,' a remarkable new Aztec play in which William S. Hart will star soon in our theaters. It is such productions, and others like Douglas Fairbanks in 'The Habit of Happiness,' that are here to stay, and it is the kind we shall continue to show. We consider the great public the best censor, and it is the best productions that the people patronize."

Endorses Vest Pocket Programs

John A. McNear, Jr., manager of the Mystic Theater at Petaluma, California, advocates the use of vest pocket house organs. He says:

"I advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or pocketbook, as so many of the patrons of the motion picture houses are those on the streets or engaged in business that drop in to see a show or arrange their dates so as not to conflict with other business, in order to see a picture that appeals to them. It is a fact that a program such as I suggest and make use of will please them and be appreciated by every one, more so than one that is too large to be conveniently carried in the ordinary pocket.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the following Monday, thus giving us the best two days of the week for advance advertising. The program consists of four pages, printed on first-class stock 5¾ by 7½, the first page is given up to name and date, with house announcements. The second, third and fourth pages show the weekly program. Our issue is 3,000 weekly and costs approximately $8."

Leap Year Night in New Hampshire

By C. A. Riva.

Manager Pastime Theater, Tilton, New Hampshire.

Your many readers will probably be interested in a little "stunt" I put on the other night that brought big business and made a big hit.

I selected Tuesday as this is the poorest night of the week, and more than doubled my receipts besides admitting all gentlemen free who were accompanied by ladies. It was a genuine "leap year" night, as the ladies bought tickets "like a man," even the children entering into the fun, and it was such a success that I am going to put on another later.

I ran my ads like this:

Leap Year Night
on Tuesday

Gentlemen accompanied by Ladies will be admitted free of Charge.

Men—Let the Ladies Pay. It's their treat this time.

The plan is as simple as it is inexpensive, the entire expense being the printing of the tickets. These I distributed to the ladies for a week previous, and were good to admit a gentleman provided he was accompanied by a lady. All gentlemen coming without a lady bought their tickets in the usual way. I had *some* crowd.

For ruggedness and scenic grandeur, the Santa Ynez district of California is rivalled only by the Rocky Mountains of the northwest and by the Grand Canyon of Arizona. This superb scenery has recently been secured by Director Frank Borzage in "Land o' Lizards," a Mustang drama in which he and Anna Little plays the leads.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Fifth Avenue Theater of Nashville, Tennessee, printed a coupon in the newspapers when it ran "The Clown." This coupon admitted any child to the theater for five cents, half price.

C. Hawthorne, proprietor of the motion picture theater at Renwick, Iowa, was drowned in the river near Renwick last week.

Five contestants won a first prize, and nearly two hundred names were sent in for the new Hopkins and Halberg theater at Port Angeles, Washington. "Lincoln" was the name chosen.

Franklin K. Lane, secretary of the interior, attended the Rialto Theater in New York last week for the purpose of seeing the Sugden Alaskan pictures, which are accompanied by a lecture.

When Manager Edward Holland, of the Mission Theater, Seattle, ran "Excuse Me," he dressed his lobby to resemble the interior of a Pullman car, and the doorman wore a conductor's uniform.

Motion pictures of present day campus life proved very interesting to former students at the annual reunion of the Central Pensylvania association of graduates of Pennsylvania State College.

Hyde's confectionery store in Seattle is featuring on its menu the "Iron Claw" and "Laughing Mask" sundaes. In addition to this, eight or ten ice cream parlors in Seattle are also selling these sundaes in large quantities.

The Colonial Theater, Chicago, where "The Birth of a Nation" ran during the latter part of its stay in the city, is now running the six-reel war pictures, called "The German Side of the War." The house is under the management of Jones, Linick and Schaefer.

"Ninety minutes from worry," is the telling phrase used as the slogan of the Third Street Theater of Easton, Pennsylvania. Happy oblivion from the little troubles of life are what is sought by a large percentage of the patrons of theaters, particularly the grown-ups.

William A. Lochren, president of the Lochren Film Corporation, Minneapolis, has just closed a deal with the Milano-American Film Company of New York, for the booking of "Dante's Inferno," throughout the state of Wisconsin, Minnesota, Iowa, and North and South Dakota.

The Court Theater Company will open a new, high-class photoplay theater with a seating capacity of 750 at Auburn, Indiana, September 1. It will be under the management of William A. Thomas, and has for its slogan, "Entertainment, Comfort, Service."

Manager Friedman of the Minneapolis Pathe Exchange, formerly of Chicago, has installed a new department to be known as "Advertising Aids to Exhibitors." J. E. Schwartzbein, formerly in charge of the advertising of amusements in the Minneapolis *Tribune,* will be in charge of this department.

Twelve perfumed air coolers operated by a new system invented in Los Angeles, have just been introduced into the Criterion Theater, New York, where Thomas H. Ince's "Civilization" is playing. This new system assures a temperature in the theater of 21.7 degrees below the temperature of the street.

The epidemic of infantile paralysis in New York City continues to grow, according to reports from the City Health Department, and hundreds of theaters are still closed. There have been more than 1,000 deaths from the disease, up to date, in New York alone. Chicago houses have not as yet been affected.

The Strand of New York offered Pauline Frederick in Famous Players' "The Woman in the Case" as the feature of its bill for the week of August 6. Charlie Chaplin's "One A. M." was also run at the same time, in addition to the usual Strand Topical Review, travelogues, and a "Mutt and Jeff" cartoon.

A number of the theaters of Indiana, including the Idle Hour of Michigan City and the Grand Opera House of Terre Haute, have given benefit performances for the militia of the state. Evansville houses contributed twenty per cent of their receipts on specified days of several weeks to a militia fund.

Films and Footlights, the sixteen-page program of the Mutual Theater Company operating the Royal-Grand Theater, Marion, Indiana, is a very live organ. It contains interesting chats about the plays and players as well as the stories of many of the features shown. The Royal-Grand Shows Paramount, Triangle, Fox and World films.

The Oregon Motion Picture Men's Association is waging a campaign of protest against the present censorship ordinance and asking that a new ordinance be substituted which will grant appeal to the courts from the ruling of the censorship board. A petition is being circulated and more than 10,000 signatures have already been affixed.

C. H. Mills, supervisor of playgrounds of Grand Rapids, Michigan, has arranged for the showing of motion pictures in the parks. The pictures will be displayed on a screen in the open air and will be shown in a different park every night during the week. The pictures will make the circuit of the parks for four weeks.

Notices have been received by stockholders of the North American Film Corporation to the effect that 50 per cent of the remainder of the preferred stock issue will be retired at 110 and dividend on September 1, and the balance of the issue on October 15. The preferred stock was sold to the public at par carrying a bonus of common stock.

The professional men and merchants of Decatur, Iowa, will give a free moving picture show every Saturday night during August. The pictures will be thrown on a large screen erected on Main street in such a position that all can see and be comfortable during the show. Three to five reels will be shown.

G. M. Fosdick of the Minneapolis Mutual Exchange, reports that the four-reel feature, "The Miracle of Life," has been stolen from in front of the exchange. He warns exhibitors to book this feature from no one but the Mutual offices and will appreciate any information regarding the whereabouts of the film.

American motion-picture films are rapidly crowding out domestic films in Great Britain, according to a report from consular sources. Picture theaters in Bristol use a great many more American films than any other kind, and their hold on the public favor seems to be constantly growing.

Following unusually extensive heralding, due to three postponements of the feature, the Rialto of New York last week offered "Hell to Pay Austin," the Triangle drama with Wilfred Lucas and Bessie Love. The Mutual-Chaplin "One A. M." was also run as a special added attraction. The regular program included a Keystone comedy, "Laundry Liz," the topical and scientific weekly, and the Alaskan pictures.

A handsome structure has been erected at the corner of Third and Virginia, Seattle, Washington, for the Mutual Film Corporation. This is in accordance with the policy of President Freuler to make the homes of all Mutual branches models, exchanges that will be a pride, exchanges equipped with the latest modern appliances. J. S. Woody is northwestern district manager for the Mutual.

Here is an argument for continuous motion picture patronage printed as an editorial in the magazine issued by the J. H. Kunsky Theatrical Enterprises of Detroit:

> The motion picture . . . has done more for humanity in its short life than any other public service. It educates, uplifts, inspires, entertains. By its means all the people are enabled to visit the most beautiful places in the world, the best artists, the best writers, work, not for the moneyed few, but for all the people. The rich man and the poor man draw their entertainment from the same source.

A. D. Pappas, manager of the Majestic Theater of St. Louis, has celebrated the first anniversary of his house. He gave away more than ten thousand roses and carnations during the "birthday" week. A special program was also run and advertised. As Mr. Pappas has a neighborhood house, there is no doubt but that he will receive very satisfactory returns for his investment in the celebration of his house's "first birthday."

A remarkable example of the effectiveness of cooperation with the community in which a theater is situated is found in the Electric Theater of Claremore, Oklahoma. The manager, Maude E. Littlefield, aided in the clean-up movement of the city by offering admissions on Saturday mornings to children who bring twenty cans, bottles or other refuse. More than a wagon load of "tickets" have been turned in on several mornings.

Burr Mackintosh, playwright, magazine publisher and motion picture magnate, is visiting Mackinac Island with a motion picture outfit, and a company of actors and actresses including Lillian Gilman, personally superintending the production of a number of one-reel pictures. Mr. McIntosh and his party are the guests of Lucius G. Fisher of Chicago, on his yacht Dolphin. They are cruising from Chicago to New York via Georgian Bay and many pictures of this resort region are being taken for the screen.

The Halsted Theater of East Orange, New Jersey, issues most of its announcements on orange colored cards out of a spirit of loyalty to the city. One little card put out, looks just like a ticket. "Pass" appears in large letters, but "This is not" is run in surreptitious type before it. "Cool, clean and inviting," is the slogan used, and,—"the cleanest and best film productions in the Oranges." C. F. Thompson is proprietor of the Halsted and the small and handy give-away program carries a small cut of his picture.

Four hundred and forty-two thousand people was the record attendance which saw "The Little Girl Next Door" at the La Salle Opera House in Chicago on Saturday, July 15. This is a larger attendance than the house had at any time during its extreme popularity as a music comedy house. The performance of the film ran from 9 in the morning until 11 at night, with admission at 25 cents. Following the fourteenth week the picture was removed to the Bijou Dream Theater on State Street, where it is running to good business.

C. C. Charles, manager of the Rex Film Exchange of Albany, would very much appreciate any information which any of the exhibitors or exchangemen can give him in regard to the whereabouts of one B. Jacobs, who was formerly employed by the Pioneer Film Company, and during the month of June was employed as traveling salesman by the Rex Film Exchange. Mr. Charles intimates that it would be of mutual advantage to all exhibitors to circumscribe the activities of said Jacobs.

The dearth of genuine comedies-film productions with a real laugh is so great that Managing Director S. L. Rothapfel of the Rialto Theater of New York has changed his programme twice this week in an effort to bring the comedy element up to the Rialto standard. Exhibitors generally are complaining of inability to secure a sufficient supply of comedies, and producers in turn assert that it is so difficult to secure comedy material that they are finding themselves compelled to re-issue from the negatives of laughing films made and released years ago.

The New York *Telegraph* has started a voting contest for the most popular actor, actress and motion picture player in the United States. Among the prizes awarded to the favorites will be automobiles; building lots at Baldwin Harbor, Long Island; player pianos and records; Corona typewriters; suits of clothes from Hansen of Fifth Avenue; gowns from B. Fabricant; solid gold Elgin watches; and Sonora phonographs. Every player on the American stage or in motion pictures is eligible to enroll in this contest for popularity and to compete for prizes.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD., MEANEY & BARRY, Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.

Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - -	Per year $4.00
Foreign - -	Per year 5.00
Single copy - - . -	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, AUGUST 19, 1916 Number 8

The Nude in Pictures

ONCE a poor lass attached to some evangelistic camp in Chicago was arrested for trying to break up some nude statues with a hatchet. People laughed, of course, at her ignorance. The statues were famous reproductions of art, and quite without vulgarity. But it seems she did not know that. She must have considered them vulgar and harmful and was trying to save the world from their contaminating influence.

If a majority of the people in the world were like that, nude statues would really be vulgar and harmful. They were harmful to this particular crusader or she would not have tried to save other people from them. Fortunately a majority of the world is more or less sane; but in the thousands of shades of mind between the person with an artist's eye and the person with a prude's eye, it is a little hard to decide judiciously where the average strikes.

To the pure all things are pure; so it is a pity that the world is not made up of purity. But we know it isn't. The mind and the eye and the conception of an artist are not safe guides for the "common people." Even the artist himself does not always come suddenly or naturally into his so-called "sense," but arrives at his attitude and viewpoint by gradual training. When he projects the result of that training upon the uncultured eyes of the world, there is bound to be dispute as to its propriety.

A large percentage of the people who are not artistic are prudish. Those who profess to look upon the nude with a purely esthetic eye become alarmed when their children observe the same spectacle. Select a man or a woman who approves a nude study and place them upon a board of censors; their approval will change to condemnation. Why? Because they believe in their own purity but not in that of anybody else. It is, indeed, quite amusing to observe that no one ever objects to pictures of the nude for his own sake. No censor, and not Anthony Comstock himself, ever admitted that he, personally, was harmed by one of the subjects he declared against. It is always the other fellow who must be protected. If pictures were as demoralizing as the censors seem to think, those censors themselves ought to be a pretty demoralized lot by now. But no—they are in no danger; everybody else is.

There is nothing logical at all in the world's attitude toward nude pictures. And any subject that runs against human inconsistency is a dangerous subject for picture producers. That does not mean necessarily that such pictures should be avoided; the clever and gifted producer finds no terror in dangerous subjects.

But it does mean emphatically that the director must be clever, and must be gifted, beyond the peradventure of a doubt, before he can hope to put forth a nude picture that will be both a moral and a commercial success.

The fact that a few directors can get away with it without offense is no proof that others can do the same. The fact that such a production seems artistic in every sense of the word to its makers is no proof that others, without the artistic soul, will view it in the same light.

Those inspired directors who find the depiction of the nude necessary to the perfection of their conception need not, and probably will not, be discouraged from its use. But those whose inspiration arises solely from the knowledge that others have succeeded with it should

be and must be discouraged. It is a subject upon which the sentiments of the world are too keen to be trifled with.

Properly handled—and there is a world of significance in that simple phrase—the nude in pictures can make the artistic reputation of a producer. Handled without the exercise of the most extraordinary care, it will carry the producer down to disgrace and failure.

The Political Power of the Picture

THE talks by President Ochs and R. A. Rowland on the power of the pictures, which were printed in last week's Motography, are indications that both exhibitor and producer are thinking along the same lines of preparedness. They recognize that the time is rapidly approaching when the film business will have to use its tremendous strength in its own defense.

Like most giants, the motion picture industry has always been good natured and even tempered, slow to arouse and long suffering. It has stood for disrespect, abuse and extortion with only an occasional mild protest. It has striven only to be helpful, entertaining, instructive; its effectiveness in propaganda has always been used for the good of other causes, and not its own.

The motion picture is peculiarly American, and like this great country of ours, it has held its prosperity and the fullness of its growth without protection. Its nature and its policies have been idealistic. Its heroes have been actual, its villains only make-believe. Its inner experience, the events of its circle, have not prepared it against the real "heavies" of business and politics.

The failure of the pictures to offer adequate defense against their enemies has been due to disinclination and not lack of armament. The power of a concerted attempt to mold opinion by the screen is beyond comprehension. When the world has been awakened to its possibilities, respect and freedom from persecution will come without asking.

That this dream of power must be materialized as a measure of common business protection is becoming evident. But it is equally obvious that nothing can be accomplished without unity. The nucleus of that desirable condition is already found in the National Association of the Motion Picture Industry. With concentrated effort it will be possible to develop a machine whose ability to sway the sentiment of the country will surpass that of the press as the press surpasses the power of the orator.

Great strength, once demonstrated, need never be exercised. A single object lesson would be sufficient to instill into the minds of persecutors a most wholesome respect for the things that the screen obviously might accomplish politically were its full force diverted in that direction.

The Attractiveness of Comfort

IT is very much easier to keep warm in cold weather than it is to keep cool in hot weather. We seldom hear a picture theater patron complain in the winter about an inadequately heated house; but there are still a few exhibitors who do not, we fear, realize the importance of comfort to their patrons in midsummer. We are familiar with their protests that people will not come to their shows when it gets hot; they do not realize that the heat might be made to furnish the very reason for attendance. Anybody who could be cooler and more comfortable in a theater than he could at home or on the street or in the park, would hurry into the theater. He wouldn't even investigate whether the show was any good or not.

A sign reading "Thermometer says 70 degrees inside," or "20 degrees cooler than the street," is mighty attractive in the dog days; and during the recent hundred-in-the-shade spell that blanketed the central states, the theaters equipped with such signs, and that could prove their claims to coolness, did not suffer seriously from loss of business.

To cool a theater and keep it cool is neither an easy nor an economical process. It costs money and takes attention. But when you once get it you can capitalize it with advertising and signs, and the people who have been in it will talk about it to the people who have not, quite as much as they will talk about the pictures they saw.

First Aid to Theater Men

BY S. L. ROTHAPFEL

BY a singular coincidence just after I opened my mail and read two letters from exhibitors, one asking as to the advisability of installing a larger orchestra in his city theater and about how many pieces I would recommend, and another from a manager saying he employed a ten-piece orchestra and had such difficulty finding sufficient appropriate music to give his patrons a variety in the musical program, I picked up a copy of the Anaconda, Montana, *Strand*, which contained a very fine article on this very subject by R. Vincent Johnston, director of music at the American Theater, Butte, Montana, and conductor of the Butte Symphony Orchestra and Butte Municipal Band.

Mr. Johnston's article is such a strong and comprehensive one that I am publishing a greater part of it herewith for the benefit of these two inquirers and other interested managers.

"Picture development has completely revolutionized picture music and picture players. The one or two-reel pictures calling for a waltz, two-step and 'Hearts and Flowers' has given way to complete plays of from one to two hours' duration. In some instances famous operas with equally famous singers are shown. To adapt suitable parts of the action to the original music with the tremendous handicap of the swiftly changing screen is no light task. Besides which, all the extraneous music must be similar in atmosphere and character to the music of the opera itself. It is evident that this condition calls for a trained musician.

"In some houses one still suffers from the pounding forth of 'William Tell' or other popular overture usually by an orchestra of from three to six men, one of whom fortunately is a drummer. This latter individual takes the place of all the lacking instrumentation, and in addition supplies enough noise to cover the musical sins of his partners in crime. This type of organization usually regards its efforts as a separate attraction to the picture, regardless of the fact that a group of four or five men, one of whom is a drummer and another generally a cornet player, cannot possibly reproduce with even the faintest musical satisfaction the thousand and one nuances of strings and reeds, or the complex scoring of modern music.

"The picture orchestra of today in all the best houses is an integral part of the pictures. Some one has said that it supplies the third dimension to a two-dimension play; but whatever else it does, it most surely proves that the leader, regardless of the instrument he plays, must be a thoroughly qualified musician, and possess a strongly developed dramatic instinct. Nor can the music be purely melodic throughout the play. Its lyrical parts must only come at suitable intervals, and even then must absolutely fit the occasion.

"All big pictures are accompanied by scores nowadays, because of the absolute necessity of the right sort of music if the picture is not to be spoiled. Exhibitors are frequently at the mercy of their orchestra leader, for he has it in his power to make or mar every picture that crosses the screen.

"A feature picture may have been an unqualified success wherever shown, and much is expected of it by the houses to whom it is yet to come. It makes good in all of them except in one certain theater. In this particular instance the orchestra prided themselves on playing big music. True, they tried not to antagonize the picture too much, but nevertheless the ambitious leader vied with the picture to get the approval of the audience for his music, with the result that both lost out and the show was spoiled. This type of small town leader is the unconscious foe of all good pictures. The fault, of course, rests primarily with the employer for not knowing more of the psychology of picture exhibiting.

"Ignorance of dramatic values absolutely disqualifies any leader utterly, regardless of his musical ability. The two are inseparable. While the proper appreciation of the emotional contents of a picture may be a natural gift with some, it is something that may be acquired by all with the necessary instruction and experience.

"As for 'fake playing,' that is something no longer tolerated even in the small houses where there is only a pianist. This expression 'fake playing' or 'faking the pictures,' was for years a recognized term in motion picture vernacular. The most hideous mutilations of simple, well-known melodies, such as Rubinstein's Melody in F and Mendelssohn's 'Spring Song,' were dinned into the ears of a long-suffering public until a correct version seemed positively unfamiliar. This does not refer to the legitimate variations of a theme, but to the actual combination of wrong notes and distorted rhythms.

"With the artistic development of the photoplay these travesties on music have been pretty well abolished. The logical forward step now is to furnish not merely technically correct music but music which interprets every mood of the story as thrown on the screen, and through the ear so intensifies the impressions conveyed through the eye that it shall actually be the voice of the speechless drama. Incidentally there are few agents with such democratic and universal facilities for popularizing good music as the photoplay musical director, in houses where the management is up with the times.

"But, strange as it may seem, while money beyond computation has been expended in the production and perfecting of pictures, scant attention hitherto has been paid to the musical accompaniment, which is really such a vital part. Lighting and every mechanical factor increasing the proper atmosphere for photoplays has been reduced to a science; yet music, the most potent emotional influence in the world, has been given no special thought until recently, save by a few far-sighted individuals whose progressiveness has brought them conspicuous success in the motion picture field.

"Inappropriate music is a far more subtle quantity than such a glaring incongruity, for example, playing a tango when a funeral procession is being thrown on the screen. Inappropriate music is music which, however worthy a composition verse, still does not completely blend its essence with the essence of the story portrayed.

"Of course, the extent to which the emotions

registered on the screen are duplicated in the consciousness of an audience depends upon individual susceptibility to impressions. But certainly the effect produced through the employment of hearing as well as sight must be definitely increased.

"Everybody today with a sincere interest in the advancement of the motion picture art realizes the profound influence of appropriate music as an accompaniment to the photoplay. More than that, those who have analyzed the subject recognize the fact that not only does music enhance the entertaining value of photoplays, but that it exerts an influence surprisingly reactive upon film producers.

"The great success attained by the orchestra of the better photoplay theaters and the prestige they have achieved has opened up a still wider vista. Music has been composed and arranged to fit the picture. Why should not pictures be created to fit musical masterpieces?

"Only a few years ago a photoplay audience, whether at a 'store show' or more pretentious performance, was obliged to listen to the agonies of a helpless piano. Today there are hundreds of magnificent orchestras playing pictures throughout the country.

"With the progress of motion picture photoplays, music will advance correspondingly. But instead of fearing that music will out-march the screen itself it should be recognized that these sister arts will each reach their greatest power through a jointness of merit, for the combination of photographic pantomime and fine music has an inspiring effect upon the mind and emotions surpassing any other visible or audible artistic appeal. The truth of this is attested by the innumerable following of the photoplay as compared with the devotees of other forms of art or amusement.

"Victor Herbert, one of the foremost composers of the country, has recently composed an entire score to a big feature production, and other celebrated writers are following his example.

"Similarly the best musicians of the country are gradually getting into the picture show profession. It is no longer a thing to be shunned, but is instead a matter of pride, for only the very best type of musician can fill the bill in a first-class picture house using a first-class orchestra. It is true, as I have already said, that there still remain players who do not come up to these high standards, but they are only to be found in towns where local conditions prevent outside players from coming in, or where the theater people themselves are behind the times.

"The Rialto Theater of New York City is one of the biggest and most luxuriously appointed theaters in America. It was designed, built and equipped for motion pictures. It handles over 100,000 patrons a week. It employs a symphony orchestra of 35 men, each an acknowledged symphony artist. Besides the conductor, Hugo Riesenfeld, there is an assistant conductor and two famous concert organists—Alfred L. Robyn, a well-known composer, and Edwin Johnston, an equally distinguished recital artist. Triangle pictures are shown here exclusively. The organ of this theater is the equal of the Salt Lake tabernacle in size and its superior in resources and mechanical equipment.

"Another great New York City theater is the Strand, the home of Paramount pictures. Here is employed a symphony orchestra of the same number and caliber as at the Rialto, the conductor being Carl Eduarde, famous the world over, and the organists, Arthur Depew and Clarence Brigham. The four manual organ of this theater had no equal in any church or theater in America prior to the opening of the Rialto Theater. Of course these theaters have the advantage of running the same pictures for seven days, owing to the size of New York City. The American Theater in Butte uses the entire output of Triangle and Paramount films, changing every two days, which gives one an illuminating insight into the difference in cost between Butte and New York City. It also illustrates the increased labor and amount of music used in the two places. The cost of orchestra music for a five-reel picture will average about $25, and this the leader must supply. Perhaps no other one point emphasizes the importance of a genuinely thoroughly trained musician for picture playing. It is not enough that he have a tremendous library; he must have an intimate first-hand acquaintance with the world's best music and must keep up to the minute with the very latest worthwhile compositions, operas symphonic and concert. He must be a systematic reader. He must know at a moment's notice what particular composition will fit, not merely the action or dialogue of the moment, but the atmosphere of the entire play. For example, take a love theme. A motive suggesting love only will not do. The environment of the love scene must be taken into account. It may be a Fifth avenue drawing room, in Cairo, on board ship, on a farm or in the Bowery, but wherever it is the necessary atmosphere must regulate the choice of the love theme. Then, again, one number must be so chosen as to fit into the one that follows, without abrupt changes of keys or jarring modulations.

"But over and above all this, the music must be so much a part of the picture that the auditor is unconscious of it. People must not realize what the music is doing at the time the picture is on the screen. The picture must be the thing. This is verily the art which conceals art.

"No theater can guarantee that every picture will be equally good or equally interesting, but any theater that likes to pay the price can secure musicians who will add tremendously to the interest of any picture, make a mediocre one get by, and frequently redeem an out and out poor one. But this is not done by playing concert music as a thing apart from the picture, but by conveying the themes, emotions and atmosphere of the silent drama through the agency of suitable music to the understanding of the man in the chair."

We're Surprised, Lillian!

Lillian Gish has adopted a course of training as strenuous as a professional pugilist in order to get into the best possible condition for her "rough house" work in the Triangle-Fine Arts production, "Diana of the Follies." Miss Gish has several free-for-all fights in the picture, including one at her husband's house and another on the stage of the opera house in which several chorus girls mix in.

In the theater scene one of the chorus girls emerged with a black eye as the result of coming in too close contact with demure Miss Gish. Miss Gish's portrayal of the temperamental actress in "Diana of the Follies" is expected to make other celebrated temperamental ladies of the screen look to their laurels to preserve their reputations as "Champion Temperamentalists of the World." W. C. Cabanne directed the production.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Present Day Photoplay

By Mrs. S. Brownstein

An answer to the article, "Are All Pictures Trite and Padded?" in the July 29 issue of Motography.

ARE *all* present day pictures trite and padded? Indeed they are not.

Are *most* pictures of old theme, rehabilitated and renamed? Both yes and no, is the correct answer.

Are some present day pictures padded, mediocre, glaringly old and boresome? Yes, a few.

Are pictures daily improving, becoming more wholesome and entertaining? Positively yes.

Are there more complainers than commenders? Oh yes, always.

I do not agree with our writer. If I had never seen a picture before reading these plaints, I would have foresworn never to put foot in a cinema playhouse, so much so does that writing flavor of "all is dark and dreary, sunshine never enters."

The writing, posting, traying, registering of emotion and final reading of that letter or letters mentioned may or may not have been overdone in that particular play. I could not say because I do not know what vital bearing the letter had on the issue, but I'd hazard a wager of a shopful of chic fall hats (if I had them) against a hatpin that the contents of that letter carried a message of great moment, and that its delay in minutes or seconds meant the making or breaking of the life-interest of the recipient or his kindred. The very fact that these scenes, or so mentioned "unnecessary bunk," bored and irritated our writer shows me that it accomplished what it was intended for. It created that impatient, anxious feeling to get it over and see the outcome—the smash "suspense"—why it is the very essence of the story.

When I sentence a play as "padded," it is because there was not sufficient suspense, not enough struggle, threatening jeopardy of the interest of the characters. But I don't see very many padded plays nowadays.

Old stories; now let us see what is an old or new story. Men and women have inhabited this earth, lived, fought, loved and died since the first rib operation was performed. Consult the Bible and see if I'm not telling the truth. It is about them (us) and the various ways of being of these fundamental laws and enacting these natural functions that we are trying to tell one another, and have been doing it these thousands of years, so where is there anything new? But a novel grouping of these same every-day human events, a different combination, or interchange, an unusual sacrifice, or malice, an unusual act of heroism or cowardice, these "new twists" we call them, constitute originality and make the new interesting stories, when deftly woven around the character.

Right here enters the argument of the probability and improbability of the photoplay. We very often consider a situation improbable, because we are not acquainted with it or its possibility. Those of us who are not versed in characters and characteristics of people and things usually measure by a margin of our own standards and our limited knowledge and experiences. Not so many years ago when I read or saw on the screen that a mother left her own helpless baby and husband for another man, I thought it was not true to life to leave one's own infant. A morbid imagination I would think, but when I learned of a mother, who immediately after her husband left for work, threw a heavy feather bed upon her own six-weeks-old child to kill it quicker and muffle its cries so that the neighbors would not be aroused and not check her flight with a miserable man, I thought different. Where would our entertainment and enlightenment come in if we saw just what our friends and neighbors do? We already know that. It is the possibly possible and the uncommonly probable that we like to see.

Read Mr. Chas. W. Goddard's article in July 8 Motography. It is very instructive and of basic truth.

During an exhibition of the "Million Dollar Mystery" series, I overheard a woman remark to her friend beside her, "these people all have nine lives." Yet this woman attended each subsequent episode religiously and would not miss one for any consideration. When "The Diamond From the Sky" serial was shown in my town something went wrong with our rented electric power during the showing, and picture, piano and lights ceased simultaneously. The house was packed and all laboriously plodded in the dark and emerged upon the sidewalk. Repairing was slow and all waited. One venerable lady on the better side of "old age" and of liberal obesity waited indefatigably with the others. "Do come home," begged her husband, who out-aged and out-weighed her. They live several miles from town and it was getting late. "I want to wait. I want to see who gets the diamond this time. The monkey had it last," she pleaded, almost as a child would. There you are. This is what the general public wants.

I and others greatly enjoy the so-called pallid, soft, indisputably probable play, too. But these are the plays where there's such strong character painting, such tense gripping, heart-interest, not maudlin, lachrymosal, but those artistic touches that forge spiritual hinges which join our hearts to those of the characters. I wish I could write such.

As to scenes of attractively negligéed women in bedrooms, and curly-headed kiddies, too, I cannot imagine that a director would incorporate them unless they fitted in the story, but I hope authors will write such scenes into their stories fittingly. I love to see

them. Pictures have not reached perfection but they are daily improving, and the endeavor which all concerned with the photo-drama exert show me that great things in pictures are sure to come. I know of no industry in which the public is taken so much into consideration. Daily I read where producers consult and take tips from exhibitors, who in turn consult and take tips from their patrons as to what is desired and good. All ages and classes are being catered to, with a desire to help. A common conjunctive interest runs through it all. Down deep in our hearts we do not want perfection. It isn't good for us. Somewhere I read that perfection and satisfaction check progress. If you and I were perched upon a mount of perfection, wherever that may be, we'd grow so stupid and tired of it all that we'd beg to be brought down and given a chance to enjoy life by seeking it and helping to make it.

No, I don't concede that such flagrant mediocrity bides with our present day pictures. Intelligent criticism is always necessary. It stimulates dissatisfaction, therefore progress.

This is not subtle optimism, just a bit of common sense. I don't expect too much, therefore I'm not disappointed.

A Novel Hint to Neophytes

By Paul Sloane

Editorial Staff of Thomas A. Edison.

THE day of photoplays that depend on action, and action only, for their intetrest rapidly is coming to an end. Photoplay audiences more and more are demanding the presentation of character in the productions they witness. People who formerly were thrilled by sensational stunts now laugh at them because they recognize the hollowness and worthlessness of such melodrama. They want the "quiet" type of play—the play that reveals the inner rather than the outer struggle. As a result of this logical and natural development writers are more and more turning their attention to psychological themes and abandoning the old melodramatic stories. But the result has been some absurd depiction of character. The writers who formerly depended on plot to put over their stories still are depending largely on this, although they believe that they are writing the most subtle character studies. The cause of this lies in the fact that they select their action and situation first and then pick out characters that seem to fill the demands of the story. The result is a lot of ludicrous and falsely drawn characters—characters who do everything but the things that would naturally be expected of people of the types they represent.

In a true character study the action grows out of the contact between people of different types who are thrown together in a certain locality. The action always is a logical result of unseen moral struggles. Writers of experience know this and they are competent to select characters with wisdom and discrimination and evolve a story from them. But the writer of little experience cannot do this, so there is only one way for him to work. That is to select a number of characters in a haphazard manner, choose a location at random, place the characters in the location and then let the action develop as it logically would develop if such people were thrown together in such a place. But the average amateur is not capable even of making such a selection as this plan involves, so it has occurred to me that this can be accomplished by the tyro even by the use of a simple little expedient. Write down a list of all the various types of persons that occur to you on small slips of paper and do the same with a number of different localities.

You will have, for instance, an actor, a plumber, a minister, a school teacher, a clerk, a stenographer, a reporter, a policeman, a society lady, an aviator, an adventuress, etc., in the way of characters. For localities you may have New York, a farm, a desert island, a small town, a village in France, a mining camp, a cattle ranch, etc. When you have your slips all prepared mix them up and pick out, from your localities, one slip—selecting it at random and without looking at it. Use the same method of selecting from three to six or seven characters. Then proceed to build your story, basing it on the probable complications that would arise if the characters you selected were thrown together in your location. As a rule you will find that an interesting and logical story will be bound to result. Sometimes it will be a comedy and sometimes a tragedy. Sometimes it will be original and striking and at other times it will lack the qualities that will make it desirable. The method, however, invariably will develop the imagination and emphasize the importance of character study and its relation to the silent drama.

Photoplay Market

Thomas A. Edison, Incorporated, 2826 Decatur Ave., Bronx, New York.—Five-reel features with dramatic plot and no morbidity, and two-reel comedies with wholesome situations rather than funny incidents.

Fort Dearborn Photoplays Company, 1215 First National Bank Building, Chicago, Illinois.—Stories suitable for children, to be enacted by children.

Gaumont Company, Flushing, Long Island, N. Y.—Three-reel features with star parts suitable for Gertrude McCoy.

Niagara Falls Motion Picture Company, Niagara Falls, N. Y.—Scenarios built around hymns, biblical themes and history, also comedies containing no vulgar appeal.

Universal Film Manufacturing Company, Universal City, California.—Photoplay rights of novels, plays and short stories. Also original photoplays.

Viking Film Company, Inc., 220 West 42nd St., New York.—Five-reel plays of wholesome type suitable for boys and girls but which will interest older people also. Novelty in treatment and originality of conception important.

Vitagraph Company of America, Bay Shore, L. I.—One-reel comedies, three-reel dramas and multiple-reel features.

Will Film the Rockies

Victor Miller of the Cinema Camera Club has left New York for a two months' trip through the Rockies to film a series of scenics.

Mr. Miller, whose camera work is widely known, was the photographer of the remarkable naval scenes in the feature production, "America Preparing." Some notable camera work was obtained by Mr. Miller in this film masterpiece. The panoramic views of Pensacola were taken while flying over the city in an aeroplane driven by Lieutenant Saufley, whose brief career was tragically cut short about a month later. The splendid film impressions of West Point and Annapolis have also aroused favorable comment.

"The Country God Forgot" is the title of the next Selig Red Seal play to be released through V. L. S. E., on August 21. The Western drama was written and produced by Marshall Neilan and features Thomas Santchi as the lead cowboy star, supported by a company of notable players including Mary Charleson.

Field Films Make Their Bow

NEW PRODUCING COMPANY INCORPORATED FOR SEVERAL MILLIONS

FLORIDA is fast becoming a great film producing center. Another new film company has been formed and has chosen this southeastern territory for its operations.

This company, operating under the name of Field Feature Films, is composed of men of wide experience and reputation in the commercial world and backed by their own capital exclusively to the extent of several million dollars. C. C. Field, president of the company, is well known in the automobile business and has long been a student of the drama, having collaborated on several plays that have been successes on the speaking stage. Associated with Mr. Field is Thomas J. Peters, who has an international reputation in the commercial world, and H. G. Ralston, a real estate man in Florida.

A large glass-covered studio has been erected at Miami, Florida, fully equipped. Offices are being established in New York for the sale of its features on the state rights basis.

The Field Feature Films company will produce only features. The first two productions are already completed and the third is in the course of making.

In an interview with MOTOGRAPHY'S representative, Mr. Field outlined the ideas and policies of the company. He said, "We have set out to make the Field Feature Films 'Custom Made Features,' by that I mean our features will be builded to meet present day box office requirements. We are not going to spend our money for stage stars with inflated salary values. We are not going to attempt to make artistic history at the expense of common sense. We are not going to attempt to make the great picture of the future. What we are going to do is confine ourselves to making pictures that are demanded by the public of today; pictures that will make money for us, for the people who buy them, and for the people who book them.

"We are conducting our business along business lines," continued Mr. Field, "the same as any other manufacturing business is conducted. We have studied our market in the same careful manner that all successful merchants study their respective fields and will supply that class of features that our observations have convinced us will be commercially profitable.

"In the making of our first picture 'The Human Orchid' and our second feature 'The Toll of Justice' we have practiced economy where economy should be practiced and have spent money liberally where money should be spent; with the result that we have produced two good features that will make money for the exhibitor because they are designed to entertain the great majority. They are good clean wholesome pictures and the money spent on them we consider good financial investments.

"By eliminating studio waste and confining ourselves to the offering of dramatic values we anticipate a ready market for our pictures. What the exchange man wants is features that are readily booked. What the exhibitor wants is attractions that really attract; and what the public wants, I am firmly convinced, is pictures photographically beautiful and strong in subject matter.

"The presence of a great stage star in a picture will not make up for the absence of dramatic quality and therefore the money invested for the services of that star has been wasted. Where dramatic value does exist in the story itself the presence of the great stage star becomes what might be termed an 'added attraction' and as such might easily be dispensed with. Therefore, we have decided to use good players; those who have proved their ability but who have not become obsessed with the idea that there is no limit to the financial resources of the film manufacturer. We will concentrate on the strength of the story."

NEW AMERICAN WAR FILM

"Uncle Sam Awake" Endorsed by the United States War Department. Shows How America Is Prepared.

It is particularly refreshing in these days of multitudinous war pictures, preparedness propagandas and peace productions to be able to see "Uncle Sam Awake." A more loyal and patriotic appeal to the senses of Americans has yet to be made. It is genuinely interesting, well put together, logically thought-out and above all the United States War Department is back of "Uncle Sam Awake," it being a picture actually authorized in taking and exhibition by the Secretary of War.

Americans, including those who marched for preparedness, are given an opportunity to see why we should have an army at all—what we have to protect—what we have to build protection with—how we go about it—what happens to a man after he enlists.

You see the troops actually in service in Mexico. You see *actual* battle---nothing faked—you see our aeros in action—our field guns—our mortars—coast defense guns, all belching shot and shell. You see submarine mines dealing havoc on the high seas.

The United States Government has contributed 2,000 feet of film for this stupendous production; two thousand feet of scenes never before publicly exhibited. The plotting rooms, for instance, where each shot from each gun is aimed by means of marvelous instruments, the "base end" stations—the ammunition chambers—the mortar tunnels.

Laurence Rubel and Hugh Fargo are at the Hotel McAlpin, New York, to market this film spectacle. They report many offers for rights and will close up within a few days.

Signal Plays with Fire

In the production of the five-reel screen version of Vaughan Kester's novel, "The Manager of the B. & A.," J. P. McGowan this week staged what is generally regarded as the most spectacular series of fire scenes ever made for exhibition on the motion picture screen.

Through possession of their own water mains they have been able to do away with the use of smoke pots and other paraphernalia in staging their fire scenes and now resort to nothing less spectacular than the real thing. The entire street set built to represent the main street in the town of Antioch, was saturated with oil and distillate and fired. The lumber used to build these buildings was old and seasoned and when

the torch was applied the entire street burst into flames and for a time threatened to get beyond control. At one side of the set stands a row of eucalyptus trees which reach at least sixty feet into the air. The topmost leaves of these trees are burned and the flames at times were leaping twenty feet beyond the top of the tallest of them.

So hot did the fire become at times that Cameraman Sues was forced three times to move farther back with his camera. The flames for more than ten minutes were easily leaping a good hundred feet above the ground.

Veteran Signs With World

Little Madge Evans is an unspoiled child of the screen, although she has won numerous beauty contests for stage and screen children.

The little star is as clever as she is dainty and has appeared in a number of important screen productions for the World Film Corporation. She was born in New York City seven years ago. She has played in London and throughout the English provinces, returning to this country to engage in motion picture work.



Miss Madge Evans, a bright World twinklet.

Among her World Film appearances were "Old Dutch," "Bert Leveyette," "Over Night," and "The Ballet Girl."

Following her engagement in "The Ballet Girl," Little Madge played a very important role in "Sudden Riches," where she had many opportunities to show her surprisingly well-developed dramatic talent and emotional expression. She is a child who bids fair to become one of the most prominent in the ingenue field in a few years. She will be seen in World Film productions exclusively for the next two years.

From Pulpit to Pictures

Clarence J. Harris used to worry over Proverbs. Now he worries over plots for new 'scripts to be screened by William Fox directors, for Mr. Harris is one of the hardiest of the staff of Fox scenario writers.

Mr. Harris is forty-three years old, and left the ministry after twenty years of active work. In the last three years that he has been writing scenarios, he has sold 275 reels to more than fifteen different producing companies.

Now he lives in a comfortable Washington Heights apartment in New York City, instead of a parsonage in Oklahoma City.

His first scenario was a story called "The Trail of the Lost Chord," written around Sir Arthur Sullivan's composition. The inspiration for this photoplay came, oddly enough, from the poet Browning. In connection with his pastoral work in Oklahoma City, where he had been in charge of the Unitarian congregation for three years, Mr. Harris was giving a course of lectures on the poet. "Abt Vogler" gave him an idea which developed into a fine two-reel drama.

A year and a half after this scenario was sold, Clarence Harris' health broke down, as a result of six years of strenuous western missionary work. For months he could not use his voice, the screen became his mouthpiece; and as pictures offered a wider, more congenial, and more profitable field, he adopted them permanently.

MACK SENNETT TALKS

Keystone Comedy King States Output Must Give First Place to Quality—Mabel Normand Feature Coming

Mack Sennett, the man behind the Keystone products of fun films, has just returned to California from a business trip to New York where he conferred with the heads of the Triangle Film Corporation. No one in the film comedy field has solved the process of fun making to the extent that Sennett has. "Everybody likes to laugh," he says, and he has studied all the means of satisfying that very human desire via the films.

"I want our pictures to keep people awake," said Mr. Sennett. And there is no doubt but that Keystone comedies perform that function. Sennett achieves his swift action by means of merciless scissors in the cutting room. Speed is his middle name. But quality is the first requisite at the Keystone fun factory. "We shall not increase our output," said the humor genius, "because if we did our quality might suffer, and I will never stand for that. We will cut down our footage before we will let that happen. It is getting harder and harder to make good comedies as people are getting more particular and good ideas are scarce. A good comedy means a great deal of time, money and patience."

As for the market for Keystones, says Mr. Sennett: "It was never better than it is right now. Everybody likes to laugh and our only problem is to give them enough to laugh at. The foreign field is especially good, because comedies are always popular doing war times. What do you think that the soldier does when he comes home on leave? Does he sit around talking about war? No, the first thing he does is to ask where he can see a good comedy."

Mr. Sennett is probably the only director in the business who has no desire to make a twelve-reel production. Even if he did film a multiple-reel, the lure of the scissors would prove too strong and he would clip it to 3,000 feet.

Just now his pet production is the new Mabel Normand feature, now nearing completion. It is to be thoroughly a Keystone product—a Keystone story filmed by a Keystone director and featuring Keystone Mabel. But it is to be different. It will not contain any tricks or "rough stuff." It will run a natural length. It will be distributed as a special feature.

General Film Company's information department calls attention to the fact that in the General Film Service program August 14-19 inclusive, twenty-six noted stars appear in its productions.



Here are some of the main rallying points on the firing line before American-Mutual cameras. Wallace MacDonald, who supports Mary Miles Minter in "Youth's Endearing Charm," is on the left, and above, from the left, are Hylda Hollis, Alan Forrest, Winnifred Greenwood, John Steppling—"Billy Van Dusen," Charlotte Burton, Ashton Dearholt, and the charming Carol Halloway.

Two Mutual Innovations

THREE-REEL SERIAL AND TABLOID PLAYS

RICHARD BENNETT, Mary Miles Minter, William Russell and Kolb and Dill, all comparatively recent additions to the Mutual program, have completed their first productions under this brand and are now working on their second features. All seven companies at the American-Mutual studios are working on features to be released in the forthcoming weeks as Mutual Star productions or Mutual Masterpictures. Among the five-reel productions under way are "His Brother's Keeping," written especially for Richard Bennett by Kenneth B. Clarke. Mr. Bennett's supporting cast will include Rhea Mitchell, Adrian Morrison (Mrs. Richard Bennett) and George Periolat.

"Dulcie's Adventure" is Mary Miles Minter's second vehicle and in this instance Alan Forest will supplant Wallace MacDonald as leading man.

Kolb and Dill's next laugh-provoker will be called "Bluff." Thomas Chatterton and May Cloy will also appear in this production.

William Russell is working on "The Love Hermit," with Charlotte Burton playing opposite him, while other important parts have been assigned to Ashton Dearholt, William Stowell and Harry Von Meter.

Edward Coxen will make his debut as the lead in a Mutual Masterpicture in "The Shadow." Winnifred Greenwood and George Field are supporting Mr. Coxen.

Among the other five-act productions now well under way are "Land o' Lizards," initial of the Mutual Masterpictures starring Frank Borzages and Anna Little; and "The Light," a drama of Hindu occultism, in which Helene Rosson and Frank Ritchie are to be starred.

Stage Celebrities on Program

Three celebrities of the speaking stage, Nat C. Goodwin, Henry E. Dixey and Frank Mills will appear in Mutual multiple-reel productions during the month of August. Mr. Dixey's vehicle will be "Father and Son," a five-act Mutual Masterpicture, and he will be supported by three other legitimate players, Gladden James, Mabel Montgomery and Millicent Evans.

Frank Mills also appears in a five-reel Masterpicture, "The House of Mirrors." The cast will also include Lillian Kemble, Frank Clendon, Harry Spingler, Bliss Milford, Rudolph Cameron and Jack Curtis and Runa Hodges, two child artists.

Nat C. Goodwin's initial appearance will be made in "A Wall Street Tragedy." For his premier appearance as a Mutual featured player Mr. Goodwin was given the support of a noteworthy company of players, among them Richard Neill, Mabel Wright, Mary Newton, Zola Tolmzart, Eugenie Elba, J. Cooper Willis, Marie Burke, Robert Entwhistle and Clifford Gray.

Florence Turner will appear on the August program in "A Welsh Singer." Henry Edwards plays opposite Miss Turner, Campbell Gullan, Malcolm Cherry and Una Venning also appear in the cast.

Mutual's three-part offering for the week of August 14 is "The Holly House," in which Vivian Rich and Alfred Vosburgh are co-stars. Harry Von Meter and Leona Hutton also have important roles.

Three two-part dramas are scheduled for release during the week, "Ruth Ridley Returns," in which Edward Coxen and Lizette Thorne are the featured players, ready August 14; "El Diablo," a Mustang release of August 18 presenting Jack Richardson, supported by Lizette Thorne and Warren Ellsworth; and Destiny's Boomerang," the Centaur offering from the David Horsley studios, starring Margaret Gibson and William Clifford.

"Disguiser," with Claude Cooper and Frank McNish, a Falstaff comedy, leads off the Mutual single-reel comedies for the week. It will be released August 15. The "Beauty" release, "Perkins Mystic Manor," starring Orral Humphrey, is to be released August 16, while "The Luckless Scheme," a two-part Vogue, will go to the public August 20.

Mutual Weekly No. 85 for release August 16 and "See America First," which goes to the exhibitor on the same day, presents an unusual number of interesting news and travel scenes. Reel Life, the Mutual Film Magazine in pictures for release August 20, is comprised of a number of unusual subjects, filmed especially by the Gaumont studios for the animated magazine.

Artists' Model in New Production

Audrey Munson, who is now working on her second Mutual production, "The Girl o' Dreams," has been completely won to the art of the motion picture camera. In discussing her appearance in "Purity," Miss Munson says: "The absurdities of censorship and attempted censorships are beyond explanation. My figure done in marble is seen by millions of New Yorkers every day. An image done in silver has been in one of the fashionable shop windows of Fifth ave-

nue for several years. But when it's in the motion picture then they think it's different. It isn't. It's all in their minds. I have observed that the public is a good deal cleaner minded than most of the people who set themselves up to hand out morality to the public in neatly labeled doses."

An innovation in motion picture production will shortly be released by Mutual as a part of the weekly release of "Reel Life" in the form of tabloid photoplays, none of which will run over 250 feet. Each of these short length pictures will feature popular stars especially engaged by the Gaumont studios, where the pictures are being filmed. Iva Shepard and "Budd" Ross are already at work on the first of these little plays, which is a dramatic representation of the "Ant and the Grasshopper" fable.

Introduction of these tabloid photoplays is due to the desire of the Gaumont-Mutual studios to make "Reel Life," resemble a magazine as much as possible. The film playlets have their counterpart in magazines in the space devoted to fiction. None of the working scenarios of these short length features now in preparation occupy more than one typewritten page. But little footage can be spent on "atmosphere," the director depending for his effects upon the situations. Just as much care is being taken in the filming of these 250-foot photoplays as would be expended on the making of a feature production of the usual length.

With the completion of the fifteenth and last episode of "The Secret of the Submarine," the company has disbanded. Thomas Chatterton and Juanita Hansen, co-stars in the production, will shortly appear in feature productions. George Webb is to be starred in a series of American-Mutual masterpictures in which Winnifred Greenwood will be his leading lady. William Tedmarsh will continue to portray character parts in American-Mutual productions.

Previous to the breaking up of the company, a farewell dinner was given them at the American-Mutual studios at which Thomas Chatterton and Juanita Hansen had the positions at the head of the table.

New Three-Reel Serial

"Fantoms," the serial detective stories which have been appearing in a syndicate of Sunday newspapers, will be pictured by the Mutual Film Corporation in a serial with one three-reel release every week. This is the first time a three-reel series has been attempted, and it is planned to start a big advertising campaign to cover the whole country exploiting these films.



"The Prince Chap," Selig, is now gliding over the country's screens.

Fox Actor's Fish Story

"Admission, One Fish."

This was the sign which lured the theater-loving population of Juneau, Alaska, to the playhouse one memorable night that Henry A. Barrows was playing in the city. Some actors have been paid in full. Some have not. Few have been paid in fish. Mr. Barrows is one of those few, and the William Fox photoplayer says he won't forget it for many a day.

If the weather in Juneau had not been warmer than had been anticipated for this particular night, Mr. Barrows would never have acted in the films with William Farnum. He would be rolling in wealth, living in the lap of luxury, and between times, driving about in his limousine.

Arrangements had been completed for the showing of Barrows and his company in the Alaskan metropolis. Everything was ready for the actors—everything except the guarantee which had been promised them. The funds for this were in the satchel of the treasurer who had faded away over the mountains. Money was low. The actors were depressed. The town was almost without the taint of gold.

In desperation, the management agreed to accept anything tendered in the piscatorial line as coin. All Juneau flocked to the show. The price couldn't have been cheaper. The streets were filled with people walking in groups to the performance. Each person paid one fine fish for admission.

Pearl White in New Pathe Serial

Edward Jose, producer of Pathe's "The Iron Claw," will make a serial this fall with Pearl White as the star. This serial will be made under the auspices of the Astra Film Corporation and released through Pathe.

Miss White has starred in more serials than any player before the public, and her drawing power is remarkable. The association between Mr. Jose as director and Miss White as the star proved so fortunate in "The Iron Claw," that exhibitors will undoubtedly be much pleased to learn that this association will be continued.

New Rolin Quarters

The makers of Rolin comedies are preparing to move from the Hollywood studio back to their original home on the high hill overlooking the cities of Los Angeles and Hollywood. The new home is being gone over, re-wired for lights, projectors, etc., and a new large enclosed stage is under construction. A third company will soon be put on to make Rolin Comedies for Pathe.

Chicagoan Writes Special Score

Through Manager Bunn of the Chicago Pathe office, Harriet Weber, a prominent musician of the middle west, has arranged a special musical score for "The Shadow of Her Past," the Pathe feature starring Lina Cavalieri and Lucien Muratore, the grand opera songsters.

Scare Proves Value of Open Booking

V-L-S-E'S AUGUST PROGRAM HELPS WEATHER RECEIPTS

THE value and efficiency of the open booking, box office value policy of the V-L-S-E has been well demonstrated during the upheaval in the theaters of New York and Brooklyn due to the epidemic of infantile paralysis. The unusual conditions have been very readily met by the open booking plan and a strong contrast drawn between this and the flat rate system of renting pictures which calls for the same price at all times, on every film, and makes no provision for a reduction in that price in cases of emergency such as this. On the other hand, the box office value plan—which is based on the individual drawing power of each separate production, plus the drawing possibilities of each individual house, automatically adapts itself to meet such conditions as those with which we are confronted now. For, obviously, if an exhibitor is barred from filling his house by an epidemic, his drawing power is decreased and therefore the box office value of any feature to him must of necessity be decreased in ratio to the reduction in attendance.

It has not been necessary, therefore, to make any special ruling, nor to disrupt the general plan of doing business in order to meet this situation. It was taken care of before it ever arose by the simple operation of a policy which recognizes that all films cannot be of equal merit, and that business conditions cannot always be of equal stability, and that, therefore, in fairness to the exhibitor, it is simply a matter of commercial justice and sound business efficiency to provide a system of rental that would adjust itself automatically to these variances.

Not being tied by any contracts, and with no deposits at stake, the exhibitor is at liberty to shape his course exactly as he sees fit.

In other words, if he feels that he ought of necessity to close his theater until the epidemic is arrested, because of the decrease in attendance, he can do so without loss, as he has paid no money in advance, or, if he wishes to curtail in his film rentals, the open booking policy permits him to pick whatever pictures he may desire, so that he may cut his coat to fit his cloth.

In accordance with its policy of helping the exhibitor to fill his house during the summer weather the Big Four has compiled a program of unusual strength for the month of August. Heading the list is the Vitagraph release for August 7, "The Alibi," in which James Morrison and Betty Howe are featured. "The Sting of Victory," ready August 8, shows Henry B. Walthall in a double role supported by Antoinette Walker.

On the 14th will be released "The Dawn of Freedom," featuring Charles Richman, Arline Pretty, James Morrison and several other Vitagraph stars. This play, written by William J. Hurlburt and directed by Paul Scardon and Theodore Karston, is one of the most pretentious ever produced under the "V" banner.

"The Country That God Forgot," is the Selig contribution for August 21. Tom Santschi takes the leading part in this five-reel feature, supported by George Fawcett, Mary Charleson, Sidney Smith and Cecil Holland.

Another five-reeler will be released on this same day, "The Footlights of Fate," a Vitagraph feature starring Naomi Childers and Marc McDermott.

"The Kid," a newspaper story featuring Lillian Walker and produced by Wilfred North, is slated for August 28th.

V-L-S-E Makes Important Changes

Last week marked several important changes in the organization of the V-L-S-E, a branch manager, a sub-office manager, a salesman and a young lady booker being the principals.

Charles A. Meade, for the past year manager of the Dallas V-L-S-E branch office, has been promoted to the managership of the Cleveland office, to supplant C. E. Shurtleff.

J. B. Dugger, who has been Mr. Mead's assistant in the Dallas office, will succeed him as manager.

R. W. Bertelson, manager of the sub-office at Salt Lake City, has been forced to relinquish that position on account of ill health. His place is now being filled by F. A. Wagner, of whom much has been heard as a San Francisco salesman.

Succeeding Mr. Wagner in the San Francisco office will be M. C. Wilder, who has been promoted to a salesmanship position from that of booker.

Another young lady of the V-L-S-E came into prominence when Miss J. James was named as a booker of the San Francisco office to succeed Mr. Wilder. She has been secretary to Manager Quive of that office since the ascension of A. W. Goff to the assistant general managership of the Big Four. Previous to that time she was assistant to Mr. Goff, and kept all statistics covering San Francisco, Los Angeles, Seattle, Denver and Salt Lake City offices.

New "Athletic" Release

Ed (Strangler) Lewis, champion wrestler, appears in the seventh of the Selig Athletic Series to be released through V-L-S-E on August 7. The "Strangler" is seen in two matches within an hour. Marty Cutler and Joe Gustout are his opponents.

The annual field day held at Comiskey Park, Chicago, in which every champion in every line of field events in and near the Windy City took part, follows the wrestling match. The annual tug-of-war between sophomores and freshmen of Columbia University; Collier and DeWalde, champion roller skaters of the world, in a skating match and a number of difficult figures; and a pocket billiards match between Frank Weinrach, of Chicago, and Ralph Greenleaf, of Monmouth, Illinois, complete the film.

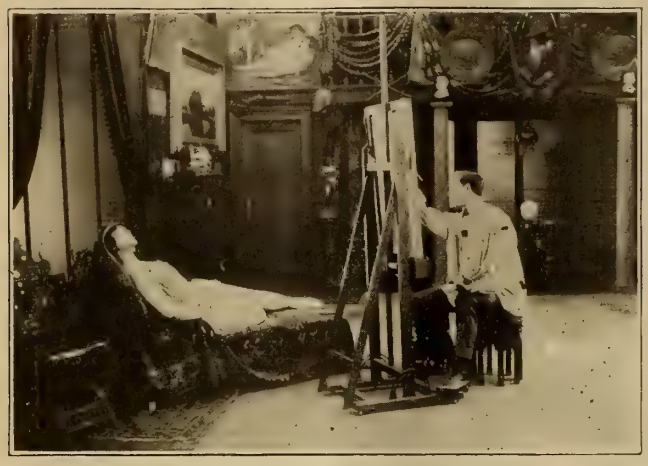
Popular Installs Own Laboratory

The Popular Plays and Players, a producing company releasing on the Metro program with such big stars as Mme. Petrova and Edmund Breese, has just installed its own laboratory at the studio in Thirty-fifth street, New York. Amos Stillman has been placed in charge of the new laboratory. He was one of the first laboratory men engaged by the Vitagraph Company in Brooklyn about ten years ago, and has been associated with some of the best known experts in the industry.

GIVE THIRTEEN AUTOMOBILES

Contest to Be Run in Connection with "The Crimson Stain Mystery" in Sixteen Episodes, Released in August

The first episode of "The Crimson Stain Mystery," the sixteen-eposide serial produced by the Erbograph Company and presented by the Consolidated



Scene from the second episode of "The Crimson Stain Mystery"—Consolidated Film Corporation.

Film Corporation through the Metro exchanges, will be released the latter part of August.

The leading characters in this serial are interpreted by Maurice Costello and Ethel Grandin. The story was written by Albert Payson Terhune. So enthusiastic did Mr. Terhune become with the plot when he first began to write the story that he decided he could do it justice only by devoting his entire time to it. Accordingly he gave up temporarily his desk at the *New York Evening World* for the first time in twenty-two years.

Due to the extraordinary ability of Ludwig G. B. Erb the first episode shows a sample of some of the latest improvements in motion picture photography. One of these is the showing of the crimson stain in the arch-fiend's eyes from which the serial gets its name.

The direction is in the hands of T. Hayes Hunter, who received the greater part of his artistic training under David Belasco.

By arrangement with the Dry Goods Economist the women in the serial will wear gown creations that will be from five weeks to three months in advance of the prevailing fashions.

The famous Morosini Mansion at Riverdale-on-the Hudson, familiar to hundreds of tourists who make the day boat trip on the Hudson between Albany and New York, will be used in many of the episodes of the serial.

In connection with the presentation of the serial, "The Crimson Stain Mystery," the Consolidated Film Corporation will give away thirteen automobiles in a contest consisting of the submission of the best idea for a five-reel feature based on the characters, mysteries and situations in "The Crimson Stain Mystery." The United States will be subdivided into thirteen zones and the best idea submitted from each zone will receive an automobile. Names and reputations do not count in this contest. The story is the only thing that does count and it will be judged solely on its merits by a board of judges composed of some of the best known men in the motion picture and newspaper fields. The contest closes August 1, 1917. All manuscripts must be typewritten and addressed to Contest Committee, Consolidated Film Corporation, 1482 Broadway, New York City.

MANY SEPTEMBER BOOKINGS

Fifty Prints of the Thomas Dixon-Victor Herbert "The Fall of a Nation" Will Be in Use Soon After Labor Day.

The demand for "The Fall of a Nation" by state rights buyers and exhibitors continues in such force that E. V. Giroux, general manager of the National Drama Corporation, says fifty prints will be working by the middle of September. Ten prints of the Dixon-Herbert spectacle were completed in July for the immediate quick requirements, but forty more have recently been ordered to keep pace with the rapidly increasing demands. At the same time Arthur W. Tams has printed large editions of the Victor Herbert orchestral and piano music, which is advertised as "the first original score written for a great picture by a composer of foremost rank."

The New England campaign of the film started on July 31 with a week's run at James E. Moore's Modern Theater, Providence. Many exhibitors from eastern Massachusetts and Rhode Island mingled in the big crowd that attended the premier. Wallace M. Powers represented the interests of the National Drama Corporation. Willard Holcomb, business manager of J. Frank Hatch's "Fall of a Nation" company, reports good business at the Euclid Avenue Opera House, Cleveland, where the picture had its first Ohio showing beginning July 30. A tour in the first class theaters of Toledo, Dayton, Columbus and Cincinnati will follow the Cleveland run.

Under the direction of Mrs. William Bramwell, (nee Minnie Seligman), a benefit performance of the spectacle will be given at the Hotel Nassau, Long Beach, on Wednesday evening, August 9. The gross receipts will be devoted to the relief of guardsmen's families who were left without funds by the militia move to the Mexican border.

Juanita Hansen Goes to Fox

According to the latest advices from the coast, Juanita Hansen, the heroine of "The Secret of the Submarine," has left the American Company and accepted an engagement with the Fox Company. Miss Hansen probably will play opposite George Walsh under the direction of Otis Turner, at the new Fox studios in Hollywood, Calif.

Miss Hansen is a particularly beautiful blonde, and her features are well known to newspaper and magazine readers.

Southern Trade Paper Changes Hands

The *Motion Picture Journal*, a monthly trade publication for the Southern exhibitor and exchangeman, published at Dallas, Texas, has changed hands. C. A. Walker, formerly editor and owner, sold his interests to S. G. Howell, of Dallas, who has been identified with the trade as manager of the United Seating Company of Dallas. Mr. Howell will incorporate his own ideas to improve the magazine and make it of value to exhibitors of the South.

Two New Pathe Serials

"THE SHIELDING SHADOW" SERIES RELEASED OCTOBER FIRST



The statuesque Madeline Traverse and Leon Barry in "The Shielding Shadow," Pathe's newest and biggest silent serial.

IN accordance with Pathe's promise to exhibitors of seven serials a year two more continued photoplays have been added to the five million dollar serial program. These stories are from the pens of Mabel Herbert Urner, author of "Helen and Warren," "Their Married Life," and others; and Guy McConnell, who has contributed to the best magazines in the country. It is understood that one of the new serials will be produced by the Astra Film Corporation and the other by Balboa. Mrs. Urner and Mr. McConnell are now at work on their stories and production will begin shortly. One of the new serials is scheduled for release in October and the other in December. Pearl White will play the lead in one of these plays.

"The Shielding Shadow," a serial in fifteen episodes, will be released October first. This is the first serial to be made by the Astra Film Corporation. A trio of stars are featured—Grace Darmond, Ralph Kellard and Leon Barry. There is also a mysterious character called "Ravengar," who will baffle the audiences even more than did the mystery of the Laughing Mask in "The Iron Claw." The author of the scenarios is George B. Seitz, who wrote "The Iron Claw."

The Pathe Company will institute a record-breaking advertising campaign on "The Shielding Shadow." In addition to newspaper advertising in all the large cities billboards and painted signboards will be used to further the publicity. The novelization of the serial is by Randall Parrish, one of the most popular writers in the United States.

Last Chapters of "The Grip of Evil"

The last three episodes of Pathe's masterplot in fourteen chapters, "The Grip of Evil," form a six-reel serial of themselves. To bring the story to its powerful climax the producer has found it advisable to use the same characters and continue the same story throughout the twelfth, thirteenth and fourteenth chapters.

Results of a nation-wide debate have been visualized on the screen and the opinion shared by the majority that "God's in His Heaven, all's well with the world," is presented in the twelfth episode. The theme of the thirteenth chapter stated briefly is "How Sweet is Forgiveness." The fourteenth chapter brings the characters to a graceful, fitting and satisfying denouement.

The ministers of Cleveland, as well as many others, are taking much interest in the discussion of the question, "Is the world today in the grip of evil?" according to a four-column headline in a recent issue of the *Cleveland Leader*. For the fourteen best answers of two hundred words or less to the problem "Is the world in the grip of evil?" the *Leader* will give $100.00 in prizes, the awards to be made by a committee of judges to be named later. The *Leader* has appointed a "Grip of Evil Editor," to whom answers must be sent. The first prize is $50.00, second $25.00, third $10.00, fourth $5.00 and ten will be $1.00 each.

Exhibitors in Cleveland are benefitting largely by this discussion and they are doing everything they can to promote it with the entire co-operation of Pathe's local office. Results are heavy bookings and crowded theaters.

With a five-reel Gold Rooster comedy drama produced by Thanhouser—two reels embracing a "Is Humanity in the Grip of Evil?" problem; a thousand feet of Heinie comedy, and a split reel educational containing two timely subjects besides the two reels of Pathe News, the Pathe program for the week beginning August 27 deals a hand to exhibitors all of which are trumps.

The five-reeler is "The Shine Girl," featuring Gladys Hulette. This is a sweet story with a great human appeal and is the kind of picture that will be approved by the severest women's clubs or societies active for "motion picture reforms."

"The Butterflies," two "Grip of Evil" reels, wins out in second place. "Caught in a Jam," is the title of the slapstick Heinie comedy.

Of the scenics "Weapons of War" is an interesting trip through Creusot, France, noted for its active manufacture of modern guns. Much that is not known of these death-dealing war monsters is revealed. On the same reel is Historic St. Augustine, a splendid scenic of the oldest historic city in the United States.



The vivacious Grace Darmond in Pathe's new serial, "The Shielding Shadow," which is to appear October first.

Exhibitors Compliment "Iron Claw" Producer

A most remarkable tribute to Pathe's "The Iron Claw" and the regard in which producer Edward Jose is held by the exhibitor is furnished by a letter which Ellis F. Glickman of Chicago is sending to a number of theaters which have shown the serial. Mr. Glickman, who is a prominent theater man, suggests that as probably every exhibitor who has shown "The Iron Claw" has made much money with it, it would be a good thing to show a proper appreciation for it by giving Mr. Jose a suitable testimonial. Therefore he suggests the sending of fifty cents or a dollar to L. O. Fiske, 1493 Broadway, New York, who has consented to act as treasurer of the fund. When enough money has been collected a loving cup will probably be purchased, suitably engraved, and presented to Mr. Jose.

Powerful on Stage and Screen

Henry Kolker, who heads the supporting company in "Gloria's Romance," the George Kleine motion picture novel, in which Billie Burke is the featured star, has proved time and again on the screen that he is just as capable a star when appearing in the silent drama as he is on the speaking stage, where he can use his voice to aid his pantomime. As Dr. Stephen Royce, the young physician who falls in love with Gloria Stafford, Kolker grows decidedly better as the story progresses.



Photo copyright, George Kleine.

Henry Kolker, the powerful "legitimate" actor who leads in "Gloria's Romance," opposite Billie Burke.

This talented player began his career with the German Stock Company of Milwaukee, Wisconsin, soon afterwards joining Robert Downing in such plays as "The Gladiator," "Damon and Pythias," "Virginius," and "Othello." After spending two seasons with Mr. Downing, Kolker headed the company supporting James O'Neill in "Hamlet" and other classics. The next five years were spent as leading man of stock companies and at the end of that period he was cast for the title role in "Sergeant James," Mr. Eugene Walter's first play, produced by Kirk La Shelle. Under the Liebler management he toured the country in the role of John Storm in "The Christian," played in Leo Dietrichstein's "Military Mad" at the Garrick theater, and then for a season of twenty weeks supported Ada Rehan in "The School for Scandal," "The Taming of the Shrew" and "The Country Girl." Mr. Kolker also played in the original production of "Strongheart" at the Hudson theater, New York.

After a season as leading man for Mme. Kalich, he appeared with the same star in "The Kreutzer Sonata." His next engagement was as leading man for Rachael Crothers in "The Three of Us" and then he left for a tour of Australia with Margaret Anglin in "The Thief," "The Taming of the Shrew," and "Twelfth Night," returning to America to join Madame Nazimova in her production of "The Passion Flower." He later came under Col. Henry W. Savage's management and was starred in "The Great Name" and "The Greyhound."

Later he was starred in "Our Wives" and in "Help Wanted," both very unusual successes. It was just following his appearance for a season in that splendid play, "Our Children," that he did his first picture work in the feature entitled "The Bridge."

New Seating Material

The Du Pont Fabrikoid Company of Wilmington, Delaware, has introduced into motion picture equipment a new and highly durable upholstering material known as "Fabrikoid," which is available to every owner of a motion picture house for re-upholstery of their seats.

This material is clean, neat and gives a luxurious appearance. It adds much to the appearance of the house.

"Fabrikoid" is an artificial leather which wears for years without the appearance of shoddiness which ordinarily comes from continuous use of split leather and many other upholstery materials. It is a preparation which is manufactured with a basis of strong, tightly woven cotton cloth into which the outside coating penetrates so that the cloth and coating become one. This is in turn grained so that the casual observer could not tell whether it is the natural grain leather or not.

An ordinary hide to be used for bookbinding and upholstery is cut or "split" into four layers.

Fabrikoid is much stronger than any of these, its base being woven of very strong cotton cloth, while the base of coated "splits" is a thick pulpy piece of flesh, much weaker than cloth. Both being coated and embossed in the same manner, you will see that Fabrikoid has the advantage. It is also waterproof, which allows it to be washed without injury. This is a feature that will no doubt interest theater owners.

Chicago Theater Sold

M. J. Mintz, formerly owner and manager of the Harvard Theater, Chicago, Illinois, has sold his house to Fecher & Nortman, who are also operating two other theaters in Chicago.

Mr. Mintz has not yet made any definite plans as to his future business ventures but says he believes he will leave the exhibiting and enter the film end of the business. Mr. Mintz has been a very successful exhibitor and the Harvard Theater has been noted for its systematic management and good service.

Patterson Promoted

E. G. Patterson, who has been the right hand man of H. O. Davis, vice-president and general manager of the Universal Film Manufacturing Company, has been placed in charge of the entire plant of the company at Universal City, where thirty-eight separate producing companies are in operation.

The Midland Film Company of Cleveland has completed the purchase of 150 acres of land, where only seven-reel pictures will be made, among which is "An Ounce of Gold," by Alexander Miller Ingraham.

Fox Adds Three Directors

WILLIAM FARNUM WILL PORTRAY ONE MORE WESTERN ROLE

THREE new directors have been added to the already large directorate of the Fox Flim Corporation. They are Otis Turner, Teft Johnson and Frank Lloyd. The addition of these men gives William Fox a total of twelve motion picture makers, which is undoubtedly the largest staff ever retained by any motion picture company.

The list now includes J. Gordon Edwards, Kenean Buel, James Vincent, Bertram Bracken, John G. Adolfi, Oscar C. Apfel, R. A. Walsh, Richard Stanton, Will S. Davis, Otis Turner, Teft Johnson and Frank Lloyd.

Each of the new directors is well known in the screen world. Mr. Turner was on the stage for years before he entered the picture field, after which he became circus manager and later film maker. By a curious coincidence Mr. Lloyd was once the "heavy" in Turner's motion picture delegation.

The retention of this unprecedented number of directors means that William Fox has taken another step toward the goal of pictures perfect in every detail and it means, too, that more time and care will be devoted to the picture, and the high standard insured.

Farnum in One More Western

William Fox did not take into account the feeling of the picture-going public when he announced that William Farnum would no longer be seen in western roles but would hereafter portray more elite roles and "society life." William Farnum can't come back east yet. The public won't let him. As soon as the announcement was made that he would forsake his western roles both Mr. Farnum and Mr. Fox were bombarded with entreaties to allow at least one more picture of the type for which he is famous. So once more Mr. Farnum will don the blue shirt of the mining camp and make his positively-last-appearance in a western role. Oscar C. Apfel, who has directed more than half of the William Farnum photoplays, will have charge of the filming of this final adieu to the west. The scenario for the production was written by Henry Christeen Warnack, a well-known dramatic critic of Los Angeles.

Theda Bara also has been forced to bow to the demands of the public that their "vampire lady" be returned to them. Miss Bara has just started work on her third picture, in which she is cast in a "sympathetic" role, and this will be her last, for William Fox has said "the public be pleased," and Miss Bara will return in a part more vampirish than ever. William Fox has proved to the world's satisfaction, and Miss Bara to her own, that the peerless "vampire" could be just as peerless in a somewhat sugar-coated role; for Miss Bara has won the hearts of thousands as the lovely Isabel in "East Lynne" and as the lovable Cigarette in "Under Two Flags."



Three of the big guns of the Fox dramatic forces—Theda Bara, soon to go a-vampiring again, A. H. Van Buren and Virginia Pearson.

Several new names have been added during the last week to the list of William Fox photoplayers. The biggest addition is undoubtedly Frank D. Alexander, who weighs 320 pounds.

Caroline Harris, who is now working in a new Valeska Suratt picture, is another new actress with the Fox company. Miss Harris had a long training on the stage before going into the picture work.

Two other newcomers are Mabel Van Buren and Charles Arling. Miss Van Buren has had a long experience in stock and is already well known in the realm of motion pictures as she has acted in many feature films. Mr. Arling's first position was that of errand boy in a bird store. From this he jumped into chief baritone of the Bostonian Opera Company, and thence into pictures.

The recent explosion in New Jersey shattered three dozen camera plates of as many different scenes in one of the William Fox pictures now being screened on the Pacific Coast. The plates had been sent from the Western studios and were resting securely in a downtown express office, until they were so rudely shocked.

In her newest photoplay for William Fox, June Caprice had to receive special instructions in cow lore. She learned two important things about cows: (1) How to milk them; (2) How to ride them. She does both in skilled fashion now.

Director J. Gordon Edwards, one of the foremost with the William Fox Company, has completed eight feature films in the last seven months. The last picture was done in exactly twenty-three days. For a five-part photoplay of the high order of the newest production, this is undoubtedly a record for fast—and good—work.

That the high cost of living or the higher cost of furniture is not considered by the William Fox studio workers is demonstrated in the fact that eleven different bed-room sets had to be erected for the new Valeska Suratt photoplay which is now being made by Director Will S. Davis.

Because of the infantile paralysis epidemic, John W. Kellette has had a great deal of difficulty in recruiting his cast of children for June Caprice's new Fox picture. Twelve of the little ones have important roles.

Under the headline, "Especially Recommended—A selected list of the most recent Better Films," in the *Woman's Home Companion* for September, is "The Man From Bitter Roots,"

William Fox's strong picture of the west in which William Farnum is starring.

One of the most popular scenes with the youthful contingent of New York's East Side, ever filmed, was taken a few days ago by a company of William Fox players. The picture called for the upsetting of a beautifully laden cart of bananas. The stock of one of the vendors was bought up, the cart tipped over, and then the rush began. The director got all the action he desired—and the "kids" had all the bananas they wanted.



One of the four glass enclosed Ince stages at Culver City, California, is shown at the lower left and below at the right is the fireproof film vault sheltering millions of dollars worth of crystalized dramas.

The administration building of the new Ince studios (shown on the left) is an example of good taste in architecture which might well be followed by the whole industry. Studio buildings heretofore have not, in general, been things of beauty.

Splendid Ince Studios Complete

THE new Ince studios at Culver City which have just been completed represent the last word in structures of their kind. The entire plant represents an investment of practically a million dollars and is a striking monument to the growth of the film business.

The boulevard frontage of the studio is several hundred feet long, is monumental in architectural treatment and unbroken, save by a great columned gateway. At the corner of the lot facing the street is the administration building, the brain center from which the giant mechanism is controlled.

Adjoining the administration building is a big two-storied department of costumes where you can uniform a company of warriors of almost any period or country on five minutes notice.

Along the front of the lot is the double-decked array of dressing rooms, each with its individual outside entrance.

The Ince studios where the actual photography in the making of Triangle pictures takes place are all of steel and glass. There are four of them in all, each about 150 feet long and 70 feet wide. Their special value lies in the fact that they permit of every minute of sunlight being utilized each day.

An extremely interesting building is the film vault, where there is approximately $1,000,000 worth of film stored at all times. Work on the studios has been under way for almost a year. Unlike many other structures devoted to similar purposes, the Ince studios have been built with an eye to permanency and they will undoubtetdly be a lasting evidence of the enormity which characterizes everything connected with the film industry today.

Sir Herbert Tree at Work

Sir Herbert Tree is now working in earnest in the Fine Arts-Triangle drama, "Old Folks at Home," from the short story of the same name by Rupert Hughes. Chet Withey is directing the production.

Included in the cast are Josephine Crowell, Elmer Clifton, Mildred Harris and W. E. Lawrence. Lucille Younge has the part of a vampire, and said it is the vampiriest vampire part she ever had.

Sir Herbert has the role of the father whose son leaves the farm for a career of excitement in the city.

Scenic effects all done in black and white is the novelty introduced in the Triangle comedy, "Puppets," featuring De Wolf Hopper, and directed by Ted Browning. The production is being made somewhat along the lines of a French pantomime. Hopper wears a black and white striped suit, as does the balance of the other members of the cast. The background of the majority of the settings are also finished in black and white. "Puppets" promises to be one of the most unique pictures released on the Triangle program.

Norma Talmadge adds fresh and convincing proof to the fact that she is in the foremost rank of screen stars by her work in "The Devil's Needle," an exceedingly powerful Triangle feature released August 15. At the same time Tully Marshall again demonstrates his remarkable ability for characterizations that are both gripping and sensational.

The story of "The Devil's Needle" is essentially that of a man's heroic struggle with his own weakness. The moving power that aids him in his struggle is the love of a good woman. The story is exceedingly well told and the action is swift and certain.

Mention of Marguerite Marsh and F. A. Turner, who appear in strong roles in support of the leading characters, must be made in any storoy of the pictures. They give exceptionally careful interpretations of their roles and lend not a little to the general excellence of the picture.

A tentative title was this week given the first of the Helen Holmes features to be produced while the Signal Film Corporation is stationed at Eureka, Cal. "A Lass of the Lumberlands" is the name chosen, and in its production Miss Holmes will appear in the title role.



Evart Overton in Vitagraph's "Wandering Horde"

Here and There With Vitagraph



Hughie Mack, playing in Vitagraph comedies

POWERFUL LABOR DRAMA, "THE DAWN OF FREEDOM," RELEASED AUGUST 14

THE question of Capital versus Labor has always aroused a great deal of discussion, and a picture based on this same subject which is making people think, and which before very long will cause many changes in the management of affairs, is likely to cause a great deal of comment. "The Dawn of Freedom," Vitagraph's five-reel Blue Ribbon feature listed for release August 14, is such a picture, and is a stinging satire on the death of those ideals that made the nation. Charles Richman takes the leading role supported by Arline Pretty in a dual role, James Morrison, Joseph Kilgour, Billie Billings, Thomas R. Mills, Templar Saxe, Edward Saxe and Edward Elkas.

It would seem that the motion picture players who spend most of their lives having their pictures taken would run at the sight of a camera but the reverse is the case as is shown by the fact that the busiest person near the Vitagraph studios is the "Tin Type Man" who has set up his outfit in a lot near the studio and the actresses and actors spend all their spare time having tin types taken separately and in groups.

Dr. Sigmund Stark, physician for the New York studios of the Vitagraph Company, returned from Camp Whitman for a few minutes on Friday and arrived at the studio just as Director Larry Semon's troop of fun-makers in fantastic costumes were leaving the yard with a battered brass band. Seeing him, they turned and marched around the yard at his back, tooting their tattered trumpets and banging their ragged drums. Used to such doings, the doctor did not realize that he was the object of their affection for several minutes. When he did, Uncle Sam's bold medical adviser flung honor to the wings and fled, to the joy of the rest of the studio.

Jules D. Cowles, the well known character heavy, is collecting tin foil from all his friends who smoke. It will be pressed into a ball and shipped to the Red Cross committee in Paris and the proceeds of this consignment will be used to aid families of wounded soldiers.

Edith Storey to "Stampede"

Edith Storey will represent Vitagraph in "The Stampede" at Sheepshead Bay. Several years ago Miss Storey was famous for her work in western dramas and was a familiar figure on the billboards dressed in buckskin. The date of Miss Storey's appearance is August 10, and she has entered for every event except the bucking horse and declares she would have entered that also if they would give her a mount guaranteed to fight fair and not reach around and bite her in the calf.

Peggy Hyland, the English actress, is one of the marvels of the Vitagraph studios for in one feature play she has just finished she wore twenty-five different dresses—and not once did she put on the wrong dress. With twenty-five different gowns, each for nearly always a different scene, and the scenes coming out of rotation in the doing and all jumbled up from day to day in the mazes of the story, it is an intellectual strain to appear properly garbed each time. This is a record for often actors and directors make a mistake when only three or four different costumes are involved.

"Oh Joyce! Alice is Back!"

The old saying, "they never come back," cannot be applied to the motion picture star, for Alice Joyce has come back in all her glory. Letters are pouring in on Miss Joyce asking if it was really true that she had returned, when her first picture will be released, what kind of part she plays, if there is an opportunity for her to show her motherhood in the story and the thousands of other questions dear to the fan's heart. And it never seems to occur to the star that it is herself that the people love, and not what she has done, except for her acting.

One of Uncle Sam's gallant Jackies paid a unique tribute to Anita Stewart, who is now recovering from an attack of typhoid fever. He confessed that before going into battle he placed a picture of Miss Stewart next to his heart so that if he was killed in battle the fellows would find this picture and wonder if she was his sweetheart.

New Keystone Comedies

"Love on Skates," a Mack Sennett-Keystone comedy, now being filmed, is the picture story of a rather mixed up love affair, in which a dazzling vampire plays an important part.

Bobbie Vernon is in love with Myrtle Lind. He has the "question" all framed and the engagement ring in his pocket. But, alas! he proved fickle hearted and allows his attention to turn to Helen Bray, who flirts with him before he sees the girl he desired to make his wife on his proposal errand. Fred Mace has started work on a new comedy piece that bids fair to be one of the most laughable pictures ever produced at the Mack Sennett-Keystone studios.

It is entitled "The Fire Chief," and the story gives the popular Mace an opportunity to appear at his best.

Barbers and manicures hold a series of big jollifications that would make the printed accounts of the doings of the ultra-fashionable read like a pauper's funeral, in "The Manicurist," a tremendously funny Mack Sennett-Keystone comedy, now being filmed.

The operation of an "improved" street car fender

provides no end of stirring comedy situations, in a Mack Sennett-Keystone production, now being filmed under the direction of Glen Cavender at the Edendale plant of the Keystone Film Company.

Henry Gribbon is the superintendent of a street car company, also somewhat of a "bad" villain, and out after the hand of May Thurman, the president's daughter.

Molly Malone Becomes a Universalite

Molly Malone, a dainty miss of nineteen, has just been made leading lady of George Cochrane's Universal Company. Miss Malone's first engagement was when she was seventeen, with the Western Vitagraph, with which she played leads. She next accepted an engagement with the Lubin Company, and later went to the Lasky Feature Plays Company. Previous to entering the pictures, Miss Malone traveled extensively in America and Mexico, and took a trip around the world, spending a year in South Africa with relatives.

Miss Malone is a real out-door girl and loves to hunt, fish, swim and row a boat. She revels in the pictures, the scenes of which take her to the mountains or the seashore.

Porto Rican Exhibitor Gets Big House

From Porto Rico comes a tribute to the drawing power of Pathe's serial, "The Iron Claw." The manager of the Teatro San Agustin writes that with this serial he established a new record for Porto Rico with 1,506 paid admissions in one evening. He says that for the first time he has been compelled to give two shows in the same evening to accommodate the people, and had to make good on one hundred and eleven admissions in excess of the number the police allowed him.

Europeans Prefer American Films

ROY AITKEN, OF TRIANGLE, DESCRIBES PICTURE CONDITIONS IN ENGLAND

THAT American film productions are better received in England than those of their own manufacture is one fact that has been satisfactorily proved to Roy Aitken, president of the Western Import Company, and brother of Harry E. Aitken, president of the Triangle Film Corporation.

Mr. Aitken recently returned from Europe, where he has been arranging for the handling of film, both in the British Empire and on the continent. In discussing the foreign market he says:

It is not the slightest exaggeration to say that America controls the film business abroad. At least seventy-five per cent of the motion pictures that are shown in England are made in this country.

Speaking strictly from a business standpoint, I found the Triangle pictures to be by far the most favored of all brands. The people over there have not taken to motion pictures with quite the same enthusiasm that they showed in this country. They seemed, rather to hold aloof and insisted on having it demonstrated to them that they were worth while. Triangle pictures seemed to convince them that motion pictures were all that was claimed for them, more quickly than did the pictures that bore other labels.

One thing that impresses the observer strongly in England is the fact that pictures that have the woman element strongly in them, appeal the most. Stories dealing with marriage problems, if they are in no way suggestive, are extremely popular. Whether there is a connection to be traced from this to the fact that, aside from the immediate vicinity of concentration camps where the recruiting is going on, the great majority of motion picture theater-goers are women, I do not know. It does seem a fair assumption though, that it indicates pretty strongly the kind of pictures women—at least the women of England—like best.

And before we get away from that subject, let me tell you the day of the western picture, so far as Europe is concerned, is over, unless there is something decidedly unusual about it. Europe has been flooded with so-called western pictures, nearly all of them badly done, and now they are not interested at all.

The war, of course, has affected the motion picture business, though not as much perhaps as might be imagined. In their hour of greatest distress, people the world over seem to demand more relaxation, and at present the moving pictures are about all they have in the way of entertainment.

The fact that so many million wage earners are now at the front or have been killed, however, makes a decided difference in the attendance at the theaters. Another thing that plays a very important part in the matter is the change in time. The time has been advanced one hour in order to get the advantage of more daylight. When the time comes at night for the public to go to the theaters, one finds that it is still very light and early, and they are more inclined to seek pleasure either at the beaches or in the parks in preference to going to the theaters. There is also a heavy war tax on each admission, which has a tendency to decrease the attendance.

Despite the really remarkable growth of interest in motion pictures abroad, however, they have not as yet come into their own. One reason is the absence of fine, big, impressive motion picture theaters. There is not one in all England that can even be compared with the Rialto Theater here.

It is that one consideration, more than any other thing, that has thus far kept the newspapers from crediting the motion pictures with the importance which is actually theirs. That situation will be changed, however, within a very short time.

Coming Triangles

Director Raymond B. West has introduced some very clever trick photography in "The Wolf Woman," the Triangle "vampire" story by C. Gardner Sullivan, in which Louise Glaum and Charles Ray are presented as co-stars by Thomas H. Ince. Miss Glaum apparently falls headlong through a large mirror. Mr. West admits the actress was not injured; moreover, he declares she did not even assume any risk of injury in enacting the scene. And yet, to the observer, it is said the sight is grewsome in its reality.

In "The Captive God," a Triangle-Kay Bee feature in which William S. Hart is star, a new and original plan was invented for handling the mob which consisted of between 2,500 and 3,000 men who were working for two weeks. On a level space near the entrance to the plant, thirty partitions were erected and each was numbered. Then as the men filed in, the first 100 were instructed to dress in partition No. 1, the next hundred in No. 2, and so on. In this way, the confusion of finding a place and the attendant crowding and delay were eliminated.

A notable cast of players is presented by Thomas H. Ince in the Triangle-Kay Bee play "The Phantom," in which Frank Keenan and Enid Markey are offered as co-stars. Everyone is familiar with the consistently strong work of these stars. Supporting these leads appear Robert McKim, Charles K. French, J. Barney Sherry, P. D. Tabler and Jack Gilbert.

Film Newspaper Swift

NEW YORK EXHIBITORS RUN SPEEDY INTERNATIONAL NEWS FILMS IN COLORS

THE film newspaper now parallels the "old-fashioned" one. And in these days even the celluloid sheet is "printed in colors." Moving pictures of a great catastrophe or other big news event on exhibition in theaters at the same time that the man in the street is buying and reading his newspaper "extra" has become a reality.

The International Film Service placed in all of the important New York motion picture theaters a few hours later scenes of the ammunition disaster at Black Tom, New Jersey, which rocked New York and was felt in five states. This demonstrated that the Hearst International News Pictorial is able to work almost as speedily as the daily press.

The fact that the disaster occurred early on a Sunday morning threw some difficulties in the way. While automobiles were taking the camera men to the scene of the explosion within a half an hour after it took place, other machines before daylight were rounding up the men who were to develop, dry, print and cut the film. As the cameramen "at the front" shot back their negative, it was rushed to the developing room. The result was shown that evening on the screens of scores of theaters.

Despite the little time in which to work, the Hearst International found time to color the remarkable pictures, which would have lost fifty per cent of their value if put out in plain black and white, owing to the fact the cameramen worked on top of the great masses of flame which without color would not have shown clearly in the picture.

Sunday is a non-work day in all union print shops with the exception of those under special arrangement such as daily newspapers. For any other organization to have had one sheets printed would have been an impossibility. But the co-operation of the Hearst organization came into play and the New York *American* and *Evening Journal* composing rooms were utilized: Composers and linotype operators were taken away from their work and made busy setting and printing the Hearst International News Pictorial posters.

It is doubtful if any more remarkable pictures than those released as a special extra by the Hearst International News Pictorial and those put in the regular release of that news film, have ever been made. The fact that they were procured is due to the courage of Herman Stockhoff, Eugene Boyd and Arthur Sorenson, of the International Film Service staff. Stockhoff and Sorenson handled the cameras while Boyd directed the task of photographing the great disaster. The photographers were constantly under fire from three-inch shells and shrapnel shells which exploded continually from barges loaded with ammunition, the shells cases whistling and shrieking past the cameramen and the firemen beside whom they were working.

Cases and carloads of powder exploded. No one knew at which point the next blast would take place, but no one worried about that.

The firemen and police might have forced the photographers back out of the danger zone, but they were too busy with the tremendous task on their hands. Stockhoff climbed over burning and crumbling piers and narrowly escaped being caught by a falling factory wall. Sorenson, on board a tug, ran in beside the fireboats and revenue cutters on the water side. So close was his tug that the crew were compelled to play a hose on it to keep it from catching fire.

Private Showings of "Beatrice Fairfax"

A private view of "Beatrice Fairfax," the new serial of the International Film Service, Inc., was given to exhibitors and the press in the Criterion Theater, New York, on August 8.

The first two episodes and the prologue of "Beatrice Fairfax" were shown, as were also the current news reel and cartoons. A symphony orchestra furnished music. The greatest interest has been aroused in the "Beatrice Fairfax" serial and a large crowd attended the private showing.

Members of the Friars Club also attended in a body the first private showing of "Beatrice Fairfax." They cheered lustily their fellow member, Harry Fox, who has a star part in the production and was seen for the first time on the screen.

Lillian Concord With Universal

One of the new comers at Universal City is Lillian Concord, who will appear in big productions and who was well known on the operatic and vaudeville stage before she entered pictures.

Miss Concord was educated at Berkeley and the University of Wisconsin, where she played leading roles as a prima donna in college productions. Her education was completed in Paris, after which she appeared for one season in grand opera in New York and then became a headliner of the Orpheum circuit.

She followed Flora Zabelle in "The Red Widow" and then became prima donna in "The Midnight Girl." She has been starred in stock in the east but was attracted to California by her desire to enter the pictures.

Joseph M. Goldstein, president of the Exclusive Features, Inc., is in the middle western states, signing up state right buyers for the seven-part photoplay "Where Is My Father?" He reports that most of the states have been contracted for.



Exhibitors are now billing Essanay's "The War Bride of Plumville."

FOX STAR TEACHES SWIMMING

Annette Kellermann Urges the Installation of Bathing Pools in Every School, Apartment Building and City

Annette Kellermann, star of the William Fox spectacle, "A Daughter of the Gods," is teaching three-quarters of a million pupils how to swim during the



One of the moonlight scenes in "A Daughter of the Gods."

warm weather months. All of this is being done through the newspapers of America who accepted her offer to give free swimming lessons through their columns.

Miss Kellermann calls attention to the fact that swimming in America is still in its infancy and remarks as to the laxness of those in authority in not furnishing adequate bathing accommodations in the cities. Miss Kellermann advocates that all schools and apartment houses install pools and every city have at least a half dozen large bathing pools. The great swimmer says:

"There is a lot of money to be made in conducting bathing pools, and if those in charge could only see for enough ahead, and build these pools, and charge a small admission fee, they would be surprised to find how much money there is in this proposition."

Annette Kellermann without a doubt has done a lot to make swimming a popular sport, especially among women and she was the first woman in the world to establish long distance swimming records. Her struggles throughout her early life, when she was a weak little child and had to wear iron braces on her legs, up to the time she became the world's champion swimmer reads like a romance, and shows what indomitable will power will do.

In "A Daughter of the Gods" Miss Kellermann passes through several hundred dangers without harm. She leaps 100 feet from a window into the ocean, is pursued in the water by more than a hundred negro swimmers, outdistances them and is finally trapped in a cove just as a huge shark nears her; is sentenced to be thrown to the crocodiles in a pool; bound hand and foot; goes with the speed of a train down three miles of rocky channel; and finally hurled over a great waterfall into peaceful water below.

President George K. Spoor, of Essanay, has obtained the rights to "The Prince of Graustark" and will produce it as a five-act photoplay.

This is a sequel to George Barr McCutcheon's popular "Graustark," produced in six acts by Essanay.

FILMS FOR SCHOOLS

New York Board of Education Proposes Adoption of Motion Pictures for Certain Uses in Public Schools

Realizing the great benefit being derived from the use of motion pictures by many large mercantile firms which have used this method of acquainting the public with instructive facts pertaining to their business, and working on the theory that if adults are easily instructed in this manner the children will learn even more quickly, the board of superintendents of New York City has placed before the Board of Education a plan for the adoption of motion pictures for certain limited uses in the public schools.

It has recommended that when the work of visual instruction in the schools is placed on a broader basis lists of approved motion picture films, lantern slides, etc., be prepared for each school grade and for general assembly use so that desultory and inefficient work may not be done in this line.

The board of superintendents is planning to make use during the year 1917 of the great stock of well-selected lantern slides and illustrative material on hand at the State Department of Education at Albany. This stock has not been available for the schools of New York City for several years past, owing to a lack of proper organization to make use of it. Within the past few months a beginning has been made to properly organize for use the visual instruction material belonging to the state.

The work cannot be done, however, without the proper equipment and financial support. To make this possible the board of superintendents has recommended to the Board of Education that $20,585 be included in the budget of 1917 for "maintaining, increasing and organizing visual instruction in the schools." The largest item is for the rental of films.

A piece of freak rolling stock was this week purchased by director general J. P. McGowan and added to the railroad equipment at the Signal studios. A seven-passenger car was purchased and flange wheels fitted to it so that it may be operated on standard gauge railroad tracks. The car is to be used to travel to and from the studio-station when they are working on exterior scenes along the tracks.



The finale of the beautiful action prologue of Ince's "Civilization."

Paramount Plans Publicity Drive

MAGAZINE AND NEWSPAPER STORIES LATEST INNOVATION

HIRAM ABRAMS, president of the Paramount Pictures Corporation, announces that as a result of the publicity conference recently held in Chicago, at which Wallace Thompson of Paramount, Ben Schulberg of the Famous Players, John Flinn of Lasky, and Carl Pierce of Morosco and Pallas, laid out a program of subjects which brought up for discussion practically every open question in the matter of publicity, working plans were formed which will enable Paramount to accomplish something that no motion picture organization has yet been able to achieve.

The entire Paramount family will be linked together in a drive which will make Paramount pictures produced by Famous Players, Lasky, Morosco and Pallas not only the best pictures made in the world, but the best known productions in every town and city where they are shown. Mr. Abrams wants every Paramount exhibitor and non-Paramount exhibitor, who today is using Paramount short reels in the hope that he will ultimately be able to get Paramount feature plays in the protected territory in which he is located, to feel that Paramount is working with him to make his business bigger and this is one big battle which is being fought and in which the exhibitor can depend upon Paramount and Paramount will depend upon the exhibitor for mutual success.

Exhibitors Tell how to Handle Crowds

H. I. Day, editor of *Paramount Progress,* has received some very interesting replies to the question as to how exhibitors are handling crowds in their theaters. One of the best of these was received from Emery Downs, manager of the Knickerbocker Theater, Cleveland, Ohio. Mr. Downs says the crowds should be handled before they arrive by giving the patrons explicit information both by slides and programs as to just the minute the feature will start at each show. On days when special pictures are shown the doors should be opened five or ten minutes before the regular time; ushers should see that no single seats are left between parties not together; and the volume of patronage for the first show carefully watched in order that one may know how the seats will be vacated as the second show starts to empty the house. If the house fills before the finish of the first show there should be an usher standing at the ticket window announcing "There are no seats for the first performance; the second show will start at ——, when there will be seats for all."

Stanley V. Mastbaum, of the Stanley Company of Philadelphia, Pennsylvania, also gives some good ideas on this subject. He believes if there is a crowd waiting in the lobby the lobby man should allow only such a number of people to enter as would again fill two-thirds of the standing room as it is much easier to handle and seat those standing if there is room for them to move toward the chain release without being crowded. The releasing of standees must be systematized, the entire floor force must work together. The ushers should know at all times just how many vacant seats they have in their respective section and make same known to the assistant manager, who, upon releasing the chain directs the patrons to such aisles where seats are to be had. It is better not to allow more than four or five people to be released at one time, as they can be handled much quicker and with less confusion than if allowed to go in or out in droves.

Latest Publicity Mediums

One of the cleverest and most effective publicity mediums inaugurated in the motion picture industry in connection with newspapers is the half and full page newspaper and magazine stories issued by the Publicity Bureau of the Paramount Pictures Corporation.

These half page and page stories in mat form are issued fortnightly from the Paramount Publicity Bureau and are the handiwork of Charles E. Moyer, of Paramount; Ben Schulberg, of Famous Players; John Flynn, of Lasky; and Pete Schmid of Morosco. This is one of the features that has been added to the department lately and will be forwarded diligently in connection with the large publicity and exhibitors cooperative campaign which is now under way.

The leading papers in over 200 cities in the country have already contracted for these stories. One paper in each city is given the service, while the other papers in the same communities are given other attractive mediums by which they can tie up their publicity with the Paramount exhibitors in their respective communities.

In the near future half page stories will be issued on "Ten Hats For a Dollar," by Marie Doro; "Whose Hands Are These," picturing the hands of the world's most famous people, as shown in Paramount Pictographs; and "The Master Villain of the Screen," in which there is told how a green lion was tamed within 30 minutes to perform before the motion picture camera.

Paramount's Latest Releases

Two five-reel features will head the Paramount program for the week of August 21. These are the Lasky production of "Public Opinion," in which the leading role is portrayed by Blanche Sweet; and the Famous Players production of "Rolling Stones," in which Owen Moore and Marguerite Courtot will be presented in the leading roles.

The Paramount-Burton Holmes Travel-Picture for the week is entitled "In South Tirol," and shows that Italian corner of Austria which is familiarly known as "Italian Austria."

The Paramount-Bray cartoon shows "Colonel Heeza Liar" in the character of Hamlet.

The twenty-eighth edition of Paramount Pictographs shows how a fireman is made; a plea for maternal nursing in "Better Babies;" weaving in wood; the George Junior Republic; and "A Picnic for Two," in which is shown an automobile used for picnicing.

In its film on forestry conservation Paramount shows how to take care of trees and what can be accomplished by saving the trees.

Picture Progress, the monthly magazine issued by the Paramount Pictures Corporation, is decidedly attractive for October. The cover carries a picture of Pauline Frederick in a hunting costume against a background of white birch trees, and the magazine

contains a number of very interesting stories about the stars, many attractive pictures, and two pages of "Answers to Questions" by Miss E. Edith Caldwell, the query editor.

In the twenty-seventh number of Paramount Pictographs under the title of "Bicycles I Have Met," is shown every form of the bicycle from the time of the first foot-propelled velocipede, known as the "dandy-horse," up to the time of modern motorcycles. The pictures were made from the actual historical relics, some of them 300 years old. Other subjects treated are "Teaching Businessmen How to Play"; Hugo Munsterberg, the psychologist, shows how the hand is quicker than the eye; and "Better Babies" shows how a grandmother teaches a twelve-year-old child to set a table.

The Paramount-Bray animated cartoon for the week of August 17, entitled "Bobby Bumps Loses His Pup," is from the pen of Earl Hurd.

The Paramount Pictographs' cameraman has discovered a land where there are no women and none desired. On the Ruffle Bar off Canarsie is a settlement of oyster fishermen who do not believe in women. They divide their labor so that one man does most of the washing, another does the sewing for the colony and another cooks. This will be shown in a forthcoming release of the "magazine-on-the-screen."

A SPEEDY ROMANCE

Universal Man Proposes, Gets License and Marries During Lunch Hour—Joe Brandt as Second—President Laemmle Entertains

Would you have the nerve to propose to your charming stenographer while you were dictating letters to her at 11:50 A. M., quit work for lunch at 12:00 noon, secure your marriage licence at 12:20 P. M., get married at 12:45 P. M. and resume your dictation to your steno-wife at 1:00 P. M.?

Well, that's what Julius A. Lewis, manager of the supply department of the Universal Company of New York, did. Miss Anna Rabinowitz, his former stenographer, is the girl who was taken through this swift romance with the speed of a film comedy. As Julius and his steno-bride-to-be dashed out of the office on his way to the licence bureau, he seized upon Joe Brandt, Universal's well known general manager, who vouched for Lewis when the papers were made out.

The young couple were the guests of President Laemmle, of Universal, at Murray's in New York the same night. Among those present besides Mr. and Mrs. Julius Lewis were:

President Carl Laemmle, with his two brothers, Joseph and Louis; Joe Brandt, George E. Kann, Nat G. Rothstein, A. Tuchman, Hy Gainsborg, Sam Zierler, Jack Cohn, George U. Stevenson, Tom Wylie, Sam D. Pelzman, Hal S. Hodes, Sam B. Kramer and his fiancee, Miss Mamie Speisberger, Earl Kramer, Hugo Mayer, Mr. and Mrs. Fred Rothenberg, Morris Pivar, Sydney Samson, Al Moses, Louis Kaufman, Louis Stern, Louis Friedberger, Harry Cohn, Mr. Rosenbaum, and R. S. Doman.

In addition there were present the Universal's beautiful bevy of girls.

At the dinner Br'er Joe Brandt presented Mr. Lewis with an envelope containing $100.

Charles Ray, N. Y. M. P. leading man, in his latest picture, "The Dividend," has a striking role opposite W. H. Thompson.

Three Vitagraphs on General

During the second week of August, Vitagraph will release three pictures of exceptional merit through General Film. The most prominent of these is "The Wandering Horde," a three-part feature by James Oliver Curwood, in which Evart Overton is starred. "Conductor Kate" and "There and Back," both single part comedies, are the other two subjects.

In "The Wandering Horde," Curwood gives an insight into the lives of men of high finance. He also conveys some idea of how the "hoboes" who wander the roads and byways of our country subsist. The two conditions are blended together with a pleasing love story in which Evart Overton is seen as chief stockholder in a large corporation and a novelist. He refuses to countenance a dishonest watering of the stock which the other directors wish to put through and becomes disgusted with their shallow methods. Later, he joins a band of tramps, the wandering horde of the unemployed, to get material for a book he is writing. While on this venture, the remaining members of the board of directors, through scheming and conniving, succeed in pushing him to the wall. He is saved from utter ruin, however, with the money he has managed to keep out of the hands of the dishonest directors, when he assists a "knight of the road" in carrying out a patent car coupling device, which the fellow has invented. In this three-part subject, Overton "puts over" some of the best work of his career.

"Conductor Kate" is crowded with laughs. Good-natured Hughie Mack, the heavyweight comedian, in "There and Back," lives up to his reputation of chuckle-maker.

Margarita Fischer With Mutual

Margarita Fischer is announced for a series of Mutual star productions.

President John R. Freuler of the Mutual Film Corporation issued a statement announcing the closing of a contract whereby Miss Fischer will be starred in at least six five-part features for Mutual release.

The first of the pictures may be expected by exhibitors late in October with the others following at intervals of four weeks.

The Fischer pictures will be released by the American Film Company, Inc., through the Mutual by virtue of arrangement made by Director Pollard with Samuel S. Hutchinson. The Fischer releases will be filmed at special studios in Los Angeles.

The first picture to be released in the Fischer star series will be entitled "The Pearl of Paradise."

"Miss Fischer's successes during her previous connection with the American Film Company proved her value as a box office attraction," observed President Freuler. "Her success in pictures is based on the long experience and hard work that must be coupled with natural beauty and ability to attain the standing with the public that makes a star."

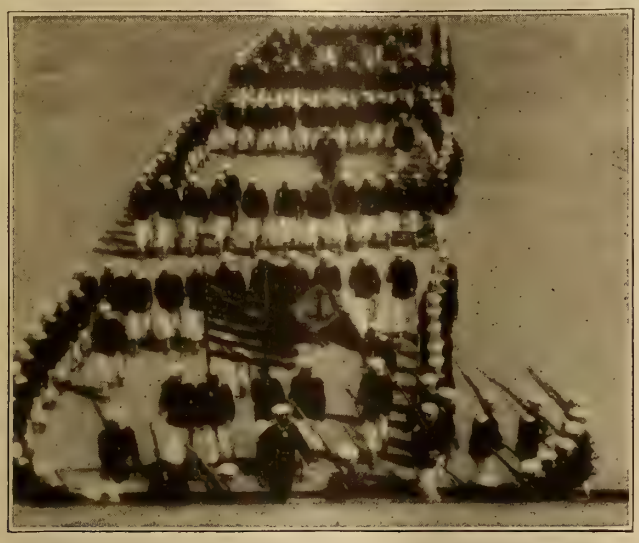
Current Saving Device

G. T. Brannon, sales manager of the American Auto-arc Company, has opened temporary offices at 390 Old Colony building, Chicago. This concern is offering a new economic current-saving device for projection machines. It is claimed that the use of the Auto-arc increases the light upon the screen.

Kemble to Handle Big Features

STATES RIGHT TO "AMERICA PREPARING" SELLING RAPIDLY

WILLIAM H. KEMBLE, president of the Kemble Film Corporation, is negotiating with several manufacturers of feature films, a number of whom are at present releasing through the larger distributing organizations, and will shortly handle dramatic features of from five to ten reels. It is not known



United States Marines entering a Mexican town in riot formation. From Kemble Film Corporation's "America Preparing."

whether these pictures will be handled on the states right basis, or whether Mr. Kemble will establish a series of branch offices throughout the country.

The Kemble Film Corporation is now distributing a ten part patriotic film spectacle, "America Preparing," on the states right basis and also controls the rights to the Triangle service for Brooklyn and all Long Island, besides being the owner of the Triangle Theater in Brooklyn, one of the few "two dollar" motion picture theaters in the country.

Remarking upon the popularity of "The Zeppelin Raids on London and the Siege of Verdun," which Mr. Kemble is also handling on the states right basis, he said that when he first obtained the rights to his picture a number of his film friends told him that he had purchased a white elephant; that there was no market for that kind of a film; that the public was weary of the palpable fakes that had been foisted upon them in the guise of war pictures. Probably the public was weary of the fakes but when they discovered a war picture which was really authentic they were glad to see it as is demonstrated by the fact that since the first announcement that the picture would be distributed on the states right basis requests for information have been received from almost every territory in the Union. These inquiries prove that there is a genuine demand for a picture of this type that is what it is said to be, and "The Zeppelin Raids of London and the Siege of Verdun" is all that is claimed for it. It is a thrilling depiction of real war—taken on the firing line, where the camera men shared equally with the soldiers, the dangers of their exposed position. The portion of the picture that shows the Zeppelin Raids on London is simply that—the photographing of a fleet of giant airships bombarding the largest city in the world, and the wild excitement and alarm that resulted.

More than seventy-five offers came by mail, phone and wire for the states right to territory in all parts of the United States, in response to the Kemble Film Corporation's announcement that its ten-part patriotic spectacle, "America Preparing," would be distributed on the states right basis. Many requests for bookings have also been received from some of the largest theaters, including several legitimate houses that wish to book the production for extended runs. The picture is not being booked direct, however, except in New York state and these requests are being filed away to be turned over to the various exchanges that purchase the rights to the territories.

In discussing the picture Mr. Kemble said: "I sincerely believe that 'America Preparing' has a real mission to perform in this country. There has been so much said and written, pro and con, on the subject of preparedness, that I esteem it a privilege to present to my countrymen a true, uncolored picturization of our army and navy as they really are. I believe that the picture has an interest greater than its own thrill and entertainment value. The subject it treats of is the most vital question that has ever confronted the American people. Both of the great political parties have made the preparedness question the major plank in their platforms, and it will be the outstanding feature of the coming presidential campaign. Probably the timeliness of the production, as well as its intrinsic worth has had a great deal to do with the widespread demand for it among the state rights men. It is good business for them to buy a picture that all of the theaters in their territory will want to run.

Hollywood Regiment Formed

The Hollywood chamber of commerce is taking an interest in the proposed formation of a regiment of soldiers, composed of young men, and has donated the use of a hall for the drills.

At Universal City, which is Hollywood's biggest single industry, are a large number of men who have seen real militia service. Already sixty of them have enlisted in a company to become a part of the Hollywood regiment.

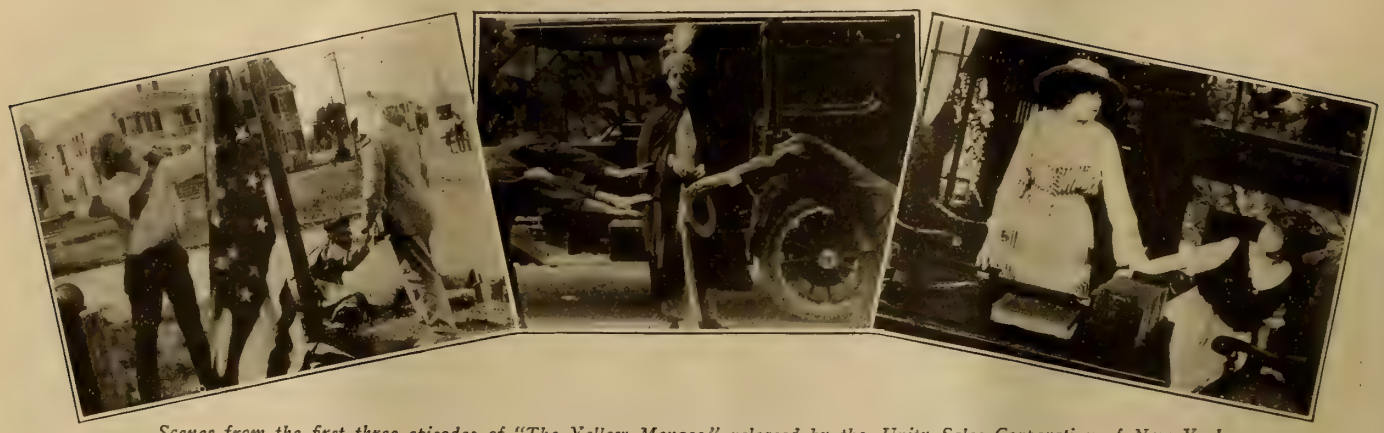
The organization so far has selected T. E. Duncan, who served in the Philippines as captain; H. T. Woodward, formerly of the Philippines constabulary, as first captain, and C. E. Cuthbert as first sergeant.

A newcomer at Universal City is Lillian Concord, formerly in vaudeville.

Director Robert Z. Leonard's new leading lady for Universal's "The Eagle's Wings," was Grace Carlyle.

Vice-President and General Manager H. O. Davis, of the Universal Film Manufacturing Company, has purchased the photoplay rights of "We Are French," a story by Robert H. Davis, the editor of *Munsey's Magazine*. The film version will be produced by Director Rupert Julian. The story is a good example of Universal's policy of securing solid stories with logical and carefully constructed plots.

Current Releases Reviewed



Scenes from the first three episodes of "The Yellow Menace," released by the Unity Sales Corporation of New York.

"The Yellow Menace"

First Three Episodes of Unity Sales Corporation Serial Reviewed by Thomas C. Kennedy

THOSE whom the producers of "The Yellow Menace" had in mind when this subject was selected and picturized will doubtless take very kindly to this new serial which will run for sixteen episodes of two reels each. The picture was made for those picture enthusiasts whose tastes run toward melodrama of the broadest possible type. Judging by the first three episodes, "The Yellow Menace" has money-making possibilities.

Death in some horrible form is close at hand all the time with such an arch villain as the man who signs himself "The High One" in "The Yellow Menace." This is the main issue and the author of the scenarios as well as the producer concentrated on it with the result that the pictures show people about to be killed—indeed, numbers are actually killed in the first three episodes, and never mind whether such things could ever take place or not.

The villain has the power to do about everything possible to a human being and several things no living man has ever been known to do. His house is a maze of secret doors and death traps; he can hypnotize people under the most astounting conditions; he has any number of dupes to obey his commands even though those commands go so far as to order a subordinate to commit suicide, and yet with all this power he chooses to further the cause of a world empire dominated by the yellow race by spending all his time sending poison or threatening notes to a banker who is pushing a bill prohibiting the emigration of yellow men to this country.

Of course, the banker has a daughter and consequently Ali Singh directs some of his attentions to her. She is trapped by him in the second episode, but Errol Manning, confidential diplomatic agent, rescues her. The first episode shows Ali Singh in Hung Kai, where he quells an uprising against the whites by the Mongolians assembled to secretly work for the subjugation of all those parts of the world not in possession of yellow men. He then comes to America and in the second episode he commences to harass Banker Bronson. The police and Errol Manning are hot on Ali Singh's trail but he proves too resourceful to be caught.

In the third episode Ali causes the death of a senator by sending him a note tinctured with some strange perfume which attracts tarantulas. Then he sends his men out with tarantulas and it is only a question of time when the insect will find the note and bite the person carrying it. The subtitles say the bugs are "poisonous tarantulas," which may explain their resemblance to the dytiscus or allied genera, commonly known as the water beetle. As far as the story goes in the first three episodes, we learn that Ali Singh, who is working to drive the white race to destruction in order that the yellow may rule, is known to be in New York and Errol Manning of the government service, with his friend, the banker's son, is striving to capture the yellow man. The thrills are provided by Ali's schemes to frighten the banker into withdrawing his financial support from the emigration bill.

The picture was produced under the direction of A. M. Kennedy. Edwin Stevens, well known on the speaking stage, appears as Ali Singh. The other parts are played by Margaret Gale, Eric Mayne, Armand Cortes, Florence Malone, Gerald Griffin, Albert Hall and Tina Marshall. The production of these three episodes is fair and the photography is good.

"Home"

Five-Reel Kay Bee-Triangle Society Drama. Reviewed by George W. Graves

"HOME" is one of the finest productions that ever filled a motion picture audience with enthusiasm. It is an enormously clever satire on the familiar tactics of the nouveau riche American. The pointed veracity of the picture, although of necessity slightly exaggerated, should bring the habitual snobs in the audience to a sharp realization of their own ridiculous vanity. The entire picture confers a pleasure on the spectator which is not born of mere elementary emotion, but of the subtler appeal which delves deep into the mysteries of human nature. The author's keen perception of human leanings is as manifest as the fact that he has created from this perception an intensely human, entertaining story. This story, too, is not without its comical side. The author's (C. Gardner Sullivan's) subtitles stimulate the element of satirical humor.

Bessie Barriscale's portrayal of Bessie Wheaton is a splendid example of her supreme ability as an actress. She is easily the picture's mainstay of fascination. Charles Ray and Louise Glaum also have big parts which they both play with sincerity and conviction. Other members of a cast which is exceptional for individual effort are Clara Williams, Agnes Herring, Thomas S. Guise and Joseph Dowling. Direction, photography and artistic effect are in keeping with the picture's standard.

Bessie Wheaton returns from Europe to find that the sudden acquisition of wealth has not left one member of her family normal. Her mother and sister are insufferable snobs, the latter's only activity being to capture a Count who stands ready with his title. Her brother is a drunkard and a hopelessly foolish young man, his worst offense being a determination to marry a woman of the commonest sort. Bessie's father has developed into a rock-bound cynic, spending most of his time at the club and presenting the picture of boredom while at home.

After surveying the situation, Bessie decides it is time for the rescue work to begin. She resolves upon a grim determination, to put off her own sweet, natural ways and assume the combined faults of her family, thus to hold up the mirror to them. She succeeds in outdoing each member of the family in his own peculiarity. Bessie stays her brother from marrying the common woman of his infatuation by adopting that women's ways. But her biggest sacrifice, the one which nearly deceives her lover, is in winning over the Count to herself, causing her sister to haughtily reject him. The Count loses out all around.

Finally things come to a head. The family orders Bessie before their court of judgment and accuses her of snobbish-

ness, wild behavior, intolerance, etc. Whereupon, the girl, her anger fully aroused, flays them one and all for their hypocrisy and explains her motives. Then she dashes from the house and attempts to run away. But her lover captures her and carries her by force back to the house. They arrive just as the startled members of the family are humbly acknowledging the truth of Bessie's statements. A touching scene ensues and Bessie makes up with her lover shortly after.

"The Little Volunteer"

Three-Reel Essanay Drama Released August 19. Reviewed by Genevieve Harris

THIS is an unusually charming juvenile offering. Joyce Fair is featured, assisted by several other attractive children, and her little dog, and by Hugh Thompson and Edmund F. Cobb. Like other well done juvenile plays, it will be also attractive



Joyce's father promises to adopt the family.

to grown-ups. An audience always responds to scenes containing children, and this play seems to have been directed by someone who understood youngsters, for it contains a number of pranks "kids" love to play, dressing the dog in doll clothes, for instance, and dressing themselves in grown-up costumes.

The theme of the story will appeal to the imagination of children, the account of a little rich girl who leaves a party to go to the assistance of a family of poor children. Their mother is dead and the father is cruel to them. Joyce, the more fortunate little girl, who has everything she wants except other children to play with, takes charge of the household, puts the house and the children in order, and, having carried enough money in her coin purse, pays the butcher, the baker and the landlord and everyone else who demands payment. When the cruel father returns, she lectures him upon his misdeeds and protects the children. She does not convert him to better ways, however, and he goes back to his business of burgling.

This time he selects Joyce's own home. While robbing the place he is shot and seriously injured. Then Joyce's father recognizes the man as his own brother, the "black sheep" of the family. As the burglar is dying, the brother promises to care for the unfortunate man's children. When he goes to the address given, he finds Joyce, for whom the police have been searching, and there is a happy reunion when he promises to adopt the new-found family.

"The Surf Girl"

Triangle-Keystone Offering. Reviewed by Thomas C. Kennedy

"THE SURF GIRL" is a whirl of action. If anything this Keystone is too fast, the scene switching from place to place at a bathing resort with such amusements as roller-coasters and all the other what-not that goes with them. Amidst a maze of running about the picture presents a number of laughs.

The picture was given a production of the usual Keystone high standard. Furthermore, it is a picture such as only Keystone can turn out. "The Surf Girl" is never dull, but just what it is all about is too much for us. Everything seems to happen at once and out of the mixup comes an elderly man whose search for his daughter leads him into trouble with a young man who forever thereafter is bound to catch the bearded one.

The chase takes the spectator through the various amusements at the beach, including an indoor swimming tank into which first one person and then another is pushed. In spots "The Surf Girl" is really funny and throughout it is sufficiently good to hold the interest. Several pretty girls in bathing costume, some novel bits of trick-photography and a good production are some of the things which will make "The Surf Girl" a pleasing comedy in the estimation of the majority.

"The House of Mirrors"

Mutual Masterpicture Released August 10. Reviewed by Thomas C. Kennedy

FRANK MILLS, who is well known to patrons of the stage and screen, is the featured player in "The House of Mirrors," a Mutual Masterpicture dealing with an inventor whose suspicions of his wife's loyalty are founded on circumstances and not fact. The play was adapted from a story by Frederick Chapin. The story presents its strongest dramatic situation in the scene between Probert, his wife and Martindale, who shows himself a cad when Probert accuses his wife of unfaithfulness by refusing to state the truth and confess his vicious part in the affair.

The story is built on this situation. After a number of years in which the inventor's son becomes attached to the daughter of the woman who runs a gambling establishment without knowing, of course, that she is his sister, the husband who made a plausible mistake and the unjustly accused wife are reconciled by means which were at hand from the beginning and the lapse of time has brought nothing to make them more accessible. When the estranged couple meet again the wife repeats her protestations of innocence and the husband believes her the second time. The only reason that he did not in the first instance seems to be that more film on the subject was desired.

When man and wife separate the custody of the boy is given to the father and the mother takes the girl in her care. When young manhood and womanhood has been reached by their children we find that the father is wealthy and the mother has only enough left to purchase a fashionable gambling establishment. "The House of Mirrors" is the name of the institution and a place of its kind would cost more money than the titles in this picture admit.

Mrs. Probert's own son is introduced into the house under a fictitious name. She makes the discovery by a ring he wears and which she had given his father. Then naturally there is a stop put to his attentions to the daughter, his sister. The girl goes for a motor ride with the son of the man who caused the trouble between Blanche and her husband. A fierce rainstorm prevents their return that night, but young Martindale's attentions are honorable so there is no more trouble on that score. This incident is followed by the reconciliation of Probert to his



The gambling house mistress presents her daughter to the guests.

wife after the elder Martindale tells the truth to the inventor.

Many of the dramatic moments are forced. In fact, the story in its entirety is not true to life, and the most that a good production and splendid acting by the featured player did for

"The House of Mirrors" was to make it a fairly interesting Mutual Masterpicture. Marshall Farnum directed the production. Bliss Milford, Rudolph Cameron, Lillian Kemble, Harry Spingler and J. Frank Glendon support Mr. Mills.

"The Secret of the Submarine"

American Serial, Chapters 13 and 14. Reviewed by Genevieve Harris

THE discovery of one of the books and the breaking of the partnership between Olga and Morton are the significant events in chapter thirteen of this "Flying A" serial, which is nearing its finish. Olga, the Russian adventuress, and Morton,



Chapter 13—Morton takes the book from Olga.

the American who sought the secret for his own advantage, were carried away by bandits at the close of the last installment. While they are held prisoners, Olga finds the book which the bandits had taken from Cleo in the mountain cabin, and learns from an inscription that the secret of the submarine may be found by reading every seventh word on page 61 of Dr. Burke's copy of Metallurgy.

When Morton learns of the discovery, he forcibly takes the book from Olga and escapes from the bandits. Olga also escapes later and returns to the city.

In the meantime, Hope learns that Inez, the girl he was about to marry, is tricking him into marriage to gain possession of his recently inherited fortune. Angered, he denounces her and returns to find Cleo.

In chapter fourteen, we are shown an interesting section of a preparedness parade, giving another touch of timeliness to the picture. "Hook" makes himself very conspicuous in the parade and in this way is brought to the attention of Hope, who at once goes to him, seeking news of Cleo. He learns that the girl had returned to the little village and he and "Hook" follow her there. They arrive just in time to prevent her from committing suicide, and she and Hope are reconciled.



Chapter 14—Hope stops Cleo's attempt at suicide.

All sorts of exciting things happen to Olga and Morton to end this installment. Olga, armed with a dagger, tries to get the book from Morton. The encounter is witnessed by Mahlin. When Morton gets the dagger away from Olga, the adventuress produces a packet which she declares contains Morton's own secret, that Cleo is the real heiress to the wealth of Morton's uncle. Morton in turn accuses Olga of the murder of Dr. Burke. In a struggle which follows, Morton stabs Oyga. The police arrive and arrest Morton, and in the confusion Mahlin, who has watched all the events, rushes in and seizes the book and the packet and escapes.

"The Child of Destiny"

Metro Comedy Drama Produced by Columbia Pictures Corporation. Reviewed by Thomas C. Kennedy

FIRST in importance in "A Child of Destiny" is Irene Fenwick, who returns to the screen in a comedy drama written especially for the occasion by William Nigh. If the play was not written directly for the star at least it has all the appearances of having been written to exploit the charm and ability of the featured player more than the dramatic and pictorial possibilities of the films.

Miss Fenwick as the innocent country girl must do all the pleasing if audiences are to be entertained at all by "A Child of Destiny," for there is little originality and less depth to the play. It is highly probable that Miss Fenwick can do all that is asked of her. For some reason or other Miss Fenwick has changed in appearance since the last picture in which we saw her, and the change is in the way of an improvement. Without a doubt she is prettier, and she displays as much acting ability as ever she did before the camera.

"The Child of Destiny" tells the story of an orphan girl who is reared in a swamp country by an old couple. Her only companions are a half-witted youth and the turtles she finds in the pond near by. Now that she has attained young womanhood her foster parents deem it best to send her to the city to be educated and they notify her guardian, a judge who is a confirmed bachelor.

The judge shares his residence with a young lawyer who has had an unfortunate venture in matrimony. He discovers immediately after marrying a pretty woman that she is an adventuress and has deceived him. This make Strange a woman-hater. He journeys to the country with his friend and the girl falls in love with him, much to his discomfort.

It develops that Alita is the daughter of the adventuress, who refuses to grant Strange a divorce. But the judge finds evidence which satisfies him that a divorce can be obtained. Not realizing that Alita is her own daughter, Constance informs the girl that Strange is her husband. Then Alita returns to the farm. The end finds Alita and Strange happy, for Constance jumps into the pond when she discovers that Alita is her daughter.

Supporting Miss Fenwick are Mme. Gana Walska, Robert Elliot, Roy Applegate and William Davidson.

"A Woman's Way"

Five-Part World-Peerless Release Featuring Carlyle Blackwell. Reviewed by Hugh Hoffman

IF every woman should see this feature and take a lesson from it there would not be so much said on the subject of "why men leave home." The picture tells us about a woman who had a way, and her way was the right way to keep a husband, even though a designing woman had him very much in her power, and was about to kidnap him.

The average woman never looks to herself to find the blame. It is always her husband who is the one to be censured. It never occurs to most deserted wives that perhaps the fault might lie with them, and not with the other woman. This picture shows us a wife who got busy as soon as she saw that her husband was in danger of being kidnaped and began to use the same tactics to keep her husband that the other woman used in trying to lure him away. Needless to say her plan worked out entirely in her favor, as might have been expected.

It is one of the few photoplays that come along endeavoring to solve a social problem that comes anywhere near giving a lesson to wives in how to meet a problem. Most photoplays content themselves with showing how the cruel love pirate came along and stole the husband away from a wife that was true and devoted. The kind of advice found

in such a picture is advice that resembles the advice we usually get about locking the stable door after the horse is stolen. This picture will give wives an idea of how to save the horse from being stolen, the horse, of course, being a metaphorical allusion to the husband.

Carlyle Blackwell plays the husband, and Ethel Clayton



Carlyle Blackwell in "A Woman's Way."

the wife. Both of them give an excellent performance of a bright young society couple who are mentally a match for each other. The elegance of the interior settings is one of the particularly noticeable parts of the feature. These interior scenes are not only costly and in extremely good taste, but there are many of them. There are a good many scenes in the beginning of the picture showing the coal mining district of Pennsylvania by way of bringing in the early environments of the wife.

She began life as a school teacher in the mining district. It was there she met her future husband, who came there as superintendent of the coal mine. After marrying her he took her out of that environment and put her into New York society where she did not fit very well at the start. Before a great while the young wife found herself in competition with a well seasoned adventuress who had succeeded in beguiling almost every other man in their set except her husband. Instead of flying into a temper and calling the other woman a huzzy and other things, she took the matter philosophically and like a good fellow invited the other woman to her house.

She gave brilliant parties in which she shone as brightly as her rival. Also, she was not at all backward about receiving attentions from some of the gentlemen guests, especially while her husband happened to be looking her way. Incidentally some of the men in the smoking room began to tell the husband tales of how they had been stung by the lady who had caught his fancy. Altogether it was rather an interesting and profitable evening for the husband, and when he had weighed everything up carefully in his mind, he thought that the best thing he could do was to stick by his good little wife.

There are many touches of humor throughout the picture which put the production almost in the comedy class. This is not a fault by any means. It is really a very serious theme skilfully covered over with laughs. The picture contains a splendid lesson for wives and sweethearts. But will they take the lesson? Aye—there's the rub!

"The Germ of Mystery"

Three-Reel Selig Drama Released August 14. Reviewed by Genevieve Harris

LABORATORIES and scientific discoveries play an important part in this mystery story and give it a flavor of novelty. The story is told briskly and in the main clearly, the element of mystery holding the interest. While not remarkable, it is an entertaining program offering.

William Robert Daly directed the play from a story by L. V. Jefferson. Guy Oliver, Frank Clark, Fritzi Brunette and Frederick Freeman have leading roles. Guy Oliver is Dr. Comstock, an expert on poisons. When the story begins, he is experimenting with a deadly sort of spider in order to find an antitoxin for its poison. Dr. Comstock is in love with Letitia (Fritzi Brunette), the daughter of Alexander Daniels, another scientist who has invented a powerful explosive of great value. Daniels does not like Dr. Comstock and wishes his daughter to marry Clifford Ainsley, his own partner.

Then Daniels is found dead from the bite of the poisonous spider. When it is found that the only specimen in captivity belonged to Dr. Comstock and that this is no longer in his possession, suspicion points to the doctor as a possible murderer.

Only Letitia and her father know the formula for mixing the explosive and after Daniel's death, Ainsley asks Letitia for the directions, lest the unprepared materials catch fire. Letitia, who does not trust Ainsley, refuses and goes into the laboratory to mix the ingredients herself. While she is thus engaged, a man enters the room, overpowers the girl and binds her to a chair. Then he attaches wires to the clock by which the watchman registers so that an electric spark will cause an explosion.

But Dr. Comstock arrives in time to save the girl, and it is discovered that her assailant is the man guilty of the murder of her father. He had been employed as a butler in the family but had been seeking the precious formula. Dr. Comstock is freed from the murder charge and marries the girl.

The swiftness of the action and the well managed suspense counterbalances the improbability of the plot of the story. The ending, although it leaves some things unexplained, is not obvious and the surprise will be liked.

"The Sting of Victory"

Essanay V. L. S. E. Drama Released August 7. Reviewed by Genevieve Harris

THIS is a Walthall picture. Henry B. Walthall plays the two leading roles, and plays both excellently. His admirers will be delighted with his work, and the play is arranged to bring out his best points. He has been given a fine opportunity to show just how finished a screen actor he is. The roles he plays, two brothers, are well contrasted. The character of the elder brother is emphasized and of this youth who clings to his principles even when he must sacrifice for them all he holds dear, Walthall has drawn a distinct and sympathetic portrait, in his best manner.

It is a story of the Civil War. At the beginning of hostilities David, the elder brother, takes his stand with the abolitionists, while the younger, Walker, joins the southern army. The act of the elder brother is regarded as the basest treachery by his relatives and friends, but he remains true to his beliefs. During the war, David, in command of a northern company, quarters his troops at his old home, in this way protecting his family. But they still feel bitter toward him.

After the war the bitterness remains, even when David



David makes his old home his military headquarters.

is appointed military commander of the district and provides for his parents. In his duties, he tries to be very just, and when his own brother is brought before him accused of murder, he is ready to sentence him to death unless he is proved innocent. But David himself traps the real murderer and thus saves his brother. Because of this, he is forgiven

and reconciled to his family. But he has lost the girl he loved, for she chooses the younger brother.

The suspense in the last part of the play and the pathos of the last scene do much to overcome effect of the poor construction of the story as a whole. Not that the early scenes are uninteresting, but rather that they are not as dramatic as they might be. The battle scenes are well staged and excellently photographed. The beauty of the photography is a feature of the release throughout. There is much clever camera work shown in the handling of the double exposure scenes. And Walthall in either role holds the interest.

But the story as presented lacks compactness and continuity. It is more like a series of events, for the most part, than a well built drama. Since Walthall is the leading figure in each event, however, this lack of a strong connecting plot may be forgiven by audiences with whom he is in favor.

The supporting cast includes Antoinette Walker, Anne Leigh, John Lorenz, Thomas Commerford, Richard Cotton and Jack Dale. J. Charles Haydon directed. The play is in five reels.

"The End of the Trail"

Fox Drama Starring William Farnum Released August 7. Reviewed by George W. Graves

ACCORDING to publicity issuing from the Fox offices, this is the last but one of the Western roles which William Farnum is to enact before coming East and taking up the more polished, conservative type. "The End of the Trail" is a vigorous picture, filled with struggles that are considerably truer to life than those depicted in many films. The story has plenty of strong emotional moments. Its production in the snow-clad regions of the Northwest is extremely effective.

William Farnum is in his best form in this picture. His acting is spirited and sincere, and conforms faithfully to what a red-blooded individual under the same circumstances would do in life. It makes us feel that he is in his element in the picturesque Western role.

The imploring expressions which cross Gladys Brockwell's face are calculated to make sympathizing males in the audience itch to throttle the beast who so shamefully maltreats her. Miss Brockwell's performance is extremely enjoyable. Willard Louis as Devil Cabot, the villain, is excellent. His part entails an amount of undisguised brutality which will be offensive to some, but it serves its dramatic end. Others in the cast are William Burress, H. J. Herbert and Ogden Crane. Maibelle Heikes Justice was the author of the story. Oscar Apfel's direction is highly commendable.

Eunice, about to marry Jules Le Clerq, the man of her



Jules at last comes face to face with his hated enemy.

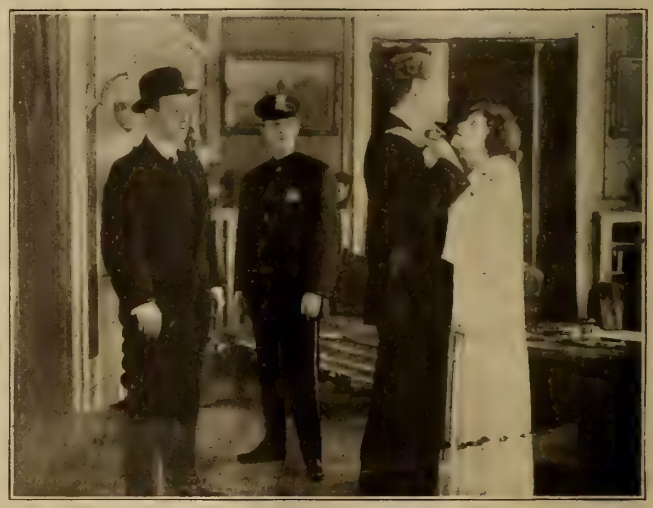
choice, is forced to marry a brute in order to keep her father out of prison. She runs away from Devil Cabot, and he is almost killed by an Indian enemy. The Indian believes him dead. While Devil Cabot is convalescing in a lonely hut in the woods, the girl is married to her lover. Finally the brute again appears, overpowers the young husband and takes his wife afar off. She is finally rescued from her oppressor, but she dies as a result of his inhuman treatment.

Devil Cabot having escaped, Jules takes Eunice's child (his own child) and swears a bitter revenge. It is nearly twenty years from this time that the chance for this revenge arrives. At this time Jules catches Cabot forcing himself upon his daughter. Jules' long pent up rage lends him strength, and the long struggle that follows finally sees him the victor over his gigantic opponent.

"The Woman in the Case"

Five-Reel Famous Players-Paramount Drama for August 8. Reviewed by George W. Graves

CLYDE FITCH'S drama, as produced by the Famous Players Film Company, after it once gets under way, is fairly alive with real situations—situations which have lost none of their vitality in the transfer from the stage to the



"Tell me that you are innocent!"

screen. These moments of high pitch open a wide field for Pauline Frederick's excellent emotional power and resourcefulness. She plays with unvarying skill right through the five reels. Famous Players' programme leaflet appropriately describes the picture as "one of her greatest screen triumphs."

Alan Hale's portrayal is of too fine a quality to pass over lightly. Eminently suited to the part, he carries it with grace and strong acting. Others in the cast are Marie Chambers, Paul Gordon, Clarence Handysides and George Larkin.

Julian Rolfe, an American visiting in Paris, is easily roped in by Claire, a woman with whom he believes himself in love, but whose true nature he is slow to perceive. Julian, in hiding, hears sufficient from Claire's own lips, however, to convince him of her evil designs, and he drops her at once. Claire lightly speaks of the affair to her crony as a "romance that missed fire."

Julian Rolfe returns to America and marries Margaret Hughes, a woman of noble character. Claire also returns to the land of her birth and exerts her wiles upon Philip Long, one of Julian's warmest friends. Julian warns Philip that Claire is bad all through, but only stirs up his anger, for Claire has been careful to pour into her victim's ears base misrepresentations of Julian's connections with her. Finally Rolfe brings his friend to his senses, but not until the latter has secretly married the worthless woman. Overcome with remorse, Long shoots himself in Claire's apartment with Julian's initialed revolver which the woman has kept as a memento.

Claire, who has witnessed the suicide, discovers the weapon and determines upon her old lover's doom. The latter falls into the trap and is duly sentenced to the chair. Then begin the long succession of big events in the play, the part that really grips until the closing scenes. Rolfe's wife, Margaret, knowing her husband is innocent, becomes a woman of the same stamp as Claire and wins her confidence, although it causes her agony to associate with the woman.

Finally the time for Claire's confession arrives. The dictograph is installed in her apartment and Margaret, equipped with plenty of wine, commences to get her enemy intoxicated. The detectives record Claire's confession, Margaret triumphs over the latter and her husband is released.

"The Woman in the Case" was directed by Hugh Ford and filmed by Ned Van Buren.

"Ruth Ridley's Return"

Two-Reel American Drama Released August 14. Reviewed by Genevieve Harris

A VERY human appeal given to a story whose plot is fairly well worked out makes this a release which will have little difficulty in holding an audience not too critical. This story is well put into two reels and the situations developed are interesting and have a dramatic value. There are several things in the plot which might be questioned, but these will be lost sight of in the interest aroused by the situations. As a program release, this may be rated as very good.

Lizette Thorn has the title role, a stenographer. Edward Coxen is the leading man, Arthur Strong, an author. Strong's mother makes every sacrifice to let him devote his time to writing. She has difficulty in meeting her bills but keeps this fact from him. One day, in the real estate office where she goes to pay her rent, chance throws several hundred dollars into her hands. She keeps it, and one of the stenographers, Ruth Ridley, is accused of the theft.

Ruth Ridley serves a prison term for the crime she did not commit. Meantime, the author's book is finished and brings him a comfortable income. But his mother has become blind. Since she cannot aid her son, as formerly, he advertises for a secretary, and Ruth is engaged for the position. She recognizes in Mrs. Strong the woman who had visited the office on the day of the loss of money and who was probably the thief. However, she does not reveal her knowledge. She becomes a valuable aid to Strong and suggests a situation for his next novel. The story she suggests, of a girl sent to jail unjustly, is her own. When the novel is finished, Ruth reads it to the mother, who realizes the great wrong she has done. However, things turn out happily for all, when Ruth and the son fall in love and marry.

Dixie Stuart has the important role of the mother.



Mrs. Strong confesses the theft.

George Field has the role of a villain who complicates the plot occasionally. A. Hollingsworth directed the picture, from a scenario by Anthony Coldwell.

"Gloria's Romance"

Chapters 13 and 14 of the George Kleine Serial. Reviewed by Genevieve Harris

GLORIA'S pursuit of the elusive murderer continues through these two installments, with a few complications and many irrelevant incidents. In chapter thirteen, "The Midnight Riot," there is much excitement when Gloria leaves the night court to follow Trask, whom she recognizes as the murderer of Freneau and who has been released. Her pursuit leads her to a dance hall, run by "Chooey" McFadden (Rapley Holmes). "Chooey" insists that Gloria dance with him. Royce, who has followed Gloria, comes to her rescue. He has a struggle with the proprietor, which ends in a free-for-all fight. The police arrive and arrest the mob, so Gloria and Royce come back to Judge Freeman's court as prisoners. Trask, the murderer, alone escapes.

Chapter fourteen deals with milder events, mostly. Much of two reels shows the regeneration of the little waif adopted by Gloria. He is bathed and properly dressed and taken to Dr. Royce to be cured of a cough. Gloria also orders her father to see that the child's father is given a position, and



Copyright by George Kleine.

Chapter 13—Gloria is unwilling to accept the invitation to dance.

when she learns that the mother is ill, she goes to the home in the slums to visit her. It so happens that Trask is living in a room in the same building and that his daughter has found him and persuaded him to go back to their ship. As he leaves with his daughter, he is seen by Gloria, who again sets out after him. This time she overtakes him on his ship and hears him tell his daughter of the murder. She informs him that she had witnessed the crime and is going to bring him to justice. He, however, overpowers her and escapes.

The chapters are worked out in the fashion of the preceding ones. The action is slow, and the plot of the story not very important. At this stage of the serial, a strong story would aid greatly in holding patrons who have become tired of incidents which, though entertaining in themselves, do not arouse a great desire to know what will happen next. Miss Burke continues to hold the attention in her own playful way, and the work of the supporting cast is as usual good.

Mack Likes 'em Short and Snappy

Mack Sennett is probably the only director in the business of manufacturing film pictures who has no desire to make a ten or twelve-reel production. Nearly all of the big directors have at one time or another produced or attempted to produce a big multiple-reel picture, but Mr. Sennett is satisfied to go with the comedies. It is in the cutting room that Mr. Sennett really exercises his powers as "boss." His work is more like that of an editor than a director; he knows the wisdom of being brief. Many a director's heart has been broken when Mr. Sennett has cast a week's work in the waste basket. Even if Mr. Sennett did film a ten or twelve-reeler, the lure of the scissors would prove too strong and he would undoubtedly clip it to 3,000 feet.

E. A. Martin has been engaged by the Selig company and has joined the Pacific Coast forces.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



A brilliant Metro sextette. Emily Stevens is at the left end of the choir, then comes Max Figman, Mme. Olga Petrova, Ethel Barrymore, William Nigh and Mabel Taliaferro.

Two New Metro Players

Lorraine Frost, "Legitimate" Ingenue, and Edward L. Davenport Engaged for Important Productions

LORRAINE FROST, an ingenue well known on the legitimate stage, has been added to the Metro players. Miss Frost is playing a part second in importance to the star in both the Metro-Rolfe production, "God's Half Acre," and the Metro-Columbia five-act drama as yet unnamed. Miss Frost's first dramatic experience was in "Rebecca of Sunnybrook Farm" and more recently she has been seen in "The Angel in the House" and "The Senator Keeps House." She has also appeared in a few motion pictures for Selig.

Edward L. Davenport, who is becoming as well known in motion pictures as his celebrated family has always been on the speaking stage, has been engaged for an important role in "The Upheaval," the new Metro-Rolfe production starring Lionel Barrymore. Mr. Davenport was a prominent member of the old Boston Museum stock company and is identified with parts calling for the realistic handling of everyday types.

Baroness Dorothy van Raven has been selected to visualize Juliet in the newest one-reel comedy, "A Taxicab Elopement," starring Max Figman and Lolita Robertson on the Metro program. Miss van Raven has appeared in several motion pictures for the Biograph, Reliance and Pathe before being engaged in Metro productions. Although born in Auburn, New York, she is a real baroness, as her husband belongs to the Dutch nobility and comes from a line not far removed in position from the crown.

Admirers and followers of Mme. Petrova have a decided treat in store for them for she has just arranged to appear in a five-reel production that she has written herself. The central theme of the story deals with the marriage question from an economic standpoint and deals with the equality of sex. Mme. Petrova has just completed the final scenes in "The Secret of Eve," which is scheduled for an early release on the Metro program.

Bob Walker's grandparents on both sides were ministers, and now he has been called upon to play a clergyman in the new Metro-Columbia five-reel photoplay starring Viola Dana. The picture is as yet unnamed. The clergyman is of the new militant variety, which gives Mr. Walker a chance to be both powerful and holy.

Jerome N. Wilson, a marine engineer, is in the cast of "The Pretenders," Emmy Wehlen's newest starring vehicle on the Metro program. Mr. Wilson followed the sea for seven years. He wrote an article for the New York *Sunday Times* supplement in 1913 on lessons to be learned from the Volturno disaster. He is the author of many articles on marine protection and following the Republic disaster predicted the tragedy of the Titanic.

Five August Releases for Famous

Seven entire companies are now under full swing at the Famous Players studio preparing productions for release on the Paramount program and an eighth is about to begin operation within the next few days.

Having just completed the adaptation of Clyde Fitch's "The Woman in the Case" in which she starred, Pauline Frederick is now at work on a big photoplay written especially for her by Forrest Halsey.

Owen Moore and Marguerite Courtot are completing the adaptation of Edgar Selwyn's celebrated comedy-drama, "Rolling Stones." This production marks the first appearance of Miss Courtot in a Famous Players production.

J. Searle Dawley is now taking the preliminary scenes for Ann Pennington's second silent starring vehicle.

Mae Murray, who has heretofore appeared exclusively in Lasky productions, is making her first appearance in an eastern studio under the direction of John B. O'Brien in "The Big Sister," a story of the slums and of politics.

Having just returned from the northern part of the state, where the opening scenes of her next production were staged under the direction of Sidney Olcott, Valentine Grant is doing some of the interior work in the studio, preparatory to starting south. The story opens in Scotland and then moves to an American lumber camp. It is for the latter part of the action that Miss Grant will go to the lumber camps of the south.

Within the next few days Maurice and Florence Walton will begin work on a special production under the direction of Ashley Miller. This will mark the debut of the stars as Famous Players.

Tooker Joins Ivan

William H. Tooker, powerful delineator of character roles on the legitimate stage and on the screen, has been cast for one of the leading male roles in the second all-star cast production, which will be called "Her Surrender." Mr. Tooker has portrayed hundreds of different roles before the camera. Featured by William Fox in "Fool's Revenge," Mr. Tooker reaped new laurels in the field which he has chosen to make his own since he deserted the legitimate stage.

"Her Surrender," the second production to be made by the Ivan Film Productions under their new policy of all-star cast, one hundred per cent story features, will bring together a great cast, including the following:

Anna Q. Nilsson, who has just completed the sensational serial "Who's Guilty" for Pathe; Rose Coghlan, legitimate star, whose work in "The Faded Flower" was the cause of much favorable comment from the critics; William H. Tooker, star of "A Fool's Revenge," and other successful photo plays, and many others.

Moss Leases Flatbush Theater

B. S. Moss, of the B. S. Moss Motion Picture Corporation, announces the inauguration of a special service department for the benefit of exchangemen and exhibitors in connection with the features which he is putting out under his new one-a-month policy.

These pictures include, "In the Hands of the Law," a thrilling photo play, dealing with the evils of circumstantial evidence; "The Power of Evil," a striking society drama; "The Woman Redeemed," a moving and compelling story of a battle between a fighting minister and the king of New York's underworld, for the soul of a young girl, and "One Hour," a sequel to Elinor Glyn's "Three Weeks" and "One Day."

By this policy the state rights man can

have exclusive rights for his territory for the twelve pictures at one price. He can see the first four before he signs his contract and will receive Mr. Moss' personal guarantee that the other eight will be up to standard.

During the past week Mr. Moss, in addition to announcing his plans for the million dollar theater he is going to build at 181st street and Broadway, states that he has leased the Flatbush Theater, Brooklyn, New York, and will run continuous performances of pictures and vaudeville. The Flatbush Theater has a seating capacity of 2,000, is absolutely fireproof and equipped with a complete ventilation system. The opening date is set for September second.

Powell Adds McGovern

Pursuant with its progressive policy the Frank Powell Productions, Inc., announces the engagement of E. J. McGovern, who will act as general sales representative. Mr. McGovern has had considerable experience in the motion picture industry and for the past several years has been associated with the New York Motion Picture Corporation in various capacities ranging from advertising manager to assistant to Adam Kessel.



Elmer J. McGovern, new Powell official.

He is well known to motion picture executives throughout the country, is a member of several motion picture clubs and will, no doubt, prove a valuable asset to the Powell organization.

Contract on "Yellow Menace"

D. J. Chatkin, vice president of the United Film Service, whose main offices are in Chicago with branches throughout the West, closed what bids fair to be one of the largest exchange film contracts ever made, with Mr. Andrew J. Cobe, vice president of the Unity Sales Corporation. Under the terms of this contract the United Film Service Company purchased for $100,000 the rights on "The Yellow Menace" serial for fourteen western states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

The United Film Service Company already operates offices in the most important cities in this territory and in addition will establish other branches so as to successfully handle "The Yellow Menace" and other forthcoming productions. Aside from the regular advertising campaign put out, the company conducts a tremendous advertising campaign on their own account.

The fact that the serial is entirely completed and ready for the exhibitors to see at least six weeks ahead of the showing of the film to the public has been a great aid in disposing of the various territories. The success of the distribution of this film has proved that a big serial picture can be distributed through independent exchanges, and also shows that there is still a big demand for serial pictures.

Lockwood Moves

E. B. Lockwood, cameraman for the Selig-Tribune news film, has changed his headquarters from Seattle, Washington, to Denver, Colorado. While in Cheyenne, Wyoming, recently filming thrillers of the "Frontier Days" celebration Mr. Lockwood staged a thriller himself by getting mixed up with a bucking broncho, which he was capturing in a close-up. He barely escaped with his camera—and his life.

Colin Chase Engaged by Morosco

Colin Chase, who recently supported Dustin Farnum in "The Parson of Panamint," has been engaged by the Morosco-Pallas companies under a long term contract for character leads. Those who have seen Mr. Chase in "The Making of Maddalena" and also remember him as Old Barry in "David Garrick" have remarked on the way in which Mr. Chase's work caused the characters to stand out.

Mr. Chase is very good-looking, as well as an accomplished actor, and his success, judged by the leading comments which have been made on previous photoplays, may be considered as permanently assured.

Two new buildings are being added to the Morosco studio. One is for the workmen who make the stucco and plaster houses, pillars, ornaments, frieze and in fact all the varied use that skilled stucco workers can do with this plastic medium. It is a two-storied structure. The other building is a greenhouse for the palms and potted flowers used in the scenes and will be well supplied with all types of greenery. Russell Stapleton has been placed in charge of the enlargened property warehouse and C. W. Comegys has been transferred to the purchasing department.

Miss Vivian Martin, as announced by the Morosco-Pallas companies, has just closed a long term contract to make pictures exclusively for this organization. In announcing this, one of the officers of the companies wrote to the New York office saying, "We feel perfectly safe in making this contract because Miss Martin has proven her worth so conclusively." In fact those who have seen Miss Martin in "The Stronger Love" about to be released by Pallas Pictures, say there is no more beautiful or vivacious, captivating or attractive girl on the screen today than Miss Martin.

The initial Vivian Martin subject to be released by the Morosco Company has been completed and will be shown in Paramount houses commencing August 14. The title of the play is "The Stronger Love," a photoplay in which this winsome little actress offers a characterization of deep heart interest, such as she has presented to best advantage in the past.

Lasky Gives Strong Plays

Lasky offers a galaxy of stars in strong features for the August Paramount program. On August 3 Wallace Reid and Cleo Ridgely appeared in an original photoplay entitled, "The House of the Golden Windows." The co-stars are supported by a very able cast, including "Little Billy" Jacobs, James Neill, Mabel Van Buren, and Marjorie Daw.

On August 17 will be offered "Public Opinion," with Blanche Sweet as the chief factor in the exposition of this screen problem play. The cast includes Earle Foxe, Edith Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

On August 24 Sessue Hayakawa, the noted Japanese actor, returns to Paramount theaters in "The Honorable Friend." Hayakawa is supported by Tsuri Aoki, Raymond Hatton and Billy Elmer.

On August 28 Lou-Tellegen will appear in "The Victory of Conscience." Cleo Ridgely plays opposite Mr. Tellegen.

One of the first outward manifestations of the practical advantage of the recently formed merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company is the fact that Mae Murray, who has appeared under the Lasky banner since her debut on the screen, is now working on staging her new Paramount picture, "The Big Sister," at the Famous Players studio under the direction of John B. O'Brien, Famous Players director.

"Common Ground" is the title of the Jesse L. Lasky feature starring Marie Doro which will be released on the Paramount program, July 27. The supporting cast is a strong one including Thomas Meighan, Theodore Roberts, Mary Mersch, Horace H. Carpenter and Veda McEvers.

When the protests of exchange men regarding the complaints of the exhibitors is a matter of widespread discussion, the Jesse L. Lasky Feature Play Company is receiving many letters and telegrams complimenting them on their productions. S. Barrett McCormick, manager of the Princess Theater, Denver, Colorado, is loud in his praise of "The Dream Girl," and extends his congratulations to Mr. De Mille, Miss Murray and the Lasky trademark.

Fire of an unknown origin destroyed the Lyric Theater at Van Alstyne, Texas, at 5 o'clock on the morning of July 18. S. L. Brown owned the house, which was partially insured.

Sifted from the Studios

ATLANTIC COAST NOTES

The cast of the second Ivan all-star production, "Her Surrender," will contain **Anna Q. Nilson,** star of the "Who's Guilty" serial, **Rose Coghlan, William H. Tooker, Harry Spingler** and **William Merkyl.**

Grace Darmond, formerly with Selig, is one of the stars of the Pathe serial, "The Shielding Shadow," released September. With her are **Ralph Kellard** and **Leon Barry. George B. Seitz,** who wrote "The Iron Claw," is the author.

Little **Charlotte Starbuck,** of **Ralph Herz's** cast in "Smashing a Masher," worked daily in the Rolfe studio while the picture was being taken, and in the evening was one of the singers in Gus Edwards' Song Revue.

Bob Walker, who is prominent in **Viola Dana's** support in her new feature photoplay, is a nephew of **Robert Hilliard** and **Harry Hilliard.**

Railroading, marine engineering, photography and newspaper reporting have been a few of the occupations of **Jerome N. Wilson,** who plays "Bailey," the promoter, in Emmy Wehlen's Metro-Rolfe production, "The Pretenders."

A foot-press of an early vintage is used in **Lionel Barrymore's** five-act motion picture, "The Upheaval." On it is printed "The New American," the paper published for the purpose of defeating the political boss played by Mr. Barrymore.

Fred Mills, who had an important role in the Triangle play, "The Moral Fabric," is featured in the Mutual Masterpicture, "The House of Mirrors." Mills is from the legitimate stage, where he starred in "Ready Money," and "Bought and Paid For." He also appeared in support of **Olga Nethersole, Mrs. Patrick Campbell,** and **Beerbohm Tree.**

Maurice Costello has the role of a reporter on a New York daily in the Consolidated Film Company's serial, "The Crimson Stain Mystery." **Ethel Grandin** is the heroine. In the first episode, they witness a murder committed in such a way that it was silhouetted on the window shade.

Marie Shotwell, a former Frohman star, has been engaged by **Edwin Thanhouser** for several features to be released through Pathe. In her first picture, she plays an Italian girl, part angel, part devil.

E. H. Sothern has started work on his second photoplay, under the direction of **Fred Thomson. Archibald Clavering Gunter** is the author of the story, which is one of mystery. **Adele de Garde, Brinsley Shaw** and **Charlotte Ives** are in the cast.

Marguerite Courtot, who recently joined the Famous Players, will make her first appearance with that company in an adaptation of **Edgar Selwyn's** play, "Rolling Stones," with **Owen Moore** opposite.

Maurice and **Florence Walton** make their debut with Famous Players in a production directed by **Ashley Miller.**

Pauline Frederick has just signed a contract which will keep her with the Famous Players for two more years.

William H. Tooker, featured in many photoplays, among them "A Fool's Revenge," the Fox picture, has a leading role in the second Ivan production, "Her Surrender."

Ralph Herz is making one-reel comedies for Metro, and also finding time to rehearse for the new stage production in which he is to be starred, "A Regular Girl." After the opening of the play in September at a Broadway theater, Mr. Herz will continue to make comedies, acting at night and working before the camera in the day time.

Pathe has arranged for two more serials to be released this year. **Mabel Herbert Urner** and **Guy McConnell** are the authors. These will bring the number of Pathe serials to seven this year. The others are "The Red Circle," "The Iron Claw," "Who's Guilty," "The Grip of Evil," and, beginning September 3, "The Shielding Shadow."

Edna Hunter, formerly leading woman with **King Baggot** in Universal pictures, has signed a contract to appear in **Clara Kimball Young** productions.

W. R. Sheehan is at present in Russia in the interests of **William Fox** pictures.

A forthcoming release of the Paramount-Burton Holmes Pictures—is devoted to Innsbruck, the beautiful capital of Austrian Tyrol.

The husband of **Mme Ganna Walska** the "Constance" of "A Child of Destiny," the Metro-Columbia feature play in which **Irene Fenwick** is starred, was **Baron d'Eingorn,** who was killed early in the war while fighting for Russia.

"The Fugitive," featuring **Florence La Badie,** will be the first Thanhouser play released through Pathe. The date is August 13.

Pauline Frederick is working in "Ashes of Embers," written for her by **Forrest Halsey. Joseph Kaufman,** who has recovered from his illness, is directing.

"Jaffery," recently produced by the Frohman Amusement Corporation, has been secured by **William R. Hearst** as the first feature release for the International Film Service.

Jack Curtis, a seven-year-old prodigy of the speaking stage, has an important role in "The House of Mirrors," a five-act Mutual Masterpicture, featuring **Frank Mills.**

A complete motion picture, either drama or a comedy, of 250 feet in length, is shortly to be released by the Mutual on the weekly release of "Reel Life," the Mutual Film Magazine in motion picture. **Edward Middleton** will direct the filming of these pictures with such noted stars as **Iva Shepard, "Budd" Ross** and others of equal note, appearing as the featured players. A cast of thirty-seven players was required for one of the first of these short features. Scenery and properties used in these productions will be the same as in the long photodramas.

There is a remarkable bit of trick photography in "The Fugitive," a Thanhouser feature to be released through Pathe. The police inspector holds in his hand a photograph of **Florence LaBadie,** the fugitive. "When I get you I'll—" he threatens, and, portraying his thoughts, two tiny policemen come from behind the photograph. Miss LaBadie comes to life and after a struggle the policemen lead her away.

Henry Kolker, who heads the supporting cast in "Gloria's Romance," began his career with a German stock company in Milwaukee, Wisconsin.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	80	95
Biograph Company	4	28
General Film Corp., pref.	..	23
Lone Star Corp., pref.	82	88
Lone Star Corp., com.	34	40
Mutual Film Corp., pref.	39	45
Mutual Film Corp., com.	39	45
No. Am. Film Corp., com.	36	44
New York M. P. Corp.	30	36
States Film Corp., com.	36	46
Randolph Film Corp., pref. (with 50% common)	88	95
Thanhouser Film Corp	2	3*
Universal Film Mfg. Co.	170	..

*Par $5.00.

PACIFIC COAST NOTES

Mary Miles Minter's favorite recreation is attending motion picture shows. She is an ardent fan, and has a number of favorite players whose pictures she never misses.

Clarence Kolb, of the team of **Kolb** and **Dill,** shot himself in the hand during the filming of the comedy, "Three Pals," at the American studios. A property man had loaded the gun.

Colin Campbell, who recently finished directing the film version of "The Crisis" for the Selig Company, is back in Los Angeles and will soon begin the production of "The Garden of Allah."

Rose Garrity, a Boston artist, was so impressed by the performance of **Monroe Salisbury** as "Allesandro" in "Ramona" that she has decided to make a marble statue of him.

Richard Stanton, the well known director, is ill and must submit to an operation which will keep him from acting or directing for a couple of months.

Henry Otto is back in California with his stars, **Harold Lockwood** and **May Allison.** They are putting on "Mister 44" in their studio on Gordon street, Hollywood. The company will leave for Lake Tahoe to take some exteriors.

A railroad locomotive is to be blown up for a spectacular scene in the Signal production of **Vaughan Kester's** novel, "The Manager of the B. & A."

Harry Lloyd, formerly a stock player at the Signal Film Corporation's studios, was this week promoted to the position of assistant to director general **J. P. Mc-**

Gowan in the production of **Helen Holmes** features. Mr. Lloyd has been with the Signal company for a number of months during which time he appeared in the production of "The Girl and the Game," "Whispering Smith," "Medicine Bend," "Judith of the Cumberlands" and is now cast for a role in the film version of "The Manager of the B. & A."

"The Lone Hermit" is the title given the **Clarke Irvine** picture now being produced by **William Russell** at the American Film Studios in Santa Barbara, and which will be the sixth of the eight William Russell productions to be released as special features of the Mutual program. **Edward A. Kaufman** supplied the continuity for the Irvine story.

The settings of one interior scene in the new Pallas-Morosco play featuring **Vivian Martin** cost $4,000. **William D. Taylor** is the director. The supporting cast includes **Herbert Standing, Alfred Vosburgh, Helen Eddy, Lucille Ward** and **Tom Bates.**

Kolb and **Dill** have started their third feature for the American company, with **Rea Berger** as director.

As a result of the "Little Mary Sunshine" picture, **Henry King,** the Balboa actor-director, has received a number of amusing letters from children throughout the country.

Her work in the five-reel feature, "The Enigma," having been completed, **Neva Gerber** is resting before beginning another five-reeler for the Universal company, "The Last of His Race," the story of an Indian.

Director A. W. Rice is at present in the wilds of Bear Valley, where he is producing a number of outdoor one-reel dramas for the Universal program.

Wyndham Gittens has been added to the Universal forces as film editor. He will co-operate with **Eugene E. Lewis,** scenario editor, and watch the film of all productions during their progress. He will also act as critic of the films and advisor to the directors.

Lule Warrington is directing her Universal juvenile company in a one-reel fairy picture, "Sea Foam," written by **Helen Jonas,** the daughter of **M. G. Jonas,** publicity chief of Universal City.

"The Chalice of Courage," starring **Cleo Madison,** has been completed in five reels at Universal City.

Jules Mendel, formerly on the vaudeville stage, has joined the Universal players and will appear in comedies with **Al Frank,** directed by **M. L. Forrester,** with **Viola Lind** as leading lady.

The large squad of cowboys at Inceville are staging thrilling rides for the new Triangle "bad-man" play by **J. G. Hawks** in which **William S. Hart** is featured.

A sensational boiler explosion aboard ship was staged this week, by **Director Walter Edwards** for scenes in the desert-island drama by **Lanier Bartlett,** in which **Thomas H. Ince** will present **Dorothy Dalton** and **William Desmond** as co-stars.

Antrim Short, the clever juvenile at the Universal studios, has been playing a varied assortment of roles. He had just finished being a fairy prince under the direction of **Lule Warrenton** when he became a Mexican youngster at a border raid, then a bell boy around whom a hotel scene revolves, then the msichievous younger brother of a coquettish girl.

"The Adventures of My Lady Raffles" is the new series starring **Grace Cunard** and **Francis Ford,** which will follow "Peg O' The Ring." Each installment of the series will be a complete story, but a master-story will run through the episodes. Grace begins as a society girl who becomes a crook to gain the attention of Ford, who has a Sphinx-like role of a man who never smiles and seldom speaks.

Director Henry Kernan has just completed his first Vogue comedy, "Gone To The Dogs," in which sixty dogs of all varieties were used. All the dogs from the streets of Hollywood were brought to the studio and turned into picture players.

Richard Bennett, the stage star now working in pictures for the American Company, is planning to produce several stage plays of his own authorship in Santa Barbara.

Mae Wells, comedienne at the Keystone studios, began her theatrical experience with an "Uncle Tom's Cabin" road company. She went into pictures in 1904, her first being "Memories of a Trunk," produced at the Edison studio in the Bronx, N. Y., and directed by **Ed. Porter,** who was also the camera man. She also appeared in the first **D. W. Griffith** picture, "Dorothy's Adventures," produced by the old Biograph Company. In the company at the time was **Tony O'Sullivan,** now **Mack Sennett's** chief assistant. Griffith was an actor then and was given the story, with the understanding that if he could make a picture of it he would be made a director.

Fred Mace, star comedian of the Keystone studios, was famous on the legitimate stage before entering the movies.

The tenth and last episode of "Timothy Dobbs," starring **Carter De Haven,** has been completed by **Director Wallace Beery.**

Zoe Rae, the six-year-old Universal actress, formerly called Zoe Beck, is to be starred in a five-reel production, "Little Miss Charity," a comedy-drama.

In her first Universal feature, "The Spring Song," **Ruth Stonehouse** had twenty changes of costume.

The cast of "Mister 44," the new Metro-Yorke photoplay starring **Harold Lockwood** and **May Allison,** includes **Aileen Allen,** who holds the woman's championship of the United States for fancy diving.

COSTELLO IN "CRIMSON STAIN"

Maurice Costello, who is starring in "The Crimson Stain Mystery" serial, which the Consolidated Film Corporation



Maurice Costello, popular star who is starring in "The Crimson Stain Mystery," the Consolidated Film Corporation's Serial.

is presenting, was one of the very first popular heroes of the screen; he was the first general matinee idol and immediately the girls throughout the country named him "Dimples" and "Curly." Although he has been in the pictures several years, he still receives hundreds of letters in which he is addressed as "Dimples" and "Curley" Costello.

"The Crimson Stain Mystery" is Costello's first serial.

CHICAGO GOSSIP

Jack Wheeler, editor of the Selig-*Tribune,* formerly served in the White House as bodyguard for former Presidents **Roosevelt** and **Taft.**

"The Crisis," the twelve-reel production from **Winston Churchill's** novel made by the Selig Company in Chicago and Vicksburg, will be released early in the fall. A beautiful system of subtitles has been devised, it is reported, which will add to the artistic worth of the production.

The Monarch Film Producing Company celebrated the completion of its first comedy "Raising An Army," featuring **Gene Greene,** the former vaudeville comedian, by an invitation showing at the studio, 2332 N. California Avenue. In addition to the showing of the picture, which is in two reels, a vaudeville performance given by the members of the cast, a number of whom are from the vaudeville stage. The Monarch Company plans to film a series of two-reel comedies starring Gene Greene, and later will produce dramatic sketches.

THE LIBERTY
(A THEATER)

Spokane, Wash. 7/23/16

MOTOGRAPHY
CHICAGO

Gentlemen:

Herewith a Three for Motography. If I were an audience you'd hear the applause.

Sincerely yours,
Ralph R. Ruffner,
Manager.

RRR-S

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-7	The Telephone Girl and the Lady	Biograph	1,000
D	8-7	The Gold Ship	Selig	3,000
T	8-7	The Selig-Tribune, No. 63	Selig	1,000
C	8-7	Pa's Overalls	Vitagraph	1,000

Tuesday.

D	8-8	The Three Scratch Clue	Essanay	2,000
C	8-8	Good Evening Judge	Kalem	1,000
D	8-8	Their Mother	Lubin	2,000

Wednesday.

D	8-9	The Fatal Wedding	Biograph	3,000
C	8-9	The Fable of "Books Made to Balance"	Essanay	1,000
D	8-9	The Girl from Frisco, No. 1	Kalem	2,000
C	8-9	The Tired Business Man	Vim	1,000

Thursday.

T	8-10	The Selig-Tribune, No. 64	Selig	1,000
C	8-10	Dreamy Knights	Vim	1,000

Friday.

C	8-11	Daisy, the Demonstrator	Kalem	1,000
C	8-11	Rushing Business	Vim	1,000
C	8-11	Romance and Roughouse	Vitagraph	1,000

Saturday.

D	8-12	Worth While	Essanay	3,000
D	8-12	Hurled Through the Drawbridge	Kalem	1,000
C	8-12	A Western Masquerade	Selig	1,000

Monday.

D	8-14	Saved From Himself	Biograph	1,000
D	8-14	The Germ of Mystery	Selig	1,000
T	8-14	The Selig-Tribune No. 65	Selig	1,000
C	8-14	Conductor Kate	Vitagraph	1,000

Tuesday.

D	8-15	A Temporary Truce	Biograph	1,000
D	8-15	My Country, 'Tis of The	Essanay	2,000
C	8-15	Title Not Reported	Kalem	1,000
D	8-15	A Lesson in Labor	Lubin	2,000

Wednesday.

T	8-16	Canimated News Pictorial No. 14	Essanay	1,000
D	8-16	The Girl From Frisco, No. 2	Kalem	2,000
C	8-16	Their Dream House	Vim	1,000

Thursday.

T	8-17	The Selig-Tribune No. 66	Selig	1,000
C	8-17	Life Savers	Vim	1,000

Friday.

C	8-18	He Wrote Poetry?	Kalem	1,000
C	8-18	Comrades	Vim	1,000
C	8-18	There and Back	Vitagraph	1,000

Saturday.

D	8-19	A Little Volunteer	Essanay	3,000
D	8-19	With the Aid of the Wreckers	Kalem	1,000
C	8-19	A Bear of a Story	Selig	1,000
D	8-19	The Wandering Horde	Vitagraph	3,000

V. L. S. E. Program

6-26	Selig Athletic Series No. 1	Selig	1,000
7-3	Selig Athletic Series No. 2	Selig	1,000
7-10	Selig Athletic Series No. 3	Selig	1,000
7-17	Selig Athletic Series No. 4	Selig	1,000
7-24	Selig Athletic Series No. 5	Selig	1,000
7-31	Selig Athletic Series No. 6	Selig	1,000
7-31	Hesper of the Mountains	Vitagraph	5,000
7-31	The Light at Dusk	Lubin	7,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000
8-7	Selig Athletic Series, No. 7	Selig	1,000
8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series No. 8	Selig	1,000

Mutual Program

Monday.

D	8-7	The Little Troubadour	American	2,000
D	8-7	The Secret of the Submarine, No. 12	American	2,000

Tuesday.

C	8-8	No Release This Week	Vogue	

Wednesday.

C	8-9	Billy Van Deusen, the Cave Man	Beauty	1,000
S	8-9	See America First, No. 48	Gaumont	700
C	8-9	Kartoon Komics, No. 48	Gaumont	300
T	8-9	Mutual Weekly, No. 84	Mutual	1,000

Thursday.

D	8-10	The Power of Mind	American	3,000

Friday.

C	8-11	Jerry's Celebration	Cub	1,000
D	8-11	The Courtin' of Calliope Clew	Mustang	2,000

Saturday.

D	8-12	For Her Good Name	Centaur	2,000

Sunday.

T	8-13	Reel Life	Gaumont	1,000
C	8-13	Too Bad, Eddie	Beauty	1,000
C	8-13	Some Liars	Vogue	1,000

Monday.

D	8-14	Ruth Ridley Returns	American	2,000
D	8-14	The Secret of the Submarine No. 13	American	2,000

Tuesday.

C	8-15	Guiders	Falstaff	1,000

Wednesday.

C	8-16	Perkin's Mystic Manor	Beauty	1,000
S	8-16	See America First, No. 49	Gaumont	700
C	8-16	Kartoon Komics, No. 49	Gaumont	300
T	8-16	Mutual Weekly No. 85	Mutual	1,000

Thursday.

D	8-17	The Holly House	American	3,000

Friday.

C	8-18	Jerry and the Counterfeiters	Cub	1,000
D	8-18	El Diabolo	Mustang	2,000

Saturday.

C	8-19	Destiny's Boomerang	Centaur	1,000

Sunday.

T	8-20	Reel Life	Gaumont	1,000
C	8-20	The Luckless Scheme	Vogue	1,000

Universal Program

Monday.

C	8-7	All Bets Off	Nestor	1,000
D	8-7	Peg o' the Ring, No. 15	Universal	2,000

Tuesday.

D	8-8	Onda of the Orient	Gold Seal	3,000
C	8-8	The Henanpup	Powers	1,000

Wednesday.

D	8-9	A Knight of the Night	Laemmle	1,000
C	8-9	Unhand Me Villain	L-Ko	2,000
T	8-9	Universal Weekly, No. 32	Universal	1,000

Thursday.

D	8-10	The Marriage Broker	Victor	2,000
D	8-10	The Silent Stranger	Big U	1,000
C	8-10	Ben, the Sailor: Educational	Powers	1,000

Friday.

D	8-11	The Highway of Fate	Laemmle 2,000
D	8-11	By Conscience's Eye	Rex 1,000
C	8-11	Some Medicine Man	Nestor 1,000

Saturday.

D	8-12	The Guilty One	Bison 2,000
D	8-12	Her Mother's Sweetheart	Laemmle 1,000
C	8-12	She Wrote a Play and Played It	Joker 1,000

Sunday.

C	8-13	What Darwin Missed	Victor 1,000
D	8-13	The Speed King	Imp 2,000
	8-13	No Release This Week	L-Ko

Monday.

C	8-14	Timothy Dobbs, That's Me, No. 1	Universal 2,000
C	8-14	The Battle of Chile Con Carne	Nestor 1,000
C	8-14	Liberty, No. 1	Universal 1,000

Tuesday.

D	8-15	A Son of Neptune	Gold Seal 3,000
C	8-15	He Wrote a Book	Victor 1,000

Wednesday.

D	8-16	The Toll of the Law	Imp 1,000
C	8-16	His Temper-Mental Mother-in-Law	L-Ko 2,000
T	8-16	Animated Weekly No. 33	Universal 1,000

Thursday.

C	8-17	Ashamed of the Old Folks	Victor 2,000
D	8-17	A Woman's Eyes	Big U 1,000
E	8-17	The Riddle of the World	Powers 1,000

Friday.

D	8-18	Good and Evil	Imp 1,000
D	8-18	Weapons of Love	Big U 1,000
	8-18	No Release This Week	Nestor

Saturday.

D	8-19	Beyond the Trail	Bison 2,000
C	8-19	Soup and Nuts	Joker 1,000

Sunday.

	8-20	No Release This Week	Rex
C	8-20	Pie	Powers 1,000

Miscellaneous Features

Tom & Jerry—Bachelors	Emerald M. P. Co.	2,000
Tom & Jerry Quarantined	Emerald M. P. Co.	2,000
Casey's Wedding Day	Reserve Photoplays	1,000
The Lottery Man	Unity Sales Corp.	5,000
The Marriage Bond	Unity Sales Corp.	5,000
Tom and Jerry in the Movies	Emerald M. P. Co.	2,000
Love Wins	Raths-Seavolt	5,000
Casey's Servants	Reserve Photoplays	1,000
Tom & Jerry in a Fog	Emerald M. P. Co.	2,000
Casey, the White Wing	Reserve Photoplays	1,000
Casey, the Magician	Reserve Photoplays	2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.	1,000
Casey, the Millionaire	Reserve Photoplays	1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.	2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.	2,000
Casey, the Fireman	Reserve Photoplays	1,000
Casey the Detective	Reserve Photoplays	1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.	1,000

Bluebird Photo-Plays, Inc.

7-3	Broken Fetters	Bluebird	5,000
7-10	The Love Girl	Bluebird	5,000
7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000
8-14	Bettina Loved a Soldier	Bluebird	5,000

Fox Film Corporation

Released Week of

5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000

International Film Service, Inc.

8-1	Hearst-International News Pictorial, No. 61	1,000
8-4	Hearst-International News Pictorial, No. 62	1,000
8-8	Hearst-International News Pictorial, No. 63	1,000
8-11	Hearst-International News Pictorial, No. 64	1,000
8-14	Beatrice Fairfax No. 1	2,000
8-14	Hearst International News Pictorial No. 65	1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

7-24	The Child of Destiny	Metro	5,000
7-24	His First Tooth	Metro	5,000
8-7	God's Half Acre	Metro	5,000
7-31	Microbes	Metro	1,000
7-31	The Devil at His Elbow	Metro	5,000
8-7	Preparedness	Metro	1,000
8-14	The Weakness of Strength	Metro	5,000
8-14	Ducks Is Ducks	Metro	1,000

Mutual Master-Pictures.

Released week of

5-15	The Floorwalker	Chaplin Mutual	2,000
6-12	The Fireman	Chaplin Mutual	2,000
6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	The Vagabond	Chaplin Mutual	2,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000

Paramount Features.

Released week of

7-27	Common Ground	Lasky	5,000
7-13	The Wild and Woolly West	Paramount-Bray	1,000
7-20	Colonel Heeza Liar's Courtship	Paramount-Bray	1,000
7-27	Bobby Bumps and the Detective Story	Paramount-Bray	1,000
7-31	Hulda of Holland	Famous Players	5,000
7-31	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Little Lady Eileen	Famous Players	5,000
8-3	In Lunyland	Paramount-Bray	1,000
8-3	The House of the Golden Windows	Lasky	5,000
8-7	A Woman in the Case	Famous Players	5,000
8-7	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Farmer Alfalfa's Egg-citement	Paramount-Bray	1,000
8-14	The Stronger Love	Pallas	5,000
8-14	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-17	Public Opinion	Lasky	5,000
8-17	Colonel Heeza Liar on Strike	Paramount-Bray	1,000

Pathe.

Released Week of

8-14	The Grip of Evil No. 5	Pathe	2,000
8-14	Braver Than the Bravest	Pathe	1,000
8-14	Losing Weight—Nature's Tireless Energy	Pathe	1,000
8-14	The Fugitive	Pathe	1,000
8-14	Pathe News No. 66	Pathe	1,000
8-14	Pathe News No. 67	Pathe	1,000

Red Feather Productions.

Released Week of

7-3	The Way of the World	Red Feather	5,000
7-10	The Heart of a Child	Red Feather	5,000
7-17	The Seekers	Red Feather	5,000
7-24	Temptation and the Man	Red Feather	5,000
7-31	From Broadway to a Throne	Red Feather	5,000
8-7	The Mark of Cain	Red Feather	5,000
8-14	A Yoke of Gold	Red Feather	5,000

Triangle Film Corporation.

Released week of

7-23	The Captive God	Kay-Bee-Triangle	5,000
7-30	The Half-Breed	Fine Arts-Triangle	5,000
7-30	The Payment	Kay Bee-Triangle	5,000
8-5	The Marriage of Molly O	Fine Arts-Triangle	5,000
8-5	Honor Thy Name	Kay Bee-Triangle	5,000
8-13	The Devil's Needle	Fine Arts-Triangle	5,000
8-13	Shell Forty-three	Kay Bee-Triangle	5,000
8-20	"Hell to Pay" Austin	Fine Arts-Triangle	5,000
8-20	The Jungle Child	Kay-Bee-Triangle	5,000

World Features.

Released week of

6-12	The Crucial Test	World	5,000
6 12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Story of Susan	World	5,000
7-17	Friday, the 13th	World	5,000
7-24	The Weakness of Man	World	5,000
7-31	The Velvet Paw	World	5,000
8-7	Mary Quite Contrary	World	5,000

JOIN WITHOUT DELAY

The National Association

OF THE

Motion Picture Industry

This association is organizing for the protection and promotion of every branch of our great industry.

Some of the strongest interests already are members. Others are coming in.

Are you one of these? Remember—action counts.

You realize what the industry is facing;—concerted action is all that will help it.

We must be together—and act together.

Tear off application blank printed on opposite page. Fill in the entrance fee covering your class and mail to

WALTER W. IRWIN

Chairman Organization Committee

1600 Broadway, NEW YORK CITY

To gain and assert its power this Industry Must Be Organized

Class	Scope of Each Class	Entrance Fee
1	Motion Picture Producers and Importers	$250
2	Motion Picture Exhibitors' League of America	
3	THEATER	
	Projection Machine Manufacturers and Importers	250
	Motor, Generator, Rotary Converter, Rectifier, Transformer Arc Controller and Rheostat Manufacturers	150
	Chairs—Manufacturers and Importers	250
	Exclusive Dealers in Chairs	100
	Musical Instrument Manufacturers	250
	Screen Manufacturers and Importers	150
	Carbon Manufacturers and Importers	250
	Electric Sign Manufacturers	150
	Electric Sign Dealers	50
	Ticket Selling Machines and Devices Manufacturers	250
	Ticket, Lithograph and Poster Manufacturers	250
	Banner and Photograph Manufacturers	50
	Slide and Novelty Manufacturers	50
	Electric Light Plant Manufacturers	150
	Ventilating Equipment Manufacturers	150
	Operating Booth Manufacturers	150
	Lobby Display Manufacturers	150
	Motion Picture Machine Distributors	150
	Motion Picture Machine Dealers—in cities up to 10,000	15
	—in cities up to 30,000	20
	—in cities up to 60,000	35
	—in cities up to 100,000	50
	—in cities over 100,000	75
	Repair Shops and Dealers in General Equipment—in cities up to 10,000	2
	—in cities up to 30,000	5
	—in cities up to 60,000	10
	—in cities up to 100,000	20
	—in cities over 100,000	30
	STUDIO	
	Chemical Manufacturers, Importers and Dealers	250
	Stage Lighting Equipment Manufacturers	150
	Stage and Studio Scenery Manufacturers	150
	Props and Furnishing Manufacturers	150
	FILM	
	Raw Film Manufacturers, Importers and Agents	500
	Film Cleaning Machine Manufacturers	150
	Film Renovators	75
	CAMERA	
	Camera, Studio and Laboratory Equipment Manufacturers and Importers	250
	Lens Manufacturers of and Importers for Cameras and Projectors	250
4	Motion Picture Film Distributors	250
5	Architects and Builders and Sub-Contractors—in cities up to 100,000	25
	—in cities up to 500,000	50
	—in cities up to 1,000,000	150
	—in cities over 1,000,000	250
	Employment Agents	25
	Projection Engineers	50
	Studio Directors	50
	Studio Managers	25
	Cameramen	10
	Motion Picture Stars	100
	Motion Picture Actors and Actresses other than Stars	10
	Publications Devoted Exclusively to Motion Pictures	250
	Theatrical Publications with Motion Picture Department	150
	Newspapers	10
	Transportation Companies	250
	Insurance Companies	250
	Bill Posting Companies	250
	All employees of establishments and plants connected in any way whatsoever with the M. P. industry	2

APPLICATION BLANK

for membership in

The National Association of the Motion Picture Industry

I (we), the undersigned, hereby apply for membership in the National Association of the Motion Picture Industry, and agree with those who have heretofore signed applications for membership in said Association, to abide by the by-laws as recently printed in the trade press, and to pay to the treasurer of said Association within thirty days after the treasurer's election, the sum set opposite my (our) name.

Signed .....

Brief Stories of the Week's Film Releases

General Program

The Germ of Mystery—(Three Reels)—Selig—August 14.—Featuring Guy Oliver, Fritzi Brunette, Frank Clark and Lillian Hayward. A review appears elsewhere in this issue.

A Temporary Truce—(Two Reels)—Biograph—August 15.—Featuring Blanche Sweet. Mexican Jim, a good-for-nothing, quarrels with Jack Hardy, a young prospector, and Jack, under other circumstances, would have disdainfully ignored Jim's drunken garble, but he felt in none too good a humor, for things were not prospering with him, and his young wife was growing homesick for the East, hence Jack's temper was on tap and he made Jim the laughing-stock of the town by giving him a walloping. Jim vows to get even. He carries off Jack's wife and leaves a derisive note for Jack, and another at the saloon, to the effect that the joke is turned. Jim has forcibly taken Jack's wife as far as an old deserted well-box in the hills, when Jack, who started after them, comes up and opens fire. Jim has the advantage for he is sheltered by the well-box, and furthermore, Jack is careful for fear of hitting his wife. This warfare does not last long because of an outbreak among the young Indian braves, who have started out to avenge the death of one of their tribe at the hands of a party of drunken cutthroats, so Jack and Jim form a truce to fight the common enemy. The finish of the story is quite unique, and the production as a whole is one of the most convincing western stories ever made.

Saved From Himself—Biograph Reissue—August 15.—Featuring Mabel Normand and Joseph Graybill. The young hotel clerk and the stenographer are engaged, and the boy's one ambition is to provide a rosy future for his bride. With this in mind, he invests all his savings in the stock market, having been induced to do so by the success of an old friend in the market. He, however, is not so fortunate, for the stocks he bought are dropping fast. His broker wires for $2,000 to save him from utter ruin. This, of course, he hasn't, and in the despair caused by the thought of his hopes for the future being crushed, he is about to yield to the temptation of appropriating a large amount of money left in care of the hotel proprietor by one of the guests, when his purpose is discovered by his sweetheart, whose influence saves him from the dishonorable act his desperation would have driven him to.

My Country, 'Tis of Thee—(Two Reels)—Essanay—August 15.—Featuring Richard Travers, Lillian Drew and Sydney Ainsworth. When the militia is called to the Mexican border Stone regrets that he resigned his captaincy in the national guard. His wife congratulates herself that she forced him to give it up. However, patriotism is too strong and he wins back his commission in spite of his wife's pleading. She insists he does not love her, or he would not leave her. Leander Wilcox tells her that no man who loved her would leave her. Stone is obdurate and goes to the front. Wilcox escorts Mrs. Stone to a gay round of affairs and friends notify Stone. The captain leaves fighting for his country long enough to return to fight for his home, but discovers his wife has learned to understand Wilcox. She tells him to go back to his duty and that she will await him.

A Lesson in Labor—(Two Reels)—Lubin—August 15.—John Seward II brings his son John Seward III up to take charge of the Seward Mills and continue the Seward system of "Every cog must show its profit." His father dies and the first order of the new Seward head is to discharge all employes over 50 and this discharges Walsh, one of the most respected workmen in the place. Walsh's son, a capable young fellow, plots a reckoning and kidnaps Seward and his fiancee, Eleanor, from Seward's yacht. Walsh takes Eleanor and Seward to a lonely shore of an island and there at a first physical encounter beats him into a state of semi-slavery. He works his young master in a fashion of work Seward never realized existed. Seward is injured and Walsh takes care of him. In turn Walsh is injured just as the searching party finds Seward and his captor. Seward, however, has learned the lesson of work. He tells the searchers that he left the yacht as an experiment. Back at the mill Seward rescinds his order. The old man returns to work and his act, together with the experience on the island, creates in him and Eleanor a feeling of mutual respect and love they would not have enjoyed except for the drastic methods of the "Eaglet" Walsh.

Canimated Nooz Pictorial No. 14—Essanay—August 16.—The annual athletic meet of the Chorus Men's Athletic Club, which was held at Powderpuff, N. Y., has been filmed by Canimated Nooz camera men. A close-up of "Pinky" Rooze winning the shotput is shown. Two big healthy youths indulge in a most thrilling game of croquet. "Cutey" Wristwatch wins the honors at the game. Aloysious Rutherford Morebrain, aged nine years, is filmed as he graduated with highest honors, receiving the degrees of D.D., S.O.S., M.D., and P.D.G. The lad is pictured delivering his oration on "Darwin and Wrong," or "Our Ancestors, the Fish Family." Dreamy Dud has another thrilling nightmare. Five hundred feet of scenic share the reel.

Their Dream House—Vim—August 16.—Featuring Rosemary Theby and Harry Meyers. A bad real estate man sells a phoney house to the young couple and they are delighted with it until things begin to happen. The water won't run until after they have turned on every tap, when it runs too much and floods the house before they are aware of what is happening. The gas works on the instalment plan and then won't behave. Things go from bad to worse until the house starts to leak in a heavy storm. Hubby steals a big umbrella from the real estate man's buggy and comes home. The wind blows the door shut, and when he kicks it the panel bursts, being made of paper. With the umbrella the couple are sheltering themselves as best they may when the roof of the house blows away and they are engulfed by the rain. What happens afterward is left to the imagination.

The Life Savers—Vim—August 17.—Featuring Plump and Runt. Plump and Runt, life savers, fall for the charms of Miss Aqua, a beautiful young diver, and seek means to humiliate the other in her eyes. First one and then the other is favored by the diver's smiles and driven almost crazy Runt decides to get rid of his fat rival by digging a hole under the water and enticing therein his hated one-time pal. Plump goes to the rescue of an old maid and the two are buried in the ocean bed and Runt, gloating over his rival's destruction, escorts his loved one into the water. Remorse seizes him, however, and he aids in the rescue of the almost choked Plump. The diver pretends to be overcome and both Plump and Runt go to her rescue, and when they bring the charmer safely to land they are met and thanked by the lady's husband and the two pals cool their fevered and disappointed brows beneath the salty waves.

Comrades—Vim—August 18.—Featuring Pokes and Jabbs. Pokes and Jabbs, cellmates, have formed a friendship which seems unbreakable. When their sentences are served Pokes tells Jabbs that henceforth he is going to follow the straight and narrow path and Jabbs scornfully parts from his old comrade and hies himself back to the old surroundings and dishonest friends. Pokes seeks shelter in a boarding house to which he has been attracted by the landlady's daughter and by his charming manner he quickly wins the smiles of fair Ethel, much to the disgust of the other men boarders. Pokes, who has reverted to his old profession of house breaking, enters the home of Ethel and steals her necklace. When Ethel discovers her loss she arouses the household and they suspect Pokes, who has discovered Jabbs hiding in his closet, and after a struggle he secured the necklace. He is admiring the necklace when they enter his room and circumstantial evidence causes it to look black for Pokes and he, realizing this, dives out through the window and away before the law can again fasten its grasp upon him.

A Little Volunteer—(Three Reels)—Essanay—August 19.—Featuring Joyce Fair, Hugh Thompson and Edmund F. Cobb. A review appears elsewhere in this issue.

A Bear of a Story—Selig—August 19.—Featuring Tom Mix and Victoria Forde. Tom, a cowpuncher, is engaged to marry Vicky Williams, a ranch girl. Vicky has a girl chum who owns a pet bear, and she tells Tom that he must get her a bear. With his friend, Sid Jones, Tom soon discovers bear signs. Finally a bear is treed. The limb on which Bruin is hanging is sawed off, and the bear falls to the ground, where it is lassoed by Tom and Sid. Vicky, in the meantime, has been playing with her girl friend's pet bear and it bites her finger. When she sees Tom and Sid approaching with the bear, which they finally captured at the risk of their lives, she tells them she doesn't like bears, doesn't want one, and leaves. With an expression of "Can you beat it?" Tom and Sid fall to the ground in a faint.

Selig-Tribune No. 62—August 3.—Twenty-two men dead and half a dozen others are dying as a result of an explosion of gas in the water works tunnel, five miles from shore under Lake Erie; seven persons killed and forty injured when a bomb explodes in the line of march of the Preparedness parade at San Francisco, Cal.; 1st Illinois Brigade members do their hike to Leon Springs, but not without many falling by the roadside because of the terrific heat, Canton, Mass.; for the relief of the dependent families of state militia, chorus girls from Broadway shows sell tickets for National Guardsmen's Field Day at Sheepshead Bay, New York, N. Y.

Selig-Tribune No. 63—August 7.—Future admirals of the navy take their midsummer practice cruise aboard the battleship Wisconsin, Charlestown Navy Yard, N. C.; John Borden, millionaire sportsman of Chicago, and Captain Louis L. Lane sail on the schooner Great Bear to hunt big game and whales in the Arctic, Seattle, Wash.; the 3rd, 4th, 7th and 8th Illinois Machine Gun Companies practice with new type of machine guns, which are being used extensively in the European war, Leon Springs, Texas; the explosion of the 69 cars of ammunition stored on Black Tom Island kills at least three men, injures scores and causes a property loss of approximately $20,000,000.

Good Evening, Judge—Kalem—August 8.—Featuring Ham and Bud. An underworld bur-



American is about to release "The Holly House," on the left, and "El Diablo," next. The third view is from the two-reel Vogue-Mutual, "Her Luckless Scheme."

lesque, in which Ham and Bud, because of their cleverness in bargaining, are engaged to take care of a pawnshop that is really a "fence" for a clever band of crooks. They gain the confidence of Queenie, the leader of the band, and are invited to aid in a big coup. As burglars Ham and Bud are first-class bunglers, and mistake follows mistake until they bring a swarm of police down on the band. Queenie and her pal, Dick, escape, but Ham and Bud fight a running battle with the minions of the law. Backing away, battling bitterly inch by inch, they back directly into the courtroom. "Good evening, Judge!" says Ham, and without a word of instruction they find their way below, to their old cell, make up their bunks, and go off to sleep.

Daisy the Demonstrator—Kalem—August 11.—Featuring Ivy Close. Daisy arrives in the rising town of Yeast at a propitious moment, for at Bobby Hubbles' General Store business is bad, and Porticas Pepper, holder of the inevitable mortgage, insistent. When Daisy starts to demonstrate Bobby's newly invented soap business picks up with a rush, for all the men of the town enjoy having their faces washed by Daisy's dainty hands. But even these results do not banish the pestiferous Pepper. The day of judgment comes, and when Bobby is unable to look the mortgage in the face Pepper starts for the bank to give instructions that the deed be enforced. But Daisy learns of Bobby's plight and comes forth with a bank-roll that would choke any self-respecting third-act mortgage and a race ensues to the bank. The things that happen in that race brings gasps of amazement and laughs in rapid-fire succession until a bang-up finish finds Pepper and his mortgage out in the cold, cold world, while Bobby and Daisy embrace.

Hurled Through the Drawbridge—Kalem—August 12.—Featuring Helen Gibson. Learning that the driver of the Comet car has been disabled on the eve of the big race, Sinton, a gambler, bets heavily on its rival. But his plans go awry when Gordon, the owner of the Comet car, meets Naroche, a celebrated French driver, and engages him to pilot the racer. Sinton, facing heavy losses, desperately instructs his unscrupulous aids to use every means at their command to prevent Naroche and the Comet reaching the scene of the race. The conspirators lay plans to delay the special bearing the Gordon party. Helen, at Lone Point, learns of the plan and speeds in a handcar to the Melius drawbridge to give warning. Sinton's aids attempt to forestall her by overpowering the bridge tender and raising the draw. Helen, tearing ahead at great speed, plunges through the open draw, barely escaping death as the heavy handcar overturns and strikes the water. Swimming to the opposite shore, Helen races down the track and succeeds in stopping the special in the nick of time. Later, in a race filled with thrills, the Comet car sweeps to the finish victorious.

Mutual Pictures

Ruth Ridley's Return—(Two Reels)—American—August 14.—Featuring Lizette Thorne and Ed Coxen. A review appears elsewhere in this issue.

Perkins' Mystic Manor—Beauty—August 16.—Featuring Orral Humphrey. Pinkney Perkins, a lawyer, is willed a large estate by one of his clients and he starts out to take possession of it. Unknown to him the mansion, long deserted, has been usurped by a pair of Hindoo mystics, Princess Murad and her assistant, Mogul, and their slavey, Mecca. Perkins enters the house and finds himself in a room fitted up in Oriental style, where he is seized and questioned by Mogul, who refuses to vacate. Princess Murad resorts to vampire tactics to gain permission from Perkins to use the mansion and Mecca's jealousy is aroused, for he loves Princess Murad. He plants a bomb under the bench on which they are sitting and it blows them skyward. Some time later Perkins learns that he has been bequeathed another large estate, but once is enough for him and he tears the will into bits and drops it in his waste basket.

The Holly House—(Three Reels)—American—August 17.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

El Diablo—(Two Reels)—Mustang—August 18.—Featuring Jack Richardson, Kitty Wells, King Clark and Lizette Thorne. Tom Morton comes to Sagebrush, Ariz., with his mother and sister, Tina, and accepts the position of sheriff. El Diablo, an outlaw living in the mountains, has a special animosity for sheriffs and Tina, upon learning this, is fearful of her brother's life and determines to rid the town of El Diablo. She comes upon him and he, thinking her a man, engages in a gun fight with her and finally wounds her. When he learns that she is a woman he tells her why he has become a bandit and why he hates sheriffs. He tells her that years before the sheriff at that time had been in love with his wife and had forced him to write a letter to her, stating that he had been the perpetrator of a recent robbery and that he was leaving the country. After freeing himself he returns home and finds his wife gone and had never heard from her since. Later El Diablo goes into the restaurant owned by Mrs. Morton and discovers that she is his lost wife.

Her Luckless Scheme—(Two Reels)—Vogue—August 20.—Featuring Gypsy Abbott, Larry Bowes, Arthur Moon and Paddy McQuire. Blanch Whitney, whose father owns the largest department store in the town, learns that Jack Bryson, star reporter of the News, is going to investigate working conditions in the department stores, and she resolves to work in her father's store as a shop girl, hoping for a chance to meet Bryson and in some way revenge herself upon him. She meets Bryson and he makes a date with her and at luncheon she brings tears to his eyes, describing how she lives on four dollars a week. He asks her to marry him and she consents to run away with him that night. She then arranges with Dot Kernan and her father for Dot to elope with Jack and she would then tell the town about it and make Jack the laughing stock among newspaper men. Complications set in, however, and Jack learns of the joke to be played on him and Blanch discovers that she is the victim of her own joke and her friends laugh at her expense.

The Secret of the Submarine, No. 14—(Two Reels)—American—August 21.—Featuring Juanita Hansen and Tom Chatterton. A review appears elsewhere in this issue.

Universal Program

Episode No. 1 of "A Daughter of the U. S. A."—(Three Reels)—Universal Special Feature.—With Marie Walcamp, Eddie Pole and Jack Holt. The first episode of this serial shows how Liberty Horton, daughter of a wealthy land owner in Mexico, is placed under the guardianship of Major Richard Winston and Senor Pancho Leon, trustees of Horton's vast estate. After living a year with the Winstons Liberty returns to her father's estate in Mexico, accompanied by Major Winston and Captain Rutledge of the Texas Rangers. The latter loves the girl. Pancho Lopez, major domo of the ranch, abducts Liberty, carries her into the mountains and demands a large ransom, the money to be used for financing a revolution against the Mexican government. As this episode closes Liberty escapes; Alvira, an insurrecto chief, prepared to attack an American town, and Captain Rutledge and Manual, antagonistic rivals for Liberty's hand, decide upon a duel.

The Will—(Two Reels)—Episode 14 of "Peg o' the Ring."—Featuring Grace Cunard and Francis Ford. This episode sees the rescue of Dr. Lund, Jr., and Peg from their latest precarious position by the circus people. Old Dr. Lund, discovering that his wife is trying to poison him, springs at her, only to die of the exertion. Then Mrs. Lund and Marcus devise a plan to get Peg out of the way so they may appropriate the will. One of Peg's fits aids them, and as the episode closes Peg is again seized.

Retribution—(Two Reels)—Final Episode of "Peg o' the Ring."—Featuring Grace Cunard and Francis Ford. At last Marcus meets his death in trying to do away with Peg. After a hard fight with Dr. Lund, in which the house is set afire, the young doctor and Peg barely escape, leaving Marcus in the flames. Mrs. Lund puts up a hard fight for the possession of Peg's inheritance, but Flip's testimony crushes her. As the story ends, Mrs. Lund is forgiven, Dr. Lund, Jr., proposes to Peg, and the latter, now healed of her strange inheritance, accepts.

The Sody Clerk—(Two Reels)—August 14.—Episode 1 of "Timothy Dobbs, That's Me." Featuring Carter De Haven. Timothy, the handsome soda dispenser in Centerville, is the idol of all the girls in town, as well as the enemy of the young men of the region. All is well until Gwendolyn Bates comes to visit Centerville. She sows the movie hero worship seed in the heads of the girls and Tim is utterly ignored. When the soda dispenser can stand it no longer, he announces that he is to be a movie actor himself and he is immediately idolized again. The episode closes with Timothy leaving for California.

The Battle for Chile Con Carne—Nestor—August 14.—Featuring Eddie Lyons, Lee Moran and Priscilla Dean. Lem Forby, a correspondence school reporter, is sent to cover the Mexican war. Through the help of General Siesta's sweetheart, who has transferred her affections to Lem, the latter manages to get the "papers" he is after—which turn out to be only a recipe for chile con carne.

A Son of Neptune—(Three Reels)—Gold Seal—August 15.—Gordon Griffith, W. V. Mong and Betty Schade featured. Little Joe, his father drowned at sea, is treated cruelly by old Rufe, his guardian. The story tells how Joe meets a wealthy young girl from across the bay, how they both have a beautiful dream and how the dream finally comes true, Joe becoming the girl's prince in earnest.

He Wrote a Book—Victor—August 15.—With William Garwood and Lois Wilson. Homer Wormwood, an indefatigable student, is the butt of all the jokes at the boarding house. When the boys at the house discover he has written a book on China they play a joke on him with the aid of a Chinese laundryman. But Homer takes lessons in physical culture and his day of revenge at last arrives.

The Toll of the Law—Imp—August 16.—With Agnes Vernon. Steve robs the home of a young minister and is sent up. While he is in jail his sister, helpless, is adopted by the minister. On being released Steve resolves to be revenged, but as he is about to exact his payment from the minister he discovers that the man has cared for his sister.

The Mother-in-Law—(Two Reels)—L-Ko—August 16.—Billie Ritchie featured. Billie thinks that if he can get someone else for his mother-in-law to pick upon, she will be less abusive to him. So Billie manages to rope in a man for mother-in-law and they are married. But now Billie finds to his grief that he has two foes instead of one. So the tormented son-in-law decides to end it all, but not until he has had revenge. With the help of thugs his revenge is swift and sure. But in his moment of exultation



Mutual comical films. Left to right, "Lost and Found," "Too Bad, Eddie," and "Some Liars."



New Essanays. Reading from the left, "Worth While," "The Sting of Victory," with Henry Walthall, and "The Little Volunteer."

Billie meets with an unexpected accident and is blown into the sky.

A Woman's Eyes—Big U—August 17.—Featuring Harry Carey and Olive F. Golden. This story takes as its subject the averted cheating of an old man out of his mining claim through the influence of his daughter's innocence and gentle womanliness, which completely overpower the villain and cause him to retrace his steps.

Japan, the Riddle of the World—Powers—August 17.—In this Dorsey travelogue numerous places and objects of interest in Japan are shown. First come the beautiful sea approaches to the country. Then follow scenes in the cities, pointing out the wonderful changes brought about in the last few years. The scenic beauties and methods of labor in the land are also dwelt upon.

Ashamed of the Old Folks—(Two Reels)—Victor—August 17.—With Matt Moore and Jane Gail. Matt and Jane, happily married, have both come from the country and made their fortunes in the city. They each receive letters from their parents stating that they intend to come and visit them. Each is ashamed of his country parent and thus the two parents are put up secretly at the hotel. It chances that Matt and Jane select the same hotel. The old folks meet at the hotel, have a brief love affair and become married. Thus there is more than one surprise awaiting Jane and Matt.

The Weapons of Love—Big U—August 18.—G. Raymond Nye and Vola Smith featured. This story by Hapsburg Liebe was originally published in the Red Book magazine under the title of "The Weapons of Bill Murrel." It deals with the breaking up of a feud of long standing between two clans. Bill Murrell loves Tommie, daughter of John Anson, leader of the hostile clan. Tommie is stricken with the mountain fever. Anson and his followers come upon Bill in the woods praying earnestly for the recovery of his sweetheart. The sight of Bill praying for Tommie strikes home to Anson and is sufficient to end the feud, Bill and Tommie being married when the latter recovers.

The Two Pictures—Imp—August 18.—With Wilfred Rogers and Kathleen Aamold. This story shows what happens as the result of exchanging a salacious picture in the window of an art store for that of the Madonna. Thinking the latter picture is that of the nude, an immoral young man takes it to a dance hall for the edification of his friends. A fight results. Then follows the effect the Madonna's picture has on a blind girl.

Beyond the Trail—(Two Reels)—Bison—August 19.—Dorothy Phillips and Ben Wilson featured. John Blakely, widower and father of a little girl of five, works for Morgan. The latter's wife, in love with John, vows vengeance when he refuses to call on her. As the result of her plotting John is forced by Morgan to leave the town. Before Mrs. Morgan dies she confesses her guilt to her husband. Years later Morgan's son Paul falls in love with John's daughter in Canada. John attempts to kill Paul but wounds another man by mistake. Finally Morgan and John meet, difficulties are explained away, and the young lovers are hampered no further.

Soup and Nuts—Joker—August 19.—With Gale Henry and William Franey. This sea story has to do with an amorous captain, his sweetheart, her daughter, Lillian, and the latter's lover, Frank. The heart of Lillian's mother is set against Frank, but the latter finally rescues Captain Salt and his sweetheart from an insubordinate crew. Thus Frank gets Lillian and the crew is made to walk the plank.

Pie—Powers—August 20.—A juvenile comedy in which a youngster, having partaken freely of sweets, has a terrible dream. It is mostly about cannibals, taking wild flights into the fantastic, as dreams will. George Hupp is featured.

Universal Animated Weekly No. 32—August 9.—Guardsmen enjoy camera man's visit after hard day of drill, McAllen, Texas; Speaker Champ Clark unveiling allegorical group over entrance to House, Washington, D. C.; liner Shnayak ashore on rocky coast, graveyard of many ships, Monterey, Cal.; household pets and vagrants rounded up for death, as germ carriers, New York, N. Y.; bicycle parade brings out wheels, high and low, Los Angeles, Cal.; London society sells flowers from Lusitania life boat, in aid of British wounded soldiers, London, England; German submarine dodges waiting cruiser on homeward voyage, Baltimore, Md.; a 52-foot whale is killed after fierce battle, Rockaway, N. Y.; Miss Laura Bromwell thrills spectators by spectacular plunge, Cincinnati, Ohio; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Bettina Loved a Soldier—(Five Reels)—Bluebird—August 14.—Featuring Louise Lovely and Rupert Julian. Based on Ludivoc Halevy's novel "L'Abbe Constantin." Jean Reynaud, the nephew of Abbe Constantin, is in love with Bettina, but looks upon her wealth as a barrier between them as he is poor. When Jean sees his love getting the better of him he decides to leave the following morning, and to see Bettina once more he attends a ball given at the castle. Here he meets Paul de Lacardens, who also loves Bettina, and when he casts an unworthy aspersion upon Jean's motives with Bettina they fight and Paul is defeated and completely crushed. The next morning Bettina goes to the vicarage and confesses her love for Jean to the Abbe and the priest commands Jean to marry her. Francella Billington, Douglas Gerrard, George Berrill, Zoe DuRae and Elsie Jane Wilson complete the cast. Rupert Julian directed the production.

Fox

The End of the Trail—(Five Reels)—William Fox—August 7.—Featuring William Farnum. A review appears elsewhere in this issue.

International Film

Hearst-International No. 61—August 1.—Remarkable picture of actual fighting on the battlefield with French and German engaged in a titanic struggle; Salvation Army Fresh Air Camp is host to scores of small children of Boston poor families, Canton, Mass.; Miss Miriam Babis, one of the beauties of the Ziegfeld Follies of 1916, poses for the Hearst-International News Pictorial in gowns of her own creation; exclusive pictures of staff photographer, Nelson F. Edwards, showing the training of German troops at the big camp at Barnstadt; German people pay tribute to Von Hindenburg by erecting a monster statue in his honor in the German capitol; $7,000,000 worth of ammunition ready for shipment to the entente allies let go with tremendous force, killing many, injuring thousands and destroying more than $50,000,000 worth of property, Black Tom Island, N. J.

Hearst-International News Pictorial No. 62—August 4.—Submarine merchant liner Deutschland, the first boat to carry the German flag into an American port and out again, departs for its home port, Bremen, Germany, Baltimore, Md.; General Leonard Wood addresses and reviews youthful soldiers who are training at this camp, Plum Island, N. Y.; big preparedness parade is marred by foe of national defense who explodes a bomb, killing six persons and injuring seriously a score of others, San Francisco, Cal.; Ensign Vincent Astor reviews New York State Naval Battalion and flies over Long Island Sound in his hydroplane, Bay Shore, N. Y.; Miss Beth Lydy, prima donna of "Step This Way," Astor Theater, New York, poses exclusively for the Hearst International News Pictorial in gowns of the latest designs; cartoon by T. E. Powers.

Kleine

Gloria's Romance No. 13—(Two Reels)—George Kleine.—The Midnight Riot. Featuring Billie Burke. A review appears elsewhere in this issue.

Gloria's Romance No. 14—(Two Reels)—George Kleine.—The Floating Trap. Featuring Billie Burke. A review appears elsewhere in this issue.

Metro

The Child of Destiny—(Five Reels)—Metro—July 24.—Irene Fenwick is featured in this story, written and produced by William Nigh. Reviewed elsewhere in this issue.

Mutual Masterpictures

The House of Mirrors—(Five Reels)—Mutual Masterpicture—August 10.—Frank Mills in a modern domestic drama directed by Marshall Farnum. Reviewed elsewhere in this issue.

Paramount

The House With the Golden Windows—(Five Reels)—Lasky-Paramount—August 3.—Directed by George Melford and starring Wallace Reid and Cleo Ridgely. Reviewed elsewhere in this issue.

The Woman in the Case—(Five Reels)—Famous Players—August 7.—Featuring Pauline Frederick. A review appears elsewhere in this issue.

Pictographs-Paramount — August 13. — "The Making of a Fireman" has first place on this issue of Pictographs. The scenes of the training classes and other phases of the fire-fighter's work, including work on a burning building, are of the New York Fire Department. "Getting the Right Start in Life" is the title of this number in the Better Babies department. "Weaving in Wood," showing wicker furniture in the making, and "A Picnic for Two" complete this release, which is a remarkably good one.

In Innsbruck—Paramount-Burton Holmes—August 13.—This travelogue contains some pictures of striking beauty but the greater part of it is given to the favorite dances of the people of the Austrian Tyrol. Both are interesting.

Farmer Al Falfa's Egg-Citement—Paramount-Bray—(Split Reel)—August 13.—Farmer Al's sign warning all birds that the laying of eggs promiscuously about the farm will bring down punishment upon the offender if caught. A very productive duck decides to have some sport with Al Alfalfa, and it does. This fairly amusing animated cartoon is by Paul Terry. On the same reel with:

Nature's Bugaboo—A Dr. Raymond Ditmars nature picture. The subject is that most peculiar animal, the sloth. This beast so closely approaches the popular conception of what is a perfect misfit that its every move is fascinating.

Pathe

Pathe News No. 62—AUGUST 2.—Hundreds are killed or injured as colliding dynamite cars explode and set fire to mammoth stores of war munitions worth millions of dollars, Jersey City, N. J.; police guard trolley cars in strike which threatens to disorganize the transit facilities of New York, New York, N. Y.; one hundred Seattle society women don khaki uniforms and undergo two weeks' training in an effort to learn something of Red Cross work.

Pathe News No. 63—AUGUST 5.—Big schooner Great Bear sails for the far north to give aid to the famous explorer Stefansson, who is stranded in the Arctic regions, Seattle, Wash.; Mayor Mitchel, with Commissioner Woods, review the police rookies who are receiving military training to better prepare them for their duties, Fort Wadsworth, N. Y.; the French proudly put on exhibition the many different kinds of field pieces captured from the Germans in their new offensive, Paris, France; forty-two well-known swimmers start in the eighth annual Chicago River Marathon Classic, Chicago, Ill.; the interned German liner Nekar bids godspeed to the Deutschland as the merchant submarine pulls off her dock for the return voyage to Bremen, Baltimore, Md.; naval cadets from the United States Academy at Annapolis start on their annual summer cruise on the U. S. S. Wisconsin, Charlestown, Mass.

The Grip of Evil—(TWO REELS)—PATHE—BALBOA—AUGUST 13.—The fifth episode of the serial featuring Jackie Saunders and Roland Bottomley is entitled "The Deserving Poor." The story tells of John Burton's experience with a family posing as poor and the victim of unfortunate circumstances. He aids the old couple and also the daughter, only to find that they treat an opportunity to better themselves lightly and continue in their dishonest, immoral ways. Jackie Saunders appears as the daughter who is not strong enough to rise above the plane adhered to by the other members of her family. The play is interesting, even though at times it is not very well acted.

The Grip of Evil—(TWO REELS)—PATHE—BALBOA—AUGUST 20.—"The Hypocrites," which is the sixth release in this series, develops a theme of the same character as its predecessor in the continued drama which confronts its audiences with the question, "Is humanity in the grip of evil?" John Burton goes to the country for a vacation but continues to seek an answer to the question which absorbs him. He encourages two young people who have been sent from home by their puritanical father, but learns that his confidence in them is misplaced, when both the boy is arrested as a result of a bar-room fight, and the girl gives in to her infatuation for a young artist who is celebrated for his many love affairs. The story is commendably acted by Jackie Saunders and Roland Bottomley and a good supporting cast.

Tokio, Capital of Japan—(SPLIT REEL)—PATHE—AUGUST 7.—An educational release giving views of the largest city of Japan. On the same reel with:

Jumping Analyzed—PATHE.—The body movements of the jumper are here shown in pictures taken with the Pathe ultra-rapid camera, which records movements not perceptible to the naked eye.

Losing Weight—(SPLIT REEL)—PATHE.—This R. L. Goldberg cartoon satirizes the popular so-called reducing methods in a typically Goldberg grotesque fashion. Fatima's stunts to remove inches from her waist line are quite diverting. On the same reel with:

Nature's Tireless Energy—PATHE.—Some very picturesque views of waterfalls in the United States.

Red Feather

A Yoke of Gold—(FIVE REELS)—RED FEATHER—AUGUST 14.—Dorothy Davenport and Emory Johnston are featured in this fascinating drama wherein love conquers the lure of wealth. Lloyd Carleton directed the production.

Triangle Program

Hell to Pay Austin—(FIVE REELS)—TRIANGLE-FINE ARTS—AUGUST 20.—A delightful comedy played by Bessie Love and Wilfred Lucas. Reviewed elsewhere in this issue.

Lieut. Danny, U. S. A.—(FIVE REELS)—TRIANGLE-INCE—AUGUST 20.—A romance by J. G. Hawks in which William Desmond appears as the American army officer who rescues a Mexican beauty from a bandit. Enid Markey is the senorita. Reviewed elsewhere in this issue.

Home—(FIVE REELS)—KAY-BEE TRIANGLE.—Featuring Bessie Barriscale. This story shows up eccentricities of human nature in a very original plot dealing with a young girl's sacrifice to recall the members of her family from the folly into which the love of riches has led them. C. Gardner Sullivan was the author.



V. L. S. E. Inc.

The Alibi—(FIVE REELS)—V. L. S. E.—AUGUST 7.—A Blue Ribbon feature produced by Paul Scardon from a crook melodrama by George Allan England. A review appears elsewhere in this issue.

The Sting of Victory—(FIVE REELS)—ESSANAY—AUGUST 7.—Featuring Henry Walthall and Antoinette Walker. A review appears elsewhere in this issue.

SOME NEW THEATERS

Alabama.

A moving picture theater for colored people will be erected on Eighteenth street between Third and Fourth avenues, Birmingham, through the office of McConnell, Anglin & White Realty and Insurance company.

Incorporation papers have been filed by the Empire Theater Company of Montgomery. W. J. Naftel, L. B. Whitefield, L. E. Naftel, L. B. Farley, H. C. Farley, G. J. Thrasher, John B. Napier, William M. Williams are the incorporators. The capital stock is $50,000, $25,000 paid in.

Articles of incorporation were filed by the Southern Advertising Film Company, Birmingham. The total authorized capital stock was placed at $10,000 and is divided into 100 shares at the par value of $100. The company will begin business on one-half the capital stock paid in. W. A. Hill, Charles H. Harold and E. P. Harold are the incorporators.

Arkansas

W. C. Hale has purchased the theater at Rush and will install an electrical plant to operate the picture machine.

J. W. May, Jr., is now the owner of the Palace Theater in Little Rock, having purchased same from S. L. Alexander.

California

The Liberty moving picture house at Second and E streets, Marysville, owned by Evans & Carpenter, was damaged by fire.

The owners of the Portola theater, Los Angeles, are planning the erection of a large new theater at Market and Fourth streets. It will have a seating capacity of 3,240 persons.

Permit has been granted W. H. Minard, Van Ness avenue and Fresno street, Fresno, to erect an airdome theater. Cost $2,800. P. H. Bottoms owner.

Delaware.

Birth of Race Photoplay Corporation, conduct film exchanges and deal in moving picture films of all kinds, $1,000,000; Herbert E. Latter, Norman P. Coffin, Clement M. Egner, local Wilmington incorporators.

France Films, Inc., to conduct a general moving picture film exchange; capital, $125,000; incorporators, James M. Burke, E. S. Quay, C. B. Collins, Chicago, Ill.

Realkraft Film Corporation, Dover; capital, $100,000.

Florida

H. W. Tallard has taken charge of the Star theater, Brooksville, for A. J. Greenburg of Punta Gorda. Mr. Tallard will conduct the picture show three nights a week during the remainder of the summer.

H. E. Heitman has let the contract for extensive improvements to the Heitman block on First street, Fort Myers. On the Bay street side a moving picture theater will be made, seating 500 people.

Georgia

Macon's beatuiful picture theater now under the course of construction will be named the Capitol.

Will Collier of Vladosta will open a moving picture theater in Homerville in the near future.

The management of the Capitol motion picture theater in Macon has purchased two Powers 6-B motion picture machines and a Minusa Gold Fibre screen.

Illinois

Rex theater, Chicago; capital, $2,500; incorporators, Herman Scgoenstadt, Isador Brecker, Hyman L. Weiss.

The explosion of a film in the Argmore theater, Argyle street and Kenmore avenue, Chicago, caused a little excitement July 20.

The Lake Forest Neighborhood theater, Lake Forest; incorporators, John M. Clapp, Allen C. Bell, James Mitchell.

Blanche Kotz, Millard avenue and Nineteenth street, will erect a two-story theater at 1656 West Twelfth street, Chicago, to cost $2,300.

The Chopin Theater Company, Chicago; capital, $75,000; Victor Bardouski, Wladislaw Jaworowski, John B. Pallasch.

J. E. Condon is now owner of the Star theater in De Kalb, having bought the interest of his partner, Bert Lindsay.

The Palace Theater in Rockford is being redecorated.

The Union Theater in Georgetown, operated by Ed Morgan, has closed its doors. The managers of the Olympic theater in Danville are considering purchasing it and making improvements, it is reported.

Allan Newman has leased the Grand theater in Tampico. He has purchased a new machine and curtain and made other improvements. Pictures will be shown on Mondays, Wednesdays and Saturdays.

Fire of unknown origin damaged the ticket office and operator's booth at the West Side picture house, 904 Eighth avenue, Rock Island. The loss is estimated at $300.

Indiana

Fort Wayne has a new motion picture theater, opened July 29. It is the Transfer theater, located north of the transfer corner, and is under the management of A. W. Collier, who will at all times endeavor to show only the finest pictures. Opened at 10 a. m., it will continue until 11 p. m.

C. H. Hess of Plymouth has sold the Lyric theater, Columbus, to the former owners, Frank Clevenger and Dr. W. T. Irvine.

The Old Trails theater in Centerville is now owned by James Wharton of Richmond. This is the third time the theater has been sold in a month.

Kean & Clark have sold their theater in Wolcott to Cary Woods, who will improve same.

The Gem theater, which for the past six years has been operated by Pearl Sears and his father, Jackson Sears, in Clinton, has been sold to Mr. and Mrs. H. L. Boek, who recently came here from Pennsylvania.

In the near future McCarrel Brothers will open a picture show in Bedford.

Iowa

The Princess theater in Ida Grove is closed for the present.

The Iris theater, Hamburg, has been purchased by J. H. Gaylord.

The Jewel theater in Burlington reopened July 26. A new pipe organ has been installed.

James P. Martin has taken over the lease of the Magic theater in Ft. Dodge and will personally manage it.

The Cosmo theater at Goldfield has been disposed of by W. F. Smith.

The Jewel theater at Burlington will be closed during the warm months.

The Majestic theater at Des Moines will open some time this month with feature pictures.

Charles Hawthorne, owner of a moving picture theater at Jewel, was drowned in East Lake near Kanawa.

Kansas

Frank White and F. L. Harrison of Buffalo, Okla., leased the room formerly occupied by Mead's Smoke House in Kingman and will open up a picture show by September 1. Manager George Merriam of the Orpheum also announces that he has leased the rooms on Main street, formerly occupied by a pool hall, and now has carpenters working there remodeling the building into a theater to be opened August 10.

Frank Sfeik and Frank Celoud have formed a partnership and will engage in the moving picture theater business in Cuba.

Kentucky

The Fourth-avenue Amusement Company, Louisville, which operates picture houses, increases its capital stock from $75,000 to $95,000 in amended incorporation articles filed by Fred J. Dolle, R. A. McDowell, H. J. Lyons and V. H. Engelhard.

Maryland

Architect Oliver B. Wight will shortly begin plans for the Southern Parkway picture theater that is to be built on Light street, Baltimore.

Michigan

The Bijou theater in Detroit, now showing pictures, will be closed next week for annual repairs and will open with vaudeville.

The Strand theater in Owosso will be opened soon.

Clayton Buck has purchased the Fremont theater in Reading and will improve same.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

MOTOGRAPHY

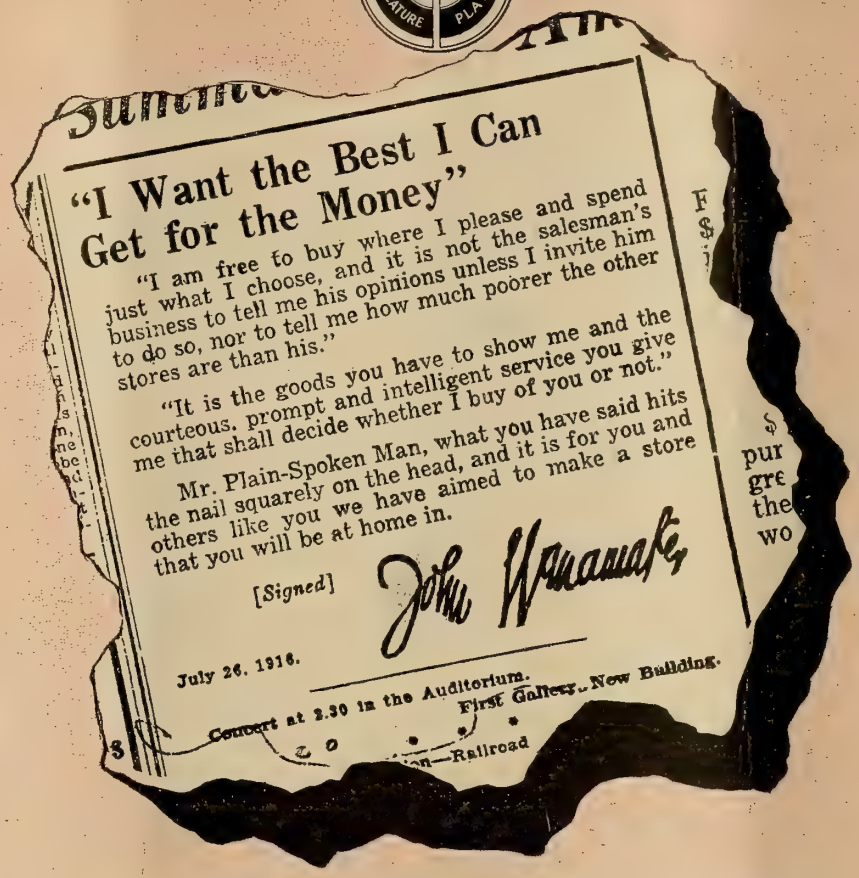
The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, AUGUST 26, 1916 No. 9



AGNES EYRE WITH ESSANAY—V. L. S. E.

Circulation Records Open for Advertisers' Inspection



John Wanamaker's Policy

Is Our Policy

THE principles which have made him the world's foremost merchant are identical with those which, in less than a year and a half, have put V. L. S. E. to the forefront.

Founded on economic order and commercial justice; these principles recognize the right of the buyer to select that which suits his purposes best, and to pay for it according to its individual merit.

There is nothing very startling about these ideas only the fact that they were not applied in the film industry before.

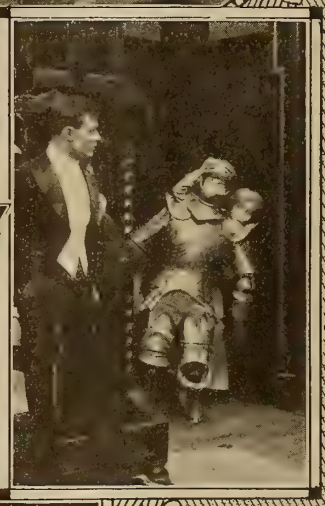
Their overwhelming acceptance now is proof positive that the business men in this field are just as alert to "fair play" and bed-rock business principles, as in any other.

V. L. S. E. Inc.

Bessie Barriscale in "HOME"

With Louise Glaum and Charles Ray





Three stars of great ability and drawing power, an exceptionally good story, and wonderful production, make "Home", the latest Triangle Play, an attraction long to be remembered.



"A Triangle Play Makes Your Theatre Pay"



A pleasant summery scene from "The Bitter Truth," which is chapter eighteen of "Gloria's Romance," the story which Billie Burke has just finished for George Kleine.

—Copyright 1916 by George Kleine.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, AUGUST 26, 1916 No. 9

Merger of Releasing Companies

"TWO OR THREE DISTRIBUTORS WILL SOON HANDLE ALL FILMS"—SEELYE

"WITHIN a very short time practically all the films in the United States will be distributed by two or three big releasing concerns."

The above statement was made last week to a representative of MOTOGRAPHY in the Chicago Pathe office by Business Manager C. R. Seelye of the Pathe company, who is in the west on business. Mr. Seelye not only makes the prophecy mentioned but he states that the process of distributing dissolution and re-combination has already begun. He gave no concrete examples for publication.

"There was a lot of meaning which escaped the cursory eye in the recent alliances quietly formed by manufacturers with Pathe," Mr. Seelye said. "The last one to come under our standard was Thanhouser. Several others are negotiating with us. The significance is that we have seen the light. It means centralization, economy and more equitable price lists."

Mr. Seelye indicated that it would serve also to stop the present cut-throat bidding for stars, reduce some of the present enormous salaries and permit exhibitors and others in the business to obtain a fairer return on their investments.

"We read every day of new companies springing up in different parts of the country, but most of them are not new companies," he declared. "They represent largely a breaking up of old companies under directors who have seen the light also and who will produce pictures for the big releasing companies.

"Such an organization as ours, for instance," Mr. Seelye explained, "means that the cost of any one picture will not be assessed against any one country, but proportionately among all the countries of the world. This, together with the fact that we manufacture our own materials from film to camera, means that we can sell a picture for what it would cost any other producer to make it, and we can still realize a fair profit on it."

The determining factor of success or failure depends largely on the selling force. In Cleveland Pathe has established what Mr. Seelye says is one of the most efficient film exchanges in the country. He has added a number of new men there.

New Blood for Cleveland Office

"It was only after spirited competition," he declared, "that I was able to secure the services of C. E. Shurtleff and A. M. Holah, formerly heads of the V. L. S. E. Cleveland branch, and put them in charge of the Pathe offices there. They bring to the Pathe office with them J. A. Conant and Paul H. Tessier, both of whom were also employed by V. L. S. E. in Cleveland. They will also have W. H. Windsor, M. J. Glick and A. W. Kurz."

Before leaving Chicago Mr. Seelye also issued a statement relative to "The Shielding Shadow" the next big Pathe serial, which he declares is the greatest that Pathe has yet turned out.

"We have sent prints," he said, "to all our exchanges and we have postponed the release of this serial so that the exhibitors might have an opportunity to see beforehand the quality of the picture and to plan special campaigns in connection with it. We have spent a great deal of money on the production and an extraordinarily large price was paid for the scenario by George Bracket Seitz, author of 'The Iron Claw' and many of our serials. We are convinced our new serial will increase the vogue of the serial picture fifty per cent, and the vogue now is stronger than it ever was."

Mr. Seelye will not return to his headquarters in New York until he has touched all thirty Pathe branches.

EXHIBITORS WIN

Test Case of Sunday Closing Law in Syracuse, New York, Gives Complete Victory to Theaters—No Other Trials

More than fifty exhibitors of Syracuse, New York, have defied the closing laws and have opened their houses on Sunday. Practically every manager was arrested but the first trial gave complete victory to the theaters. B. Emmett Cornell, manager of the Eckel Theater, was placed on trial before Justice B. J. Shove in the Syracuse Court of Special Sessions, charged with violation of the Sunday laws. The trial lasted five hours, the defendant putting in no testimony. The charge of the court was highly favorable to the defense, and the jury was out less than fifteen minutes, bringing in a verdict of acquittal.

The charge was presented upon a complaint lodged by Superintendent West of the New York Civic League. Other cases are pending, but it is doubtful if any more will ever be tried. Officials of the city and county are wholly out of sympathy with the prosecution.

Deputy Sheriff John C. Kratz was the first witness called. Kratz testified that with Deputy Sheriff Edward Hoffmire he had visited the Eckel Theater on Sunday, July 30, under orders from District Attorney Standen.

The deputy sheriff said that while of course a motion picture performance was going on in the thea-

ter, there was no disorder, noise or other disturbing factor. The sounds of the orchestra could not be heard from the street, nor from anywhere outside the auditorium, he said.

He answered in the negative Mr. Mosher's question as to whether a religious service of any description was taking place in the theater. When asked if an educational lecture was included in the program, Kratz said there was.

"The moving picture was a drama," explained Kratz, "and any drama is a sort of educational lecture, in my opinion."

Kratz described the drama, which was "Under Two Flags," but denied ever having read the book, so could not testify as to how faithfully Ouida's manuscript was followed in the picturization. He found Cigarette's adventures instructive, he said.

Hoffmire's testimony only served to corroborate that of Kratz.

Other witnesses called by Mr. Mosher were the ticket seller, ticket taker, head usher, machine operator and leader of the orchestra at the theater. Their testimony consisted of a statement of their working hours and a description of their work. It was brought forward by Mr. Mosher in an effort to show that violation of the labor laws existed.

THEATERS QUARANTINED

Infantile Paralysis Epidemic Still Rages and Bars Children From Many Picture Theaters in the East

There appears to be no abatement in the infantile paralysis epidemic in New York and Brooklyn, in fact the recent hot wave rather aggravated it and added to the already appalling death list.

The latest report shows that 848 persons have succumbed to the disease since July 1, and of these 685 were children under five years of age. Greater precautions are being taken and the quarantine is being tightened so that it appears that there will be no relief for some time for the motion picture exhibitors who are so hard hit by the health ordinance barring children from their houses.

This ban against the motion picture theaters has now spread to Philadelphia, where the discovery of seven cases in the city and thirteen in the state immediately brought an ordinance barring all children under sixteen from the motion picture theaters in that city.

New Jersey is barring the entrance of all children into the state and in this way trying to quarantine the state and prevent an epidemic of the disease, and two towns have already put the ban on the picture shows. Both New Jersey and New York state will postpone the opening of the public schools for some time.

Delaware has also declared an immediate quarantine applying to children under 16 years, against Pennsylvania, New Jersey and New York.

Although forty-three cases have been reported in Chicago so far, nothing has been done in the way of closing the picture houses to children. In fact, with the exception of one theater in Kendalville, Indiana, which was closed for a time, the western territory has been in no way affected as yet.

The Lyric Theater of Uniontown, Pennsylvania, thinks so highly of "Who's Guilty?" that it is carrying a full page ad in the *Daily News-Standard*.

NORTHWEST EXHIBITORS MEET

Letter Sent to All Exhibitors of District Exhorting Them to Give Support to the Association—Questions Discussed

In a letter sent out to all motion picture managers of the northwest the Motion Picture Exhibitors' Association of the Northwest urges all exhibitors to become members of the organization. The letter points out that unless all theater men join to make the organization a strong one the exchanges will soon have things their own way. As a result of the failure to keep an upper hand the exhibitor must now pay for films in advance and the prices are getting higher every day, not because they ought to be higher or because better pictures are being produced, but because the organization has not been strong and active enough to keep control of film prices.

The association exhorts the smaller exhibitors to help, as the officers of the organization cannot fight alone. They are willing to hold up their end, however, as was demonstrated at the last session of Congress when the executive committee spent fully three months at the Capitol lobbying against Sunday closing. This practice of letting the big exhibitor do all the fighting is unfair. The smaller manager should help with his encouragement and financial support.

The association points out that it has already accomplished the following things toward making the success of the organization:

First: The exhibitor pays express charges one way only. This item abounts to at least $40.00 or $50.00 per year to each exhibitor, no matter how small his house.

Second: We have an arrangement whereby you can buy your carbons and lamps at a big discount.

Third: The Sunday-closing bill was defeated through our efforts at the last session of the legislature.

Fourth: Another bill calling for the raising of the State license to five hundred dollars for a seating capacity of five hundred, one thousand dollars for a thousand seating capacity and fifteen hundred dollars for a theater having a seating capacity of over one thousand, was killed last session.

At a meeting of the Northwest Exhibitors' Association held August 14, Mr. Koenig read a letter from Fred Meyers of Laemmle Film Service complaining of the failure of the association properly to express its appreciation of the hard work done by him for the exposition in the way of selling tickets. It was moved that a letter of thanks be forwarded to Mr. Meyers.

Grievance Referred to National League

A complaint regarding the V-L-S-E and World Film Exchanges charging express both ways was made and referred to the Grievance Committee of the National League.

It was moved by Mr. Reisman and seconded by Mr. Rodgers that the secretary write a letter to MOTOGRAPHY, thanking it for its kind expressions in its recent letter to the association, and that the secretary send that publication all news of the association and that he request MOTOGRAPHY to send subscription blanks.

Plans for getting all the Twin City exhibitors together were entered into, and after considering several methods, it was moved by Mr. Rodgers and seconded by Mr. Reisman that the association instruct the secretary to invite, by letter, all exhibitors in the Twin Cities to a luncheon to be given at the West Hotel, in the pheasant room, August 28, at which time important matters will be gone over thoroughly.

Mary Pickford Forms Own Company

WILL DIRECT PLAYS HERSELF SURROUNDED BY NOTABLE CAST

THE millions of admirers of Mary Pickford, lovingly called "the world's sweetheart," will be delighted to hear that they are going to have Mary at the head of her own company, not only acting in the pictures but directing them as well, so that they will be thoroughly embued with her personality from every angle.

According to advice received from the east a formal announcement has been made of the organization of the Mary Pickford Film Corporation with offices in the Godfrey building, 729 Seventh avenue, New York City.

Under the new regime Miss Pickford proposes to appear only in the most artistic and largest motion picture productions. She will not only create and interpret roles similar to those which have won her large following of admirers but will give her own personal direction to every detail of the screen presentation. Work has already been started on the first production of this new organization at the Mary Pickford studio, which is entirely devoted to the uses of this company. The role in which the star appears is one that will appeal to her admirers and be along the line of the other parts she has made famous. The supporting cast includes many distinguished players and it will be the aim of Miss Pickford to have associated with her in this new company the best brains and skill to be found in the motion picture industry.

All of the pictures produced by this company will be released independently and will be the part of no program.

Miss Pickford makes the following announcement of the aim of her company:

"In announcing the formation of the Mary Pickford Film Corporation I want to first express my gratitude for the co-operation of the exhibitors everywhere, and also for the generous response of the public in bringing success to my efforts and various creations on the screen. Surely without either no one can have progressed and in my own instance our work together has been so full of happiness that it makes doubly treasured the success that has come to us.

"In the selection of scenarios, the casting of companies, the direction, production and character creating of motion pictures I am sure that I have learned something every day and that I will keep on acquiring this knowledge. And that is just why I want to use it to the best advantage in guiding my own company which will now produce all of the plays in which I am to be seen. It is our purpose not only to give every detail of the Mary Pickford Film Corporation our unfaltering direction, but to surround the star with the best brains, ability and skill in this wonderful art industry.

"It will be our purpose and endeavor to make most complete, elaborate and art harmonizing productions—each of which is to stand out pre-eminently as a master work. The productions will be the best that are made. Each will have a cast of distinction, a direction of originality and creativeness, fine environment, its own especially written music—all with that dignity, simplicity and artistic ensemble that will make the best in motion pictures and attract the largest and most discriminating audiences."



Where "The Girl o' Dreams" is being born. The interior of the studio on Catalena Island in the Pacific Ocean where the artists' model, Audrey Munson, is appearing in this American-Mutual feature. Sitting, at the left, is William Pigott, the author. Opposite is Thomas Ricketts, director, and his assistant, Charles Watt.

NATIONAL ASSOCIATION MEETS

Officials for National Association of the Motion Picture Industry to Be Chosen—Exhibitors Attend From All Parts of Country

Exhibitors and film men from every part of the United States traveled to New York to be present at the first directors' meeting of the National Association of the Motion Picture Industry, which was held in New York a short time ago by a representative body of motion picture men and ratified at the Chicago Convention by the Exhibitors' League of America.

This important meeting was held at the Hotel Astor on August 16. More than thirty men, all prominent in one phase or another of the industry, and all directors in the National Association, were present. The chief purpose of the meeting was for the election of association officers. Exhibitors took an important part in the choosing of these officials. Up to the time of going to press no announcements of results had been made. These will be printed in full in the next issue of MOTOGRAPHY.

Following the election of officers the Association made plans for the future activities of the organization and mapped out details of procedure in matters of immediate importance to both exhibitors, producers and distributors. The National Association is now a complete working body, as all the branches are organized and the committees named.

Among the prominent exhibitors to attend the meeting from the west were William J. Sweeney and Maurice Choynski of Chicago, and Charles Phillips of Wisconsin, all directors in the National Association. With these men went Louis Frank and Alfred Hamburger, both prominent Chicago exhibitors.

The Girl on the Cover

That proficiency in the law is not destructive to dramatic talent is proven in the case of Agnes Eyre, who, although very young, has shown her versatility by leaving the law department of Chicago University within a year of being admitted to the bar of the State of Illinois, visiting an Essanay studio in company with a friend, and being promptly snapped up by a discerning director.

This "tryout" was followed by continually growing parts in "The White Sister," with Viola Allen; "Graustark," with Francis X. Bushman; "The Prince of Graustark," a sequel to "Graustark"; the Selig Panama-Pacific series, "The 7 Suffering Sisters," and latest, "The Sting of Victory," with Henry B. Walthall and Antoinette Walker.

Now her eyes have turned eastward, and with some flattering offers from producers on this edge of the continent to consider, she is about to try for new honors right in the heart of things filmy. She has been called "La Penserosa" by those who knew her when she was wrestling with Blackstone, Coke, Littleton, and others of the tribe of jurisprudence, but then she was very serious minded. Not that she is less so now, but her seriousness has taken a different turn, and the smile which shines from her hazel eyes shows that the glare of the Cooper-Hewitts has given life a new tinge, and there is much more of the joy of life in winning fame and a modicum of fortune before the camera than in hunting through dusty law tomes for a bunch of antique, moldy, precedents and decisions which don't fit the case in hand at all. The screen needs more girls of the type of Agnes Eyre.

Trade Papers Host to Reichenbach

On Thursday, August tenth, Harry Reichenbach was dined—or lunched—at Rectors by the trade paper men. This is a distinctly unique performance as, although all of the trade papers have official diners, they have hitherto been known as guests, and have sat as though handcuffed when the waiter has brought the bad news, glaring in red ink at the foot of a list of figures.

The reasons for this unusual burst of hospitality are that Harry is a regular fellow, has never kept the newspaper men waiting in his outer office, and, principally, that he is making a new connection. Starting with next week, he will have the title of advertising and business manager of the Frohman Amusement Corporation. Just now he is enjoying his vacation.

Harry Ennis acted as toastmaster, and scattered insults and wit impartially and with great success. Those present were:

Harry Reichenbach, William L. Sherrill, Harry Ennis, James L. Hoff, James Milligan, Leslie Mason, Wen Milligan, Felix F. Feist, Wid Gunning, S. B. Van Horn, Frederick Stine, Arthur Leslie, Randall White, Charles R. Condon, E. Richard Schayer, James Quirk, Harvey Thew, Gerald Duffy, Joe Low, Otto Henry Harras, Ben Davis, and Mr. Elsassor.

State Rights Selling

Negotiations are now being carried on for the sale of state rights for "America Preparing," the ten-part feature owned by the Kemble Film Corporation.

The coming elections will strongly revive the preparedness issue which forms a major plank in both the Democratic and Republican platforms. Aside from the great intrinsic value of the feature, that is an excellent reason for the popularity of "America Preparing" among exhibitors, as it offers them the opportunity of becoming important factors to either political party respected, and one that will be a prominent factor in the upbuilding of the industry, without overlapping the work of the new National Association of the Motion Picture Industry.

Carr and Schad, the Paramount exhibitors in Reading, Pennsylvania, have now acquired the ownership of five houses. Two years ago they were running two theaters. From the day the Princess was opened, it has run Paramount Pictures. Within three months they will open their fifth theater which will be one of the largest and most beautiful in Pennsylvania, on which they are spending nearly a half million dollars.

Federal Tax on Theaters Killed

FIVE THOUSAND POPULATION THE DIVIDING LINE FOR TAXATION

THE exhibitors have won. The Democrats of the Senate have stricken the proposed new plan of taxing theaters on a gross profit basis from the general revenue bill. In the place of this plan an amendment has been substituted which extends the provision of the emergency revenue law of October 22, 1914, which imposes a tax on theaters on a basis of seating capacity.

The amendment, which was adopted by the caucus of Democratic senators, provides an important modification of the existing law. This modification is a proviso to the effect that in cities of less than 5,000 population the existing tax shall be only half what it is in cities of over 5,000 population.

The rates of taxation imposed by the Federal Government on theaters in the existing war revenue act of October 22, 1914, are as follows: Twenty-five dollars for theaters with seating capacity not exceeding 250; $50 for theaters with seating capacity not exceeding 500; $75 for theaters with seating capacity of 500 to 800; $100 for theaters with seating capacity of over 800.

The Democratic caucus has decided to retain these rates of the existing law as the tax to be collected from the theaters in towns of 5,000 population and over and in towns of less than 5,000 population the tax is to be cut in half and is to be as follows: Twelve and one-half dollars for theaters seating not over 250; $25 for theaters seating from 250 to 500; $37.50 for theaters seating from 500 to 800; $50 for theaters seating over 800.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is highly pleased with the results the league has been able to obtain in the short time since the clause in the Kitchin bill became known. Mr. Ochs gives full credit to the Association of Theater Managers for their prompt work in opposing the taxation measures but believes that the victory is also due to the combined efforts of the motion picture exhibitors.

Encourage Films for Church and School

BY GEORGE K. SPOOR

I WAS talking to an exhibitor recently who deplored the fact that there was a widespread movement to inaugurate the showing of motion pictures in churches and schools.

As this movement has grown there also has sprung up an opposition among many exhibitors to the granting of licenses to these institutions. It is my opinion that exhibitors should encourage this movement instead of attempting to retard it. And this for their own benefit. For I am of the firm belief that the more churches and schools there are showing pictures, the larger the theater patronage will become. It will increase the attendance of the regular motion picture theater instead of lessening it.

Personally, I am glad to see the growth of such interest among church people and educators, because it shows that they have finally come to realize the value of pictures, not only as an amusement, but as the greatest medium for instruction and moral uplift.

It may be taken for granted that I favor that which is of benefit to the exhibitors, for the exhibitors' and manufacturers' interest is one. What injures one is bound to injure the other, and what benefits one must benefit the other.

The motion picture business was inaugurated under the greatest opposition; it was attacked on every hand by unwarranted prejudice. There was solid worth in the motion picture or it would have died at the outset. As it is, it has swept over all obstacles and has become universal.

Means More Universal Theater Patronage

While former prejudices have largely been dissipated, its value as an amusement and as an art now being recognized in the literary, scientific and educational world, yet there still is a large element among certain classes of church people which opposes it.

These people oppose the motion picture, as a rule, because they do not know what they are. They have not seen them and they do not understand their present value. There are many who still think of the motion picture as a cheap melodrama which occupies the same relative position to the drama that the penny dreadful occupies to literature.

The best way to dissipate this idea is to show these people pictures. This class will not enter the theater so it is necessary to take the pictures to them. And just here is where the exhibitor will be benefited instead of hurt. The exhibitor will find a new field, a new motion picture public. He will find that the showing of pictures in these institutions will create a new class of motion picture advocates.

Church Films Create Patronage

Interest in pictures will be instituted in the churches. This interest will begin with the one picture show on Sunday. It will create a demand for more. That proportion of the church people who have not before attended the motion picture theater naturally will be drawn more and more until they become regular theater patrons. Thus, the exhibitor gains a new field to draw on. It means increased business instead of less business.

In the schools also, where pictures are shown, we are not only educating the pupils by means of the screen, but we are educating the boys and girls to love pictures and to rely upon them for their amusement. Consequently we are creating another class of motion picture enthusiasts who will be found regularly in the theaters.

There is no possible chance that they will become surfeited with the pictures shown in the school and church. These will be few and of a different character. One is primarily educational, the other is primarily to amuse. The educational picture will create and stimulate the desire for amusement in the same line.

Finally, it will be impossible to check this movement even were it desired. The motion picture is something of universal interest; it appeals to all in every line. Any movement as widespread, as deep-seated in the human heart as this, is bound to sweep all obstacles. It is bound to become not only the chief amusement but one of the chief moral and educational factors.

Metro Officials Guests at Banquet

Officials of the Metro company enjoyed an important banquet at the Hotel Traymore, Atlantic City, on August 12. It was given by the Consolidated Film Corporation of New York, to the Metro officials and exchange managers, who have been holding their annual business convention there during the past week. O. E. Goebel, president of the Consolidated, was the host. The Consolidated is making "The Crimson Stain Mystery," a sixteen episode serial, starring Maurice Costello.

The toastmaster was Arthur James, director of publicity of the Metro. The speakers were O. E. Goebel, Richard Rowland, president of the Metro, and others. The arrangements for the banquet were under the direction of S. G. Sladding, director of publicity for the Consolidated.

Those who attended were: Richard A. Rowland, president of the Metro; Joseph W. Engle, L. Lawrence Weber, Harry J. Cohen, C. K. Stern, J. H. Tocker, E. M. Saunders, W. E. Atkinson, Henry James, J. Robert Hubin and Dr. O. M. Leiser of the New York office of the Metro; also James B. Clark, Pittsburgh; Louis B. Mayer, Boston; J. A. Fitzgerald, Detroit; Joseph Skirbett, Chicago; O. N. Davies, Minneapolis; O. J. Gunnell, Chicago; John D. Clarke, Philadelphia; David Reed, Dallas, Tex.; L. M. Day, Washington, D. C.; R. M. Watkins, Chattanooga; Arthur S. Dickinson, Chattanooga; Arthur S. Sawyer, Montreal, Canada; Herman Jans, New Jersey; Carl C. Bugbee, New Orleans.

Preparedness Evening Features "The Fall"

Many prominent motion picture and theatrical people, including Mack Sennett, Roscoe Arbuckle, Wilton Lackaye, Minnie Seligman, E. V. Giroux and others attended a benefit performance of "The Fall of a Nation," at the Hotel Nassau, Long Beach, on August 9. The performance was arranged by Thomas Dixon and Victor Herbert of the National Drama Corporation in co-operation with Mrs. William Cumming Story and the Women's National Committee of the American Defense Society and a large sum was raised for the benefit of the dependent families of the soldiers now in service on the Mexican border.

The details of the performance were in charge of Miss Seligman, or Mrs. William Bramwell, as she has

been known since her retirement from the stage. "The Fall of a Nattion" was the feature of the evening and the subject of preparedness was prominent in all the other entertainment offered. The entertainment was followed by a preparedness ball at the Hotel Nassau.

A Womanless Play

Of far more than ordinary interest to motion picture exhibitors and producers alike is "The Patriot," the most recent five-reel feature to be sent out on the Triangle program from the Ince studios. The picture, which stars William S. Hart in what seems likely to prove his most popular role, was written by Monte J. Katterjohn, one of the staff writers in the scenario department of the Ince studios.

The most striking feature of "The Patriot" is the fact that it is absolutely devoid of the so-called "woman stuff." There is not a single suggestion of romance and the only women who are seen on the screen are seen there for a brief period toward the close of the picture and are not actually essential to the plot. The development of a story without the introduction of the feminine is almost revolutionary and, in fact, it has often been declared by supposed authorities on the photodrama that it was an actual impossibility to develop a story that would hold the interest through an average five-reel feature without it.

Mr. Katterjohn, however, assuredly has defied tradition and done the supposedly impossible. He has substituted a man's love for his son and country for the usual touch of sentiment and the effect is to give a story that holds the interest, rouses all the emotions and wins the approbation of everyone.

"The Patriot" brings William S. Hart in a strong, human likeable part. Next in interest is little Georgie Stone and a close second to Master George is Joe Good-Boy, an Indian who plays himself in the story.

Thirteenth Week of "Civilization"

The Criterion Theater, New York, has started on its thirteenth week with Thomas H. Ince's spectacle "Civilization" as the drawing card. That the interest has not diminished is shown by the fact that the receipts last week were the largest of the prolonged engagement, and the matinee attendance has not diminished.

After a spirited competition the New England rights to "Civilization" were sold to the New England Film Distributors, Inc., of which David A. Lourie is the president. At one time there were no less than twelve bidders for the New England rights and it is stated that the final purchase price was so high that a publication of the figures would be regarded as beyond the possibility of truth.

Arthur Werner has purchased the New Jersey state rights for "Civilization."

There remain now a few southern and only two or three eastern states in which to dispose of state rights to the great Ince drama.

Women Patrons Learn Fashions

The answer to the question "What will the women wear next year?" is contained in the Florence Rose Fashions pictures released by Pathe. They show the latest cut in bathing suits in Atlantic City, also the new hats and gowns to be worn by the women of the country next fall. In other words, they are the medium through which Dame Fashion talks to the tens of millions of American women. They are prepared under the supervision of J. A. Berst, vice president and general manager of Pathe Exchange, and Miss Florence Rose, one of the greatest fashion authorities in the country, and they show striking novelties.

These are not the Fifth avenue fashions and the Paris fashions which never get further west than New York. They are the fashions that the women in every city of the country will wear. Twenty of the prettiest girls in New York have been engaged as models for these fashion pictures. Some of the most prominent manufacturers in the United States have offered their support, and photographs for leading creations will be seen in Pathe pictures, after which the patrons of the motion picture theater can see the actual garment at the leading store.

Hale and Lewis Together Again

An item of more than unusual interest to picture-goers of the country is the placing under a long term contract of the well-known stars, Creighton Hale and Sheldon Lewis by the Frank Powell Productions, Inc., to appear in the feature pictures of that company. Mr. Hale and Mr. Lewis have been associated together since the beginning of the "Exploits of Elaine" serial and following with the "Iron Claw" where both added further laurels to their already excellent reputation. At the conclusion of the "Iron Claw" the two stars were separated for a few weeks but fate has brought them together again, with the result as above stated.

Pathe Serial Held for October

In order that more episodes might be completed to enable exhibitors to see them and plan a comprehensive campaign on the picture, Pathe will release the wonder-serial "The Shielding Shadow" on October 1st instead of in September as at first intended. Meanwhile work goes on at top speed at Pathe's studio and in Pathe's thirty branches looking toward the completion and efficient handling of the "greatest money-maker of them all," as Pathe confidently expects "The Shielding Shadow" to be.

Fox Player Began as Baby

Elsie Balfour, who is acting in the new Valeska Suratt picture for William Fox, does not remember her first stage engagement. This is not because Miss Balfour is so old now, but because she was so young then. When "The Volunteer Organist" was in the heyday of its stock regime, Miss Balfour played a baby part in it. Her father, a well-known actor, has often told her that she was absolutely composed on this occasion, and exhibited no stage fright at all.

J. K. Burger in West

J. K. Burger, assistant general manager of the International Film Service, Inc., is visiting Chicago, St. Paul and other western cities on business in connection with the new photoplay series, "Beatrice Fairfax."

Mr. Burger, on his trip, will also work with his assistants on the forthcoming production of the International's new feature, "Jaffrey," which will be released on September 5. During his stop in Chicago Mr. Burger held several important conferences with Manager Bowman of the local International office.



Alice Brady Wins Out

DAD THOUGHT SHE COULDN'T "MAKE GOOD." SHE SHOWED HIM

By Genevieve Harris

DARK brown eyes and dark brown hair, a quick, friendly smile, a pleasing voice with a crisp rising inflection,—that's Alice Brady, a well-poised young lady with the magnetism of high spirits and self-confidence, who was a success in musical comedy, a success in stage drama, and is being decidedly a success in motion pictures. Success and Alice Brady are good friends. She is just that kind of a girl. Her father is W. A. Brady, the famous theatrical producer, and she seems to have inherited his ability to get what she goes after.



A smile that Miss Brady sends to Motography *readers.*

To be the daughter of a famous manager does not at first seem a serious handicap for a would-be actress. But it came near being fatal to Alice's young career, for Daddy, having spent his life in the stage world, decided that daughter should try another field. Fathers in any business usually decide that their children shall follow another profession. So Alice was to be a musician. She was packed off to a conservatory near Boston and set to work practicing scales on the piano.

"I was a very bad student," said Miss Brady in speaking of this stage of her career. "I just would not work, and I played atrociously," she continued, with a chuckle, "I was very dreadful."

Then, after the fun of school days had begun to pall a bit, came the inevitable day when Alice Brady announced to W. A. Brady that she was going to invade the theatrical world where he lived. She was going on the stage. W. A. Brady does not usually yield without a struggle, and he yielded now reluctantly. Go ahead, he told his daughter, since she was so determined, but she must show that she could make good before she came to him for help. Alice chuckled, and went ahead.

After all, it was her musical training which gave her her chance, for she had developed a good singing voice. In musical comedy, including Gilbert and Sullivan opera revivals, she proved her fitness for the career she had chosen. After that came work in legitimate drama. Her father had decided by this time that she was worth encouraging and he gave her the important role of "Beth" in his production of "Little Women."

When her father became actively interested in motion pictures, it was very natural that his daughter should also try her fortune in this field and her appearances in various World films, from "As Ye Sow," her first, to "Miss Petticoats," have won her a host of friends.

Alice Brady is a most sane and sensible young person, without fads or hobbies. She likes to read and she loves music, and like the majority of stage people, her chief amusement is attending the theater. She is not interested in athletics, she declares, although she has the appearance of a girl who "goes in for" outdoor sports. Her pet little horror is affectation, mannerisms, and she thanks the screen for pointing out her own failings in this line.

"It's dreadful," she declares with a shudder, "to watch your own peculiarities for several thousand feet of film. I come away determined to rid myself at once of this or that little trick I notice."

During the recent Chicago Motion Picture Exposition, Miss Brady for a week tried a new profession, that of a teacher, for she held an audience every day with would-be screen stars during which she explained the best way to get into the work, the fact that in her opinion acting ability counted for more than beauty, and that actual experience was better than the training of dramatic schools. All sorts of questions she answered regarding her profession in a good-natured, interesting manner.

To sum her up, Alice Brady is a wholesome, normal girl, with magnetism and talent and a thoroughly likeable personality which reaches from the screen or stage right into the hearts of her audience and gives each one a pleasant feeling of having found a new and worthwhile friend.

"Some women think they deserve a pension for fighting their husbands," said Stuart Holmes, William Fox's villain, amid great cheers at the studio.

Millard Wilson has been added to the production forces at Universal City.

The New Commandment

"THOU SHALT NOT SHOW"

By Hampton Del Ruth

THERE is no more vital question before the American people today than the question of censorship. Censorship is not in keeping with republican principles. It is only a step from censorship of motion pictures to censorship of newspapers, and any man, with a spark of liberty in him, knows that the freedom of the press is vitally necessary to the existence of a republic.

If the American people are to be told by their police what they may see and what they may not see, they will soon be told what they may read and what they may not read. I take it that an official of any kind in a republic is an official for the sole purpose of doing the will of the people. A public official is a servant of the people, and it is not a servant's part to advise his master as to what he shall see or read. This comment, however, has not the slightest bearing upon legitimate critics or volunteer reviewing boards similar in purpose and intent to the National Board of Censorship, but applies solely to official censors of the various cities and states.



Hampton Del Ruth, Managing Edtor, Assistant Manager of Productions, the Keystone Film Company.

The charge is made that motion pictures are more susceptible to so-called questionable subjects than books, magazines or newspapers. For example, the question of nudity in motion pictures has been brought up time and again. Yet magazines of the highest standing print, month after month, reproductions of famous paintings in the nude. Yet this is splitting straws. The main thing is that censorship is not in keeping with republican principles, and, if allowed to grow, will finally throttle the liberties of the country.

Much stress is laid on protecting the children, and the producers of motion pictures readily agree that the child should be considered. But if motion pictures are to be cast to meet the child mind, there will be nothing left for the entertainment and advancement of the adult. If all our literature were written to meet the child mind, we would merely have a collection of fairy tales and picture books. The fact is, if people who want censorship fastened on this republic are permitted to have their way, we will soon be a collection of nonentities driveling over fairy tales and mother goose rhymes in pictures.

To get right down to facts, the child is as appreciative of real art as the adult. The child is natural, and the comedian who pleases the children is the comedian who pleases the adults. People seem to think that the child is a semi-imbecile instead of a human being containing all the potentials of any other human being. Any reasonable man will admit that his four-year-old son has often caught him with questions that he could not, with all his adult wisdom, answer.

The producers of motion pictures want to keep pace with the editors of magazines and newspapers, and to do so must be given the same freedom that the editors of magazines and newspapers enjoy. If censorship is fastened on motion pictures, the newspapers can expect censorship to be fastened on them. Some police official will sit by the side of the editor and tell him what to write, or, before the paper goes out on the streets, it will have to secure a release from the censorship board. Military censorship is another matter, and cannot be compared to censorship in time of peace.

Censorship not only throttles liberty, but it is the parent of graft. With newspaper censorship, it means that some papers will be favored and others suppressed. With censorship of motion pictures, it means that nothing unfavorable to those in power may be pictured. No man or body of men are perfect, and there has never been in the history of the world an official board of censorship but what to some extent used its power to further its own ends. In a small city the exhibitor may not be "right" with the city administration. Holding the power of censorship the mayor orders a picture, for which thousands of dollars have been spent, to be suppressed. By use of the power of censorship the exhibitor may be forced out of business. By use of the power of censorship any newspaper in the United States may be forced out of business. If the editor does not please those in power, they can make him shut up shop.

If we are to be throttled with censorship, why not adopt Russian methods, and cease this hypocritical mouthing? No doubt, had Washington considered the children, he would not have become an American patriot. War means that children must suffer, that

they must be orphaned. Washington considered the people as a whole, and their future. He proposed that the children of 1776 should become free men and women and not British vassals.

If we permit censorship because of the children today, what of censorship when those children have become men and women? Perhaps the children will not thank us for restricting their liberties and the rights they should enjoy under a republican form of government. We have just discovered that our educational system was a gross imposition on the child. We have just discovered that to jam a growing, restless boy into a school room seat and force him to stay in one position for hours is wrong and does not contribute to his physical or mental progress. We have just discovered that each child should be handled separately and according to his individual genius. We have just discovered that a child with a creative mind does not prosper on a diet of mathematics. Yet we propose to treat children in mass insofar as motion pictures are concerned. Some official simply decides that a picture is not fit for children to see, and suppresses it.

Censorship of art and literature has made us the laughing stock of continental countries. The United States is looked upon by the artistic Latins as a country in which the art vandal and meddler finds supreme expression. We pose as a liberty-loving people, and then proceed to enact laws and ordinances that would not be tolerated even in Russia. We busy ourselves with censorship, leaving the more important questions of defense, of getting work for the idle, of lowering taxation, and countless other matters that affect the prosperity of the people, to settle themselves. Censorship is the work of people who derive a peculiar pleasure in telling other people what is good for them and what is not. The lovers of censorship form the minority, and there can be no republic where the minority rules.

It is readily admitted that, in the early stages of motion pictures, a few short-sighted, dull-witted producers, hoping to make quick money, catered to the morbid and salacious-loving element. This was also true of the early days of printing, and to a certain extent exists today, but it does not follow, because there are a few publishers of salacious books, questionable papers and off-color postcards, that press censorship should be established. Likewise it does not follow that a great industry like the production of motion pictures should be hampered and restricted because of the shark methods of a few ignorant, money-hungry producers.

Some rulings of state censor boards are so ridiculous that they would merely excite mirth were it not for the fact that they menace the liberty of the citizens of this republic. Not infrequently producers are advised that they must not show poison labels, although every housewife has a bottle of chloroform in her medicine chest. Producers are advised by the censors of one state that the star's skirt may not come above her shoe tops; by others that decollete gowns are frowned upon.

According to the racial prejudices of the majority of the members of the censor board considering the picture, no intensification of character is permitted. A Frenchman on a censor board will not permit a French character to be shown save as a hero. An Englishman will not permit an Englishman to be shown save as a hero. A German character will not permit a German character to be shown save as a hero. A novelist is privileged to draw sharply, racial characteristics, but the motion picture producer must not touch racial characteristics save in highly complimentary fashion. Apparently the only safety lies in making the villains all Americans. No objection has been raised as yet to making the villains Americans. To expect true portrayals of character under such handicaps is to expect the impossible.

The race-bound man flourishes under censorship. Through censorship, if he be sufficiently powerful, he may suppress any exhibition of his racial weaknesses. Like royalty he may not be pictured as he is but as he thinks he is. This tends to divide the country into exemplary classes and to make the pictures unnatural and flat.

In time, if censorship is permitted to flourish, the newspapers will not dare to state that an Englishman beat his wife; that an Irishman looted a bank; that a Frenchman ran away with another man's wife; or that a Jew burned his clothing store to collect the insurance. All references to race will be barred from the comic papers, and no one with the possible exception of an American will be pictured as a fool, a grafter or a villain.

Censorship is insidious; it creeps in in disguise as a benefit and arrayed in the proper garments of smug puritanism; it comes singing a doleful song entitled "This is for the good of the people," but the history of censorship reeks with injustice and cruelty. Censorship has never prospered save where ignorance and prejudice rule supreme.



Kathlyn Williams with Morosco-Pallas

Everyone knows Kathlyn Williams. This daring and popular star has just resigned from the Selig Company and has signed a long term contract to appear under the Morosco-Pallas brands on the Paramount Program. Promptly upon resigning from Selig, Miss Williams received four attractive offers to star in big subjects but decided in favor of Morosco-Pallas in lieu of their standing in the business and their affiliations with the Paramount Program.

Miss Williams' success has not been of the "overnight" variety so often written about and so often exaggerated. Seven years ago in company with Mary Pickford, Arthur Johnson, Henry Walthall, Billy Quirk and other now famous members of the "old guard" at Biograph under D. W. Griffith, she received her early schooling in the silent drama.

Born in Butte, Mont., and educated at Wesleyan University, Helena, Montana, Miss Williams entered the theatrical profession at an early age. In dramatic stock she appeared under the managements of Belasco, Willard Mack and William Morris, which fitted her well for the demands of the photoplay. On leaving Biograph, Miss Williams became associated with the Selig Company under whose trademark she appeared up until her recent resignation. In the title role of "The Adventures of Kathlyn," she starred in the first serial photoplay ever produced, a twenty-six-reel subject, which resulted in adding many new admirers to her large following. In "The Spoilers," as Cherry Malotte, "The Rosary," "The Ne'er Do Well," "Back to the Primitive," "The Two Orphans," "Thou Shalt Not Covet," etc., Miss Williams also scored great personal success.

In addition to her talent as an actress, the new Morosco-Pallas star has attained considerable distinction as a writer and is a member of the "Authors League." Among her offerings in this field are "Thy Will Be Done," "The Last Dance," "Strange Case of Talmai Lind," "Pride of Baldoon," and many others, all of which have been produced. Miss Williams will start on her initial subject for the Paramount Program early next month.



Kathlyn Williams, star of the first film serial, now with Morosco.

EXHIBITOR LEASES TWO MORE

Pitt Theater of Pittsburgh and Chestnut of Philadelphia to Be Run as Dollar Houses According to Patch Policy

William Moore Patch, who for the last year has managed the Pitt Theater, Pittsburgh, for the Pittsburgh Life and Trust Company, has leased that house and also the Chestnut Street Opera House, Philadelphia, which he will run in conjunction with the Pitt and along the same policy.

Mr. Patch has long been considered the pathfinder in art in motion pictures and the unique policy which he established will be continued with his two houses.

Some idea of this unique policy can be had when it is learned that Mr. Patch is the only exhibitor outside of New York who has dared to charge $1.00 admission prices for all his pictures. The Pitt runs but two shows daily and seats 2,000, each seat being reserved.

Among the greatest successes in the Pitt Theater last season were "The Birth of a Nation" (three months), "The Battle Cry of Peace" (two months), "The Ne'er-Do-Well" (one month) and "Ramona" (two months). "The Birth of a Nation" is the only picture that has ever broken the $1.00 scale established by Mr. Patch. Two dollars was charged for the Griffith spectacle.

Mr. Patch is the originator of several innovations in the presentation of motion pictures, many of which are now in universal use. He was the first exhibitor ever to make sound and voice effects an inseparable part of pictures, and he employs a crew of a dozen men at all times to work out these parts. Each production he exhibits opens with a massive stage setting with choruses, ballets and many other incidental features.

Not a small part of Mr. Patch's prominence was gained through his circumventions of the Pennsylvania State Board of Censors. The "punch" in "The Battle Cry of Peace" was lost when the censors ordered the elimination of the climactic scene which showed a mother shooting her two daughters rather than have them fall into the lustful hands of the country's invaders. When the big feature was shown by Mr. Patch he circumvented this elimination by merely staging the scene with actors in the flesh.

The Pitt will open its season on August 28 with a return engagement of "The Birth of a Nation." "Civilization" and Annette Kellerman in "The Daughter of the Gods" will follow in its wake.

Metro Captures Nance O'Neil

Metro Pictures Corporation has engaged the eminent dramatic artist, Miss Nance O'Neil, to appear in a five-act screen production. The play chosen in which to present Miss O'Neil is a picturization of Margaret Deland's novel, "The Iron Woman." Mrs. Deland also wrote "The Awakening of Helena Ritchie," in which another Metro star, Miss Ethel Barrymore, will be seen shortly.

"The Iron Woman" is one of the strongest of all modern novels. Miss O'Neil and her supporting company began work August 14.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Use Your Ingenuity to Produce Surprises

By A. K. Pay

Manager, Colonial Theater, Sioux Falls, South Dakota.



Ushers costumed for "The Dividend," at the Colonial Theater, Sioux Falls, S. D.

THE greatest single factor in building up the patronage for the Colonial Theater, which is the largest in the state of South Dakota, is the publicity methods which we employ.

I have found from painful experience that it is not always the star or the feature production most exploited by the companies that is the most successful in drawing crowds to the box office. Many of the players whose names appear in glaring print in advertising sections of the magazines have no appeal whatsoever for the patrons of our house, and many are the eight-reel features that have proved inferior to regular five-reel products.

To illustrate this point let me cite the tremendous success which "The Dividend" enjoyed during the two hottest days of midsummer at our theater. We determined to feature it, first, because Charles Ray appeared in it; second, because it was a Triangle production and hence could be relied upon to satisfy if not delight, and third, because it had received favorable comment in reliable magazines.

Charles Ray has not been advertised widely, but we ascertained that our patrons liked him when he appeared in "The Coward" and in "Peggy." We believe that in a good part such as "The Dividend" provided, he would become a favorite that we could always realize on. The crowds that responded to the publicity which we gave him justified our belief.

To make the feature doubly attractive, we used the scenes in the opium joints as a theme for decoration. The ushers were dressed as geisha girls—kimonos, fans, and hair done in Chinese style. We placed rose lights through the house and hung large Chinese lanterns around the canopy and inside the foyer. The name "Charles Ray" was painted in Chinese style across the top of the doors, and on either side depended Chinese posters bearing the hieroglyphics, "From College to the Opium Dens." As the first scene of a Chinese joint was flashed upon the screen, we lit the incense burners placed in the foyer, and soon an Oriental fragrance spread over the house.

The second day we played to bigger business than the first, and indeed broke all records. Quite a feat for a day when the mercury flirted with the ninety mark! We spent a good deal of money through the papers, but we spent it for exploiting Charles Ray in order that our patrons might become intimately acquainted with him. Thus when we show his next pictures, they will recall his personality and his style, and we will need to expend very little in publicity. We are planning a week of Ray features on the strength of the success with "The Dividend." We intend to lead off with "The Deserter" and with a return engagement of "The Coward," which we have already played twice. For these pictures the house will be dressed in patriotic colors, with door men in Civil war uniforms, and the girl ushers in crinolines. A bugler will be stationed outside to sound the announcement of each performance. We also plan to give souvenirs and to serve tea in our black and white room, thus making it a grand opening for our fall season.

It is these little spectacular effects that cause people to talk of the theater and to expect a surprise when a feature is announced. I have shown the possibilities of playing up one actor whom we believed was worth it, regardless of the size type with which his name was printed on advance matter. It may be done in other cases. Don't let the company's press agent dictate the favorites for you. Watch your patrons. When you hear favorable comments for a certain one, take a chance on making him or her your star. If you are showing a good program, don't think it necessary to pay extra money on an eight reeler to give your patrons a treat. Take one of the plays from your program, feature it cor-



It is sound commercial sense to take the trouble to make unique and good-taste entrance and lobby decorations. Ask A. K. Pay of the Colonial, Sioux Falls, South Dakota. Here is his display for Triangle's "The Dividend."

rectly, and you will find that nine times out of ten your patrons will go away satisfied.

My advice to a new exhibitor is: Use your ingenuity. Don't be afraid to pick your own winners and to spend money on advertising them. You will soon find out from the attitude of the audience whether they approve of your choice.

Fifteen Cents Admission

By Bruce Godshaw

Manager, Cosmopolitan Theater, Chicago, Illinois.

This letter was written for publication in a neighborhood newspaper in answer to the complaint made by some of the residents that fifteen cents was altogether too high a price to charge for a motion picture show.

"We will answer through this paper the current question, 'Why does the Cosmopolitan charge 15 cents so often?' We must do it or give cheaper and older pictures. In the last year the cost of operation has increased 40 per cent. Film products have gone up over 35 per cent on account of the war. Two years ago operators got $21 a week; now they receive $35.

"Two years ago a piano player and ordinary music cost $21 a week. Now the public demands the finest pipe organs and organists.

"Good organists cost $40.

"The Cosmopolitan, owing to its long shows, uses a main and relief organist.

"A year ago a Chaplin picture cost $20. Today we pay $60. A year ago a serial picture cost about $20 for each two reels. Today we pay $65 for every two reels of the 'Billie Burke' stories. Over 200 of the best film theaters in Chicago are compelled to charge more than 10 cents or show the cheaper and older forms of pictures.

"Any theater of 1,000 seats showing at 5 and 10 cents in Chicago today must play to an average of 1,500 people daily to make a living. It can't be done. The prices of foodstuffs and all classes of merchandise have gone up, but how can it be remedied? We are not money mad. We are not rubbing it in. We are only compelled to give you the best and ask an equitable co-operation.

A FEW COMPARISONS

"A good cigar lasting 10 minutes costs 15 cents.

"A banana split disappears in about the same time —15 cents.

"A glass of liquor vanishes in half a second—costs 15 cents.

"One minute's ride on a White City coaster, 15 cents.

"And nobody grumbles.

"We give ten times as much.

COSMOPOLITAN THEATER GIVES

"The biggest show in town.

"The best pictures.

"Almost two hours of clean and generous amusement.

"Good music. Best ventilation. Comfortable seats. Singers. Vaudeville. Novelties. Homelike surroundings. Courteous attention.

"The most of the best of everything for 5, 10 and 15 cents.

"And some folks grumble."

Mr. Pay Pays

EDITOR, THE FORUM, MOTOGRAPHY, CHICAGO, ILL.

I have received so many valuable hints from your department that I feel it my turn to pay down a little on the debt. Thus I am writing you of the great success with which I featured up "The Dividend" during midsummer and so bolstered up waning business.

I also tried some of my ideas on spectacular effects and picking my own winner. I am tired of having some simpering star "wished on me," and then hear my patrons denounce me as a fraud for exploiting such player. You probably know incidents of this.

I enclose a few kodak pictures showing some of the decoration and the ushers in costume. If you cannot use this material, kindly return it to me with postage enclosed.

Very sincerely yours, A. K. Pay,

Manager, Colonial Theater, Sioux Falls, South Dakota.

(*Note: Mr. Pay's story appears in this issue of* Motography.)

A New Theater for Baltimore

The Walbrook Amusement Company of Baltimore, Maryland, composed of Harrison L. Stires, president; Oscar Teschner, vice-president; Otis J. Tall, treasurer; Clarence H. Konze, secretary, and Christopher R. Wattenscheidt, counsel, on May 29 opened the Walbrook Theater, which is one of the finest suburban houses in Baltimore. This is the first motion picture house to be opened in this neighborhood and it has been erected in strict accordance with the municipal theater requirements and is an absolutely fireproof playhouse of the most modern type. Special attention has been given to the beautiful interior color scheme and the most improved system of ventilation installed. The program is changed every day and good music by a competent orchestra is a feature of the entertainment.



The Walbrook Theater, a new suburban house in Baltimore.

The performance runs from 2 to 10:45 each day. The afternoon prices are five cents all over the house, except the box seats, which sell for fifteen cents. In the evening there are 250 seats for five cents, 700 seats for ten cents and 50 box seats for twenty cents.

The program includes a feature and a two-act comedy or two one-reel pictures.

He Likes 'Em

For seventy consecutive weeks E. M. Biddle, manager of the Gem Theater of Paoli, Indiana, has been using Pathe serials. "I have been ten years in the game and they are the biggest money-makers I have ever had," he says in a letter to Manager R. S. Shrader, of Pathe's Indianapolis office.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY. Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, AUGUST 26, 1916 Number 9

Clean Out the Parasites

IT takes all kinds of people to make a world, as somebody said, and in a business as big as motion pictures one may readily find all the varieties. It is no reproach to an industry to say there are crooks in its midst, for there are evil minds among the most honored professions. And there are men of vicious practice who use the respectable name of some profession or trade to cloak their misdeeds; men who are in, but not of, the business they misrepresent. It is always possible to find a few teachers and physicians and even clergymen who maintain their professional respectability only for the advantage it gives them in the pursuit of the profits of evil. Yet we cannot, on their account, declare teaching and doctoring and preaching to be immoral professions.

That is the logical and philosophical viewpoint. Unfortunately, the people, and especially the reformers, are not given to logic and philosophy. The delinquency of a clergyman, as we all know, always supplies a luscious bit of gossip, and reflects indirectly upon every other clergyman, however great his rectitude. How much greater then, is the prejudice when the proprietor of an amusement enterprise is caught with the stain of vice. The prudes (and it is astonishing how many there are of them) always eye the theatrical business with suspicion, because it works nights and associates with ladies in "tights." So when a theatrical manager goes wrong they merely smack their lips and say, "Aha! I knew it!"

If the human race were made up of philosophers we would all have an easier time. As it is not, we must consider the illogical viewpoint of the world upon whose population we depend for our livelihood.

The newspapers are setting lurid headlines above a New York dispatch that declares picture theaters in that city have been used as recruiting stations for "white slaves." It seems that a certain confessed pander has said that thousands of young girls have been so procured.

So long as it is possible, and easy, for any man to start a picture theater if he has the price of film rental, there is nothing to prevent the most vicious crook from opening a house and using it as a blind and a help to his real business. These parasites have enough money (not made in the picture business) to make them appear desirable exchange customers.

It is not customary in business to investigate the morals of a prospective purchaser, provided his financial standing is all right. But the motion picture business, like all lines of entertainment, is peculiarly sensitive. Since the public will not view it with intelligent understanding, it is forced to purge itself of every influence that may even slightly poison the mind of the people.

It is evident that the greatest harm can be done the industry by those who enter it with no thought for its interest, but only to shield their operations in a nameless and vicious profession. We believe it is the duty of the picture distributors and exhibitors, not merely to the public but to their own welfare, to give all the assistance in their power in running to earth the perpetrators of outrages against its fair name. Every exhibitor who is in possession

of evidence that a procurer is posing as a picture man should lose no time in placing that evidence in the hands of the proper authorities.

No single exchange has so many customers that it cannot keep track of their respectability, their moral as well as monetary responsibility. Every disreputable character who is allowed a foothold in the picture business, and who uses that foothold to further his vile purposes, strikes a blow directly at the whole industry.

No man feels that he is his brother's keeper; but those whose livelihood and reputation depend upon the approval of the people owe it to themselves to keep their industry immaculate. They should assume the responsibility that will inevitably be rested upon them and shut out the parasites.

The Sunday Show Problem

WHETHER it is proper and moral to operate or to attend a picture show on Sunday is a constantly recurring question in many communities, and probably it never will be settled. There is always a very active minority of the population which views with indignation any attempt to enjoy the Sabbath. There was a period in history, as we all know, when a substantial proportion of the people held that attitude, and time has not wholly diffused it.

It is natural enough that those who protest against Sunday picture shows should be church people. But trying to view the situation in its broadest light, and without prejudice, we wonder how much of the complaint is inspired by true reverence and how much by the spirit of business rivalry.

For there is no denying that such rivalry does exist between the Sunday show and the church, without any conscious attempt at competition. The theater man puts little thought on the matter; taking patronage away from the church is the last thing in the world he would think of. But the churchman who sees a large and happy crowd entering the theater doors on a Sunday evening, and then turns to his own perhaps scantily filled pews, naturally feels either discouraged or indignant.

Now if the church were a business proposition—a condition for which it has few aspirations—it would compete with counter attractions by offering more to its attendance and increasing the interest of its proceedings. Not having the business spirit, it merely protests loudly and tries to put the counter attraction out of business. It is inspired to this course by the belief (an easy self-deception) that it is saving the morals of mankind.

The only fault we have to find with those excellent people who appoint themselves our guardians is that they persist in believing that we would fall to the ground if it were not for their constant effort. They give the rest of the world absolutely no credit for any self-supporting morals.

Ostensibly the purpose of the church is wholly altruistic. Theoretically, it should give unstinted recognition to those who are able to preserve their reverence and their piety without its help. Practically, it seldom does so. It is inclined to oppose everything that diverts attention from it on the Sabbath, including Sunday newspapers, automobiles, smoking-jacket-and-slippers, and picture shows.

Just as the college has no monopoly on learning, the church cannot corner morality. To say that by going to a picture show Sunday evening one undoes all the good he gained by going to church Sunday morning is bigotry, pure and simple. That not all pictures are morally uplifting is true; but very few of them are harmful, and practically all of them broaden the mental experience and carry a philosophy that helps.

The Sunday picture show has to its credit the dismantling of hundreds of saloons whose patronage was cut off. This is a work that the church has unsuccessfully attempted for ages. The Sunday picture show has kept the family together on the one holiday of the week, and so earned the gratitude of thousands of wives and mothers. Altogether the Sunday picture show is one of the best co-operators the church has in the work of making this world a pleasanter and kindlier and purer place.

If the closing of the Sunday picture shows sent all their patrons flocking to the church, we might favor their closing. But as human nature stands unchangeable, closing the Sunday shows is very liable to prove a calamity to the community—a return to the saloon and the dive and the thousand devices of mischief.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

BOSTON capitalists and New York theatrical men have acquired a site in Worcester, Massachusetts, and will construct a $1,000,000 theater building. It will be ten stories high and include offices and retail stores.

H. M. Davis has been appointed manager of the New York branch of the Unicorn Film Service.

Twenty-seven out of the one hundred and ten motion picture houses in Baltimore, Maryland, are closed for the summer.

"The Fall of a Nation" will be shown at the Hotel Nassau, Long Beach, for the benefit of the American Defense Society.

A new picture company has been formed with studios at Jamaica, Long Island, known as the Harry La Pearl Picture Company.

The state of Indiana is going to buy the film of James Whitcomb Riley in which he posed for the Selig Company shortly before his death.

Philadelphia theaters are now hit by the infantile paralysis scare and an ordinance has been passed barring the children from the motion picture theaters.

The Strand Theater of Minneapolis and the Starland of St. Paul are showing the Dorsey Expedition pictures. These are scientific European pictures.

It is estimated the attendance at the moving picture houses throughout the city of New York has fallen off fifty per cent during the quarantine for infantile paralysis.

Charles Z. Schaefer, who has been managing the Bandbox Theater, Chicago, has now returned to the Casino. Mr. Schaefer was running the Casino at the time he took over the Bandbox.

The operators of Canada believe in close union and publicity. They have arranged for a column to run in each issue of the Bulletin, the Canadian publication which reaches the theaters of the Dominion.

H. N. Sollenberger, playground director of Dayton, Ohio, has requested that the city appropriate funds for a moving picture machine so that free entertainments can be given at the Wayne avenue gymnasium during the winter.

It is reported that the extreme hot weather has affected business in the northwestern states much more than usual and that many houses are taking a temporary vacation from work. The same is true, of course, of certain other parts of the country.

Last spring A. C. Lewis, a prominent lumber man of New Jersey, built a fine little theater in a "far-off" section of Seaside Park, New Jersey. He has made the house a success by inducing the runners of the town jitney busses to carry a placard, "To the Colonial Theater, Fare 3 cents."

The Australian Company of Sydney, New South Wales, Australia, has been granted a charter to conduct a general motion picture business in New York state with a capital of $1,500,000. Millar Johnson is representing the company in New York.

S. M. Bower, a prominent exhibitor of Idaho and half owner of the Olympic Theater of Pocatello, has been engaged by V. L. S. E. as a salesman in the Denver office. Bower should be a good film seller as he knows how the shoe feels on the other foot.

A new use to which motion pictures have been put is the teaching of stammerers and stutterers to overcome this remedial defect. Mrs. Mabel Farrington Gifford, lecturer on defective speech correction, is using motion pictures to show how these defects may be overcome.

During the "Baby Week" campaigns in various cities of Ontario the Provincial Board of Health sent out operators and educative films to give free exhibitions on the subject. The Canadian government is also using films in a campaign for the conservation of natural resourses.

Jones, Linick & Schaefer of Chicago are running the new German war pictures at the Colonial, and "Where Are My Children" to big houses at the La Salle, and at the Studebaker, Central Film's "Diana's Inspiration," the Brady, "A Woman's Way," and the 13th chapter of "Gloria's Romance."

Many exhibitors in the country are familiar with the old Dewey Theater on Fourteenth street, New York. It was named for the popular Spanish war naval hero and has been a landmark for years. The old house, which has been running picutres of late, is now being torn down.

Manager Weil of the classy new Castle Theater at "the busiest corner in the world," State and Madison streets, Chicago, is planning on establishing an umbrella service for his patrons. When guests wish rain sticks they will be able to secure them at the Castle box office.

Ever use a big spider as a lobby display? Several New York houses displayed real tarantulas in glass globes when they ran V. L. S. E.'s "The Tarantula." The deadly "bugs" were furnished by Salesman A. J. O'Neill, of the New York V. L. S. E. office. He had them captured at the docks where the banana ships are uncargoed.

The theaters of Chattanooga, Tennessee, have been endeavoring for some time past to induce the authorities to loosen up on the Blue laws forbidding Sunday opening. The attorney-general has just issued the

statement that no houses will be permitted to run on Sunday until the legislature repeals the present statutes bearing on the case.

S. L. Rothapfel, manager of the Rialto Theater, New York City, in an effort to produce the proper atmosphere for a saw-mill scene in "Hell to Pay Austin," rigged up a contrivance to give the shrieking, ripping sound of a saw and had chemists prepare a pine perfume which is sprayed into the ventilators and swept through the house.

Thomas H. Ince's spectacle, "Civilization," closed at the Grand Opera House in Chicago on August 12, then started a tour of the state, Mr. Ince still retaining the rights of Illinois. During the last few weeks of the Chicago run the film was shown without the big action prologue and prices were reduced from two to one dollar.

The United States Special Safety First special train has been giving free motion picture exhibits in the railroad yards of the different towns. The pictures show the activity of the United States government and of many departments and private corporations in securing safety to life and property, also battleships and battle scenes.

A baby check room is run by Manager George Fischer of the Alhambra, Milwaukee. When one of the youngsters needs its mother's attention the maid in attendance presses a button which lights a light on the proscenium showing the number of the child. The woman who has the corresponding check then goes to the relief of her checked offspring.

It is expected that one of Alfred Hamburger's Michigan avenue theaters in Chicago will use a specially written musical score when it plays Pathe's "The Shadow of Her Past," the feature starring the opera singers, Lina Cavalieri and Lucien Muratore. The score was written by Henriette Webber, a Chicago musician, who made the arrangements for the special composition through Manager Bunn of the Chicago Pathe exchange.

Following the advice of Frank J. Rembusch, a prominent exhibitor of Indiana and one of the M. P. E. L. directors in the National Association of the Motion Picture Industry, it might be well for many exhibitors to study the bulletin on systems of business accounts just issued by the United States Federal Trade commission. A copy may be had by writing the commission at Washington, D. C.

The Parkway Theater of Baltimore creates an attractive four-page program each week printed on light blue stock of good quality. A half tone of a screen from one of the current plays is carried on the front cover. On the back appears "some interesting facts relative to future film productions at the Parkway." The house's descriptive phrase is "a theater of refinement catering to the most select following in the city of Baltimore."

It certainly is a good thing for a theater to get the newsboys boosting for it. This was accomplished in Buffalo by Manager Harold Edel of the Strand, who, co-operating with the Buffalo *Evening News*, invited through the paper, all the newsboys to a special free performance at the Strand. There the boys saw themselves on the screen for they had been captured by a Pathe Weekly cameraman a short time before. It would seem to be a good stunt without any special newsboy film.

Daily matinees at the Alhambra Theater, Cleveland, have been discontinued owing to the fact that the management is installing a Typhoon cooling system. This new ventilating apparatus is the largest that has ever been brought to Cleveland. The system has two fans seven feet in diameter and when they are both in use it is possible to get the temperature below 70 degrees. Two 50-horsepower motors are used to drive the fans.

Lubliner and Trinz, owners and operators of several Chicago houses, will open two more film theaters during the first of September. These new screen houses are the Michigan, a two thousand seater at Michigan avenue and Fifty-fifth street, and the West End Theater, at West End avenue and Fortieth street. The latter house will seat 1,500. The other houses operated by Lubliner and Trinz are the Biograph, Vitagraph, Knickerbocker, Paramount and South Shore. Each of these houses seat 1,000 or more.

V-L-S-E *Pals* prints the following well written verse used in the advertising of the Rosebud Theater of Portland, Oregon. This sort of community spirit on the part of a house is sure to make its place more solid with the people.

Boost your city, boost your friend,
Boost the show that you attend;
Boost the street on which you're dwelling,
Boost the goods that you are selling.
Boost the people round about you,
Possibly they can do without you;
But success will quicker find them,
If they know that you're behind them.

Boost for every forward movement,
Boost for every good improvement;
Boost the stranger and the neighbor,
Boost the man for whom you labor.
Cease to be a chronic knocker,
Cease to be a progress blocker;

And if you would have your home town better,
Boost it to the final letter.

Studio Near Detroit

The Margaret Anglin Pictorial Corporation has purchased twenty acres of land on the south side of Michigan avenue, twelve miles from Detroit, and will establish a moving picture studio. James D. Barton, president and general manager of the company, says that $45,000 will be put into buildings and $35,000 more into equipment. Construction work will start immediately and the main building will include a studio 25 or 30 feet high which will have capacity for eight pictures, dressing rooms, property rooms and storage space, and a restaurant for the performers.

The new Chicago home of President Samuel S. Hutchinson is rapidly nearing completion. It is situated on Sheridan road, with the whole of Lake Michigan for a back yard, and with a magnificently appointed motion picture theater in the basement. Mr. Hutchinson will undoubtedly be an infrequent visitor at Santa Barbara once he begins enjoying the new home.

First Aid to Theater Men

BY S. L. ROTHAPFEL

IN these days when the only thing that interests sweltering humanity is the word "cool" or any of its variations, and the only thing that will attract their attention is something that "looks or listens" cool, it behooves the picture theater manager to make his house and coolness synonymous in the mind of the public if he does not want his trade to fall off very perceptibly during the hot nights. The parks, the bathing beaches, the automobile rides and all pleasures that keep one out-of-doors are very attractive when the thermometer hovers around ninety, and with the exodus of whole families for their summer vacations it means an extra effort on the part of the exhibitor to bring the box office receipts up to the paying mark.

It may not be possible for all managers to install in their houses special cooling and ventilating systems because they are too expensive to be practical in many cases. It is possible, however, for the manager to make use of every facility he has for making his theater cool and comfortable. A little extra effort to secure a good circulation of air will make a great deal of difference in the atmosphere of the house and in the box office receipts. Also special attention should be paid to the program for if the people are sufficiently entertained they will forget how hot it is. If the manager cannot truthfully hang out the hot weather sign saying that the theater is twenty degrees cooler than the street, he can hang out a sign calling attention to the fact that if a person is having a good time he forgets how high the thermometer stands and invite the people into the theater to be entertained, have a good laugh, and forget the heat. This might prove a novelty in hot weather signs and be just as effective as the twenty degrees cooler bait.

53.—It seems to me that the majority of people are very inconsiderate and decidedly hard to please. They don't seem to take into consideration all the trouble the manager goes to to make his theater attractive for them and get a program that will suit them, but seem to think they ought to kick at every thing that doesn't go just right and any film that is not exactly up to the standard. When a fellow is booking a regular program he can't get just what he wants and if some of the plays are not as good as others they might average them up and give him some credit. Just the other night I had a program in which I will admit the feature was very poor, but there were two splendid short subjects that evened it up, but do you think anyone spoke about those extra fine short subjects—not on your life. They all came out and kicked because the feature was so poor and said if I couldn't run better shows than that they were not coming any more. Sometimes I get so disgusted with the unreasonableness of people that I just want to throw up the whole business. The women are the worse. If only men and children came to the shows it would be alright, because they just come to be amused and it isn't so hard to please them, but half of the women come with the idea of picture reform or some such bunk and think they have shirked their duty if they can't find something to criticize and complain about. I believe when anything goes wrong at home during the day they take it out on the manager of the theater at night.

Although this letter was evidently written on a "blue Monday," at the same time I believe most managers will agree with the writer that the public is too fond of complaining and too liable not to give the exhibitor credit for what he is trying to do. This is especially true of the neighborhood theater in which the people feel they have a personal interest and so a perfect right to criticize. They feel that all their money for motion pictures goes into the box office of this special theater and so they have a part ownership in it.

If you let these complaints get on your nerves they will drive you to distraction. The only way to regard them is to take the advice for what it is worth and then forget it. Very often in these criticisms you will find some sensible ones that will give you an idea whereby you can better your service or give the public what it wants. It is, of course, out of the question to please everyone with the same thing, but the only way to learn just what they do want and what will please your patrons is by sifting these animadversions and taking out what really is useful to you.

As a matter of fact, life would be rather dull if everything went along too peacefully, and if we did not have anyone to hold us up to our standard and keep us striving to reach a higher goal we might lose all incentive for better and higher things and simply jog along in the same rut and not get anywhere. These criticisms may be rather unpleasant in some cases but at the same time they do keep us stirred up to a certain degree and to a realization that all business is a survival of the fittest and it is up to us to be the "fittest" or the next fellow will beat us to it. The women we have always with us, and although they may be a great deal harder to please than the rest of the family, you must realize that they are the real backbone of our motion picture theater business, and make allowances for them as you want them to make allowances for you. If we did not have the women we would have no theaters for always three-quarters of the audience is composed of women and they are the ones who bring the men out in almost every case, for what tired business man would not rather rest comfortably at home in the evening with a good book and a cigar than to come out to a show if his wife did not drag him. Also the children could not and would not come if the mothers did not bring them. So if the women are the complainers they are also the payers. Take that into consideration before you condemn them entirely.

On nights when you know you have a poor film try the little trick of showing the poor one first on your program and then running the good ones and you will find that the last impression is the one that is remembered and very often this will help to cover up the poor picture at the beginning of the program. It might even be wise in some cases to go out and get another film which you think is exceptionally good so that the audience is given an extra amount for its money. Advertise a double-header or an extra long show and make the people believe they are going to get something special, then run the poor one first and the good ones after it and you will probably get away with it in pretty good shape.

Although these complaints and criticisms are rather annoying and in many cases you feel they are rather a matter of habit than true analyses, do not discourage the people from telling their trouble to you or make them feel that you do not like to hear their views on the films you show or your management of the theater, for it pleases them to feel that they are important enough

to have their opinion considered and their feeling of proprietorship and personal interest in the house should be fostered as it means their continued and steady patronage for your theater—and yours alone. Take their complaints along with their money and only allow them to annoy you to the extent of keeping you ever on the alert for any real good ideas which they may offer for the betterment of your house and program.

54—I have just bought a theater which has been very poorly managed and consequently has not been making any money. The former manager's idea was that if he paid the highest prices for all equipment he would have a high priced house making lots of money but he had no executive ability and paid no attention to the little things which are so important. I want to make a success of this venture, of course, but find that although the equipment is all of the best the results are not all that could be desired. One thing which I cannot understand is that although the screen is a gold fibre one the pictures are not as clear as they should be. I thought perhaps it might be the machine and had it cleaned and thoroughly overhauled but the result was no better, so I have decided that it must be something else.

Have you investigated to see if your screen was at fault? I have known of some instances where the gold fibre screen has not given the best results in small houses where the projection was very short. In such cases the machine is so near the screen that the light is too bright on the metallic surface and a glare results which reflects back on the picture and makes it indistinct in some places. Yours is, perhaps, a short and broad projection, which does not obtain the best results from the gold fibre screen. I was talking just recently to an exhibitor who had a small house and he had spent a great deal of time trying to find out just what was the matter with his pictures and at last hit upon this solution. As he expressed it, the screen was too good for his house. He removed the screen and went back to one of the simpler forms—the plaster wall covered with an aluminum solution and found that the result was very satisfactory, the reflection was not so strong and consequently the pictures were clearer. There is an aluminum curtain which can be purchased for about fifty dollars if desired, but for a trial this painting of the wall costs only about ten dollars in comparison.

As long as you feel the theater you have just taken over is well equipped as far as the big things are concerned, turn your attention to the little things. You will find that it is often these little things that make more trouble than the big ones, and if the small items are carefully looked after the big ones will take care of themselves.

Here's wishing you all kinds of success in your new venture.

55—Can you help me out on this problem of how much to charge children coming into the theater? My regular price is ten cents for adults and five cents for children, but nights when I run special features I charge fifteen cents for adults and ten cents for children and some of the parents are objecting and saying the children should come in for five cents at all times.

The problem of the children and the motion pictures is one which seems to cause more trouble to the exhibitor from all angles than any other. He seems to be between the devil and the deep blue sea. If children are barred from seeing certain films the parents object because they also have to stay home if the children cannot come, and if the children are admitted then there is trouble on account of censorship, because the children see many films which they ought not to see. Then the next question which comes up is this one of how much the child should be charged. The parents never seem to look at this question from the standpoint of the manager. Of course there are just so many seats in his theater, and he gains his livlihood from the selling of those seats, but nevertheless the parents see no reason why he should not gladly get only five cents, whereas he could get ten cents for each one if the children were not admitted for less. Even if the child is small he takes up a whole seat and there may be any number of grown people waiting on the outside who would be very glad to pay the ten cents for those same seats, and so double the profits of the manager.

But on the other hand, the exhibitor must look at this from the other side. The child coming in for five cents is responsible for a number of ten cent admissions. Take a family where there is only one child under twelve yeasr of age and perhaps two more above that age. The youngest is usually the one to tease to go to see the pictures in the evening and she gets all the family started so that by allowing the one child to come in for five cents you have brought four other members of the family, all of whom pay ten cents admission. Also many mothers cannot come to the theater in the evening unless they bring the children with them, because there is no one with whom to leave them. As long as it is only five cents for the children she thinks nothing of it, but if it is ten cents for each one she will stay home and keep the children, too. You want your theater to be a family theater and as such you must cater to the children—you must keep the good will of the community and this can only be done by keeping the good will of the children. The child is little but he is mighty in his influence over the family and this fact must not be overlooked.

There is always a question in my mind whether the exhibitor is justified at any time in raising his regular price because of a feature unless it is a very special one. I do not approve of this practice of every other night making the price fifteen cents. If you feel that you cannot run your house on the ten cent admission scale, then raise it to fifteen cents and keep it there—do not jump back and forth for this invariably antagonizes the patrons. There may be times when you are showing some exceptional film when you are justified in charging twenty-five cents admission. This is perfectly legitimate if you announce it far enough in advance.

The practice to which I object is simply jumping your price any night in the week without any warning and having the people come expecting to pay the regular admission of ten cents and be confronted with a fifteen cents sign. If you feel that you have to do this once a week it is a good idea to have it always on the same night so that the people may know that on Thursday, for example, you always have a special performance for which you charge fifteen cents for adults and ten cents for children, and then if they do not care to pay the higher price they can make a point of staying away on that evening. If you do make your price fifteen cents, however, either permanently or just on special evenings, you will be very much wiser if you keep the price five cents for children. It may seem that you are losing ten cents on every seat occupied by a child but at the same time I believe there will be enough more people in attendance under this rule to make the average about even if you were able to compute it.

Director Wallace Beery is engaged in filming the ninth episode of Universal's "Timothy Dobbs," in which Carter De Haven is being starred.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Visualizing a Photoplay

By Will M. Ritchey

YOU must be able to see your picture in your mind before you can put it on paper so that others also will know what you have planned. The "camera mind" is essential to real ability in screen writing. The ambitious photodramatist should cultivate, by all means, the faculty of projecting on his mental screen definite pictures of his scenes, and of the action of his characters.

Starting with a more or less formed idea as the basis of a story, the experienced writer turns over in his mind the various stages of his plot, from start to finish. He sees his "leads," "heavies," "character people," introduced to the audience by means of carefully prepared scenes which tell who they are and what relation they bear to each other in the picture. His imagination carries him on through each step in the unfolding drama. If he has a clear picture in his mind, he will be able to see his characters definitely fixed at a certain point, and then answer for himself the question, "What would they do next?"

Upon his ability to answer this question logically, and yet in an interesting, novel manner, depends his success as a photoplaywright.

By being his own cameraman, too, he will avoid calling for scenes or action which it is impossible to photograph. Many things, of course, now are accomplished at the studios which formerly were held impossible. The simpler matter of the difficulty of trying to show that the hero was identified by a blue necktie while the villain wore a green one, is understood in these days of movie publicity. But all scenario editors constantly meet with the most impracticable demands by the writers, and good plots are spoiled by such errors.

An illustration of this is the old stage story of the dramatist who instructed, in his script, an English curate to enter "as if he had just finished his cup of tea!" Could this be pantomimed on the screen by having the actor wipe his mouth as he entered? It might suggest something stronger than tea and put the poor curate in an embarrassing light.

PUTTING A PLAY ON PAPER

With the idea of the story you are going to tell firmly in your mind, it is a good thing to tell that story to yourself first, by writing it out. You need not have literary ability to do this. Start at the beginning, describe generally the plot of the photodrama and do it in such a way that anyone who picks it up would understand the play.

One error to avoid is that of relying on your mind to fill in the gaps. Do not take it for granted that because you know what you are intending to relate, someone else will know also. Put it down on paper, all of it. If you were writing to a friend of some happening in your life, you would explain it to him as completely as possible. Do the same with the screen friends you hope to make through your finished script.

Now, with the story written out, you have a scenario. That, practically, is all a scenario is. It is an outline of the action. It is different from the completed script because it does not describe in detail the action of each scene. But it is the foundation upon which you will build your plot structure.

Read over your scenario very carefully. Make sure that each thing you write is logical. Here I would say that something highly impossible may yet be made to appear probable in a picture, if the development of each step is logical. Thus it would be impossible in real life to take a trip to the moon. But if a picture of such a trip were being made, it would seem probable by means of showing the machine on which he traveled, his flight through the air, and the strange conditions the traveler met on the lunar sphere.

After you have corrected any faults in the weaving of your plot, take your scenario and re-write it. The main theme of the story, of course, is the part which you must state most strongly. Some writers condense this main theme into as few words as is consistent, at the beginning of their script, for example:

"A poor boy from the country finds himself 'broke' in the city. He is befriended by a man of wealth and given employment. His employer's daughter is being courted by the manager of his employer's business, but the daughter is interested in the country youth, who falls in love with her. The manager, who has embezzled his employer's funds, throws suspicion on the youth and he faces jail, but the fraud is discovered by the girl, who saves the youth in time to win her father's consent to her marriage with the country boy."

This is a very poor plot and one which has been used many times, with slight variations. It is an illustration, however, of condensation.

From that brief outline, repeat your story in greater detail. Do not waste words, but do not omit anything of importance. In this expanded scenario you will tell just how the employer befriends the boy, how the money is embezzled, how suspicion is thrown on the employee, and all the other steps.

A detailed scenario such as I have described is the basis of all photoplays of a serious nature.

Wanted—a Square Deal for Writers

By Margaret Foley

EVERYONE interested in motion pictures from the "movie fan" to the aspiring scenario writer, should read the two articles in Motography of July 29 under the captions "Why Not Give the Author a Credit?" and "Are All Pictures Trite and Padded?"

Personally, I do not think the majority of pictures

are trite and padded. For instance, take almost any one of the Ince productions—the continuity is good, the settings are wonderful, the picture a perfect whole. I speak especially of Gardner Sullivan's work. The Universal turns out some good pictures—King Baggot was wonderful in "Half a Rogue." The scene that most impressed me in that picture was the death scene of the aunt—no horrible detail, a sudden flash and she had passed away. Famous Players and Vitagraph seem to avoid all semblance of padding—in fact, all the big producers do. It would seem they had decided to leave the lesser lights to do things in the same old way, regardless of personality or station in life.

The letter or telegram piece of business is put over entirely too often, and in just the manner the writer describes. I suppose just so many feet of film must be used, and that is one of the ways.

In comedy, or so-called comedy, it almost drives me frantic to see the policeman forced to do so many absurd stunts. I do not think it is very complimentary to the police force, men who guard our homes and loved ones day and night. But we have them on the screen with their long mustaches, ill-fitting uniforms, sliding down hills, jumping fences, knocking people down, falling into the river and making themselves generally ridiculous. The comedy-dentist is equally revolting.

"WHAT'S THE USE?"

Mr. Shafer voices the plaint of the majority of new writers, and some of the old. One excerpt from his letter gives the key to the present situation: "When buying they offer unreasonable prices to an unknown author, and seldom give him credit for his work on the screen."

When one has submitted good clean work, live action, etc., to companies who have solicited manuscripts, only to have your offerings returned with printed rejection slips stating that your script does not meet with their requirements, you say to yourself "What's the use?" You have made a study of the type of films produced by this same company, have written your story with one of their stars in view, you know it is what they require, yet your script has been returned.

I have been told by persons well versed in the ways of filmdom that it is absolutely foolish for the unknown writer to submit a manuscript to the majority of film companies, for it has no chance by the time the staff writers and a few others affiliated with the studio get through with it. In fact, one of the largest producers is quoted as saying to one of his staff, when asked how he could use the best part of a scenario submitted by an unknown writer and then reject the manuscript: "We're not responsible for where we get our ideas; dress it up a little differently!" Now isn't that encouraging to one who wants to write scenarios? Your idea stolen bodily, and someone else given credit for it!

CREDIT MORE DESIRABLE THAN CHECK

To the average beginner—one feeling certain that Dame Fortune has provided him with pencils and reams of paper to scribble his way into the Hall of Fame—that little check doesn't mean so much. What fills him with pure delight is to see his name flashed on the screen—to know that he has succeeded in bringing his work before the public; that the child of his imagination stands before him, and that all who know him may praise or censure, according to their point of view. The author puts in days of hard work, both mental and physical, trying to turn out a finished product, live action, convincing, snappy cut-ins, perfect continuity, and in the end is often disappointed, both as to remuneration and seeing his name on the screen.

According to motion picture journals there is a constant demand for new ideas and new-old plots with original twists. When the producers finally realize that the young writer demands fair remuneration and square treatment in exchange for his efforts, then we will see clean, interesting pictures—comedy that is funny, not disgusting—pictures that sweet sixteen and her boy sweetheart may see without blushing and squirming in their seats.

The young writer of today realizes the moral effect the motion pictures have on the public, and if they are to be one of young America's pet diversions, why not show life to them as it should be, not depict some morbid, sordid phase of it that repels older people, dims the rose-colored glasses of youth and makes them "wonder"?

The time is nearing when the unknown author will have his chance, but it's a long way to Tipperary, so "Watchful Waiting" should be our slogan.

Universal Pays $1,200 for Synopsis

The Universal Film Company has broken another record and paid $1,200 to Willard Bradley for an eight-page synopsis under the title, "The Beloved Imp." The previous high record for a synopsis alone is $750, and was paid for a five-reel feature. In that case, however, a working script went with the synopsis. Offers of a thousand dollars have been made on various competitions, and under special arrangements, all of them having certain strings attached to them. The Universal paid $1,200 strictly on the merit of the story, and this is in accordance with its new plan for buying scenarios.

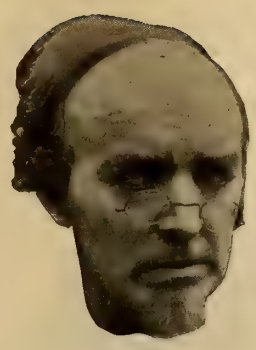
Some time ago it became apparent that the "per reel" method of buying scenarios was equitable neither to the writer nor to the company purchasing them. Frequently a script purchased as a five-reeler had to be cut to a two, and it frequently happens that a story intended as a two-reeler is worth five reels in the hands of a competent scenario staff. The Universal intends to depend upon its own scenario staff for guidance as to the value of stories in future, and will pay for the story itself, and not for the number of reels in which the story will be produced. This system is likely to work out very much to the benefit of scenario writers.

Why Waste Your Postage?

The Selig Polyscope Company states that it is not in the market for scenarios as there are now about seven hundred stories, including novels, short stories, and motion picture plots in manuscript in its vaults and this material will last for years.

Hampton Del Ruth, managing editor of scenarios of the Mack-Sennett-Keystone studios, announces that despite the fact that he recently sent out a letter which had wide publication, setting forth the reasons why scenarios submitted by outside writers were unavailable for the use of the Keystone Film Company, his mail continues to be flooded with the offerings of those who seek to see their ideas on the screen.

"My Country, 'Tis of Thee," a two-act photoplay released by Essanay August 15, is based on the call of the National Guard to the Mexican border.



His Honor, Mr. Kolb, is above, in reproving mood, and the view of the factory to consumer soda shower is from "A Million for Mary," the American-Mutual five-act





play wherein the two noted humorists display their ungovernable comedianship. On this side is Herr Dill, plotting some diabolical prank.

Mutual to Star Margarita Fischer

FIRST KOLB AND DILL LAUGHMAKER RELEASED AUGUST 21

THE chief attraction on the Mutual program for the week of August 21 will be "A Million for Mary," the first American-Mutual Star production, featuring C. William Kolb and Max Dill, in five acts. Written by Aaron Hoffman and scenarioized by A. Santell, the entire five reels are permeated with unusually humorous situations and interspersed with pathos enough to add the necessary dramatic contrasts in the unfolding of the story. May Cloy, a recent addition to the American-Mutual studios, portrays the chief feminine role.

The second Mutual feature for the week will be released August 24 under the title of "The Mystery of the Riveria." In the cast appear Jane Mae, Paul Manson, Maurice Lugust and Valentine Petit.

Four two-act subjects will also appear on this program, "The Enchantment," with Vivian Rich and Alfred Vosburg playing the leads; "Getting the Grafters," a Thanhouser production in which Doris Grey is featured; "Nell Dale's Men Folks," a Mustang contribution featuring Frank Borzage and Anna Little; and Centaur's "The Spite Husband," in which Crane Wilbur makes his last appearance as the star in a picture of this length. Mae Gaston, Harrish Ingraham, Ida Lewis, Jessie Burnett and Claude Mortonson are members of the supporting cast.

Two Single Reelers

Two single reel comedies will be released August 22 under the titles of "Going to the Dogs" and "Fare Lady." The former is from the Vogue studios, and the last, a Falstaff offering featuring Riley Chamberlain in another of his famous roles of "Conductor No. 378."

The Beauty comedy of the week, "In a Prohibition Town," with Orral Humphrey as the star, will be released August 23. Two Cub comedies, "The Rookie," with George Ovey, for release August 25, and "Harmony and Discord," featuring Billy Armstrong, for release August 27, complete the single reel comedy offerings.

Mutual Weekly No. 86, comprised of a number of interesting news events, and "See America First," the Mutual popular scenic feature, will be released August 27. "Reel Life," the Mutual Film Magazine in pictures, will go to the public Sunday, August 27.

Actual clashes between U. S. troops and Mexican bandits during an unexpected meeting of the two forces furnishes one of the thrilling situations of "Somewhere in Mexico," a forthcoming Horsley-Mutual production starring Crane Wilbur. Other thrills have been injected which show the dynamiting of a river, the destruction of a score of buildings and adobe houses by shell fire, the explosion of a huge powder plant and the destruction of an armored motor car. Mae Gaston plays opposite Mr. Wilbur and Harrish Ingraham, Maria Corteaux and Ida Lews play important roles.

President John R. Freuler, of the Mutual Film Corporation, announces that Margarita Fischer has signed a contract with Mutual and will be starred in at least six five-part features. The first picture will be released late in October, with the others following at intervals of four weeks. Harry Pollard will direct Miss Fischer, and the Fischer subjects will be filmed at special studios in Los Angeles. The first release of the star series will be entitled "The Pearl of Paradise." Miss Fischer was last seen among Mutual features in "The Miracle of Life," released nearly a year ago. Miss Fischer started her dramatic career in childhood, appeared in stock companies, then graduated to leads, and worked in vaudeville before she came to the screen.

Two of the most important roles in "The House of Mirrors," a Mutual multi-reel drama featuring Frank Mills, fall to children, one of whom is just seven and the other six and a half years old. They are Jack Curtiss and Runa Hodges, both of whom possess unusual talents and a wealth of stage experience despite their tender years.

After playing a boy's part in the last three features in which she appeared, Dodo Newton, the six-year-old blonde of the American-Mutual studios, was cast for a "regular part," as she expressed herself, in "A Million for Mary," initial of the Kolb & Dill comedy

features. "And I felt right at home in girl's clothes again," said little Miss Newton. In her next appearance, however, she has been cast for another boy's role.

Helen Holmes and her company of Signal-Mutual players will spend the next eight weeks at Eureka, Calif., where they will film numerous exteriors for several productions, as yet untitled, in which she is to star. About fifteen players make up the contingent which accompanied her and Director General J. P. McGowan.

Thomas Chatterton, co-star with Juanita Hansen in "The Secret of the Submarine," the American-Mutual "preparedness" photo-novel, has been cast for the juvenile lead in "Bluff," third of the Mutual Star productions featuring Kolb and Dill.

Edward Earle in First Metro Play

Edward Earle has been studying the Braille system by which the blind read in order to add realism to the portrayal of the blind character he is called upon to play in Viola Dana's forthcoming Rolfe-Columbia five-act photo-drama, as yet unnamed. This will be Mr. Earle's first picture for Metro, although he was associated with Miss Dana and her director, John H. Collins, at the Edison studio. He is a Canadian by birth, his first experience having been gained in the Valentine Stock Company, Toronto, of which Mary Pickford was also a member. Some of his more important engagements have been with Tim Murphy in repertoire, with William H. Thompson in "The Bishop's Move," with Henrietta Crosman, with Bertha Galland, Mary Mannering, James T. Powers, Marie Cahill and De Wolf Hopper, in many Broadway successes.



Edward Earle, who is now with Metro.

Mr. Earle, who is very popular throughout the country among motion picture fans, has played for Famous Players and Pathe as well as for Edison. Among his best-known pictures have been "The Unopened Letter," "The Lost Melody," "The Phantom Thief" and "A Theft in the Dark." He was the Vance Coleman in the "Olive's Opportunities" series.

From Errand Boy to Grand Opera

Sinbad the Sailor, who gained considerable fame as an adventurer, led a drab, colorless existence compared with the melodramatic happenings which have been packed into the short thirty-odd years of Charles Arling's life. Everyone knows Arling as an actor in motion pictures. Few know the romance of the new William Fox photoplayer.

Errand boy in one of Boston's largest bird stores was his first position. Long association with the Hub's most educated and cultured songsters gave him an excellent baritone voice himself, so the erstwhile errand boy jumped voice foremost into the ranks of the famous Bostonian Opera Company. A few years as a roving sailor on the bounding main, with a couple of globe circumnavigations chalked up to his credit; then some more annodominoes on the stage—including seventy-six hours in Glad Brook, Iowa, where he was snow-bound—and thence into pictures. These are a few of the things Arling recalls in an idle moment.

CANADA BARS V-L-S-E FILM

"The Suspect" Condemned Because It Depicts Russian Political Systems—Frank Gotch Appears in Selig Athletic Series

Labor leaders throughout the country have been very much interested in Vitagraph's five-part feature, "The Dawn of Freedom," released through V-L-S-E. This film treats of the subject of capital versus labor, and private showings have been requested by labor heads. The portrayal is presented by contrast with what conditions are and ought to be, and is thereby considerably more drastic than anything that has gone before.

The extent of the implacable censorship set up by England and her allies as the result of the world war was brought home to the film industry when a decree was signed in Ottawa, Canada, permanently barring the five-part Vitagraph feature, "The Suspect," from exhibition in the province. This film is a daring expose of the relentless system of espionage in Russia and the Canadian officials condemned it because of its obvious reflection upon the Russian political system. The V-L-S-E representatives are planning to resubmit the picture to the Board of Appeal at Ottawa.

The manager of the Hamilton Theater, Yonkers, New York, which shows V-L-S-E features, found that the patronage fell off considerably on cloudy nights and traced the cause to the fear of the patrons that they would be caught in the rain. Last week the manager bought up a large supply of umbrellas and had large posters printed and slides made to the effect that umbrellas could be secured at the box office in case of rain, and the attendance has not only been made up but gains have been shown almost daily.

F. C. Burhans, assistant branch manager of the Pittsburgh V-L-S-E office, has been promoted to the managership of that office, succeeding E. O. Child. Mr. Child has been relieved of his duties at his own request because of ill health.

The eighth release of the Selig Athletic series being distributed through V-L-S-E shows Frank Gotch, champion wrestler of the world, in his last match with Jim Essen, champion of Scotland. Willie Ritchie also appears in this release in a scientific boxing match with Lew Steffens. Other champions appearing in this film are Norman Rose and Olga Doffner, male and female swimming champions of the United States; and Mrs. H. Arnold, who has won many national honors in golf, demonstrates her methods of putting, driving and approaching.

Frank Campeau, who enacted the wonderful characterization of "Trampas" in the original production of "The Virginian," will appear in the Selig feature picture "The Light of Western Stars."

Woman's National Screen Club

VIRGINIA PEARSON ADVOCATES PLAN—DIVERSE OTHER FOX STORIES



June Caprice, the radiant little Fox screen-beam.

THERE are four times more women than men in the motion picture studios, according to the estimate of Virginia Pearson, the Fox star, and therefore she believes that there should be some common bond of relationship between the women employed by the various companies. Her idea is to organize a number of local chapters over which a governing board should rule from some well-known motion picture center, as Los Angeles or Fort Lee. There should be a manager for the society who would not be an actress, but would devote all her time to the affairs of the club. After the plan was more or less definitely formulated in Miss Pearson's mind she wrote to several friends, also motion picture actresses, and asked their opinion of the scheme. They all agreed that the suggestion was excellent and decided unanimously to lend their hearty support.

Walter Law, the good-natured William Fox star, has mastered a new art. He learned it from "Uncle Joe" of Portland, Maine. This new talent is the hypnotizing of a lobster. In the film of his new picture Mr. Law will demonstrate for the benefit of an aspiring humanity just how one goes about making a lobster do exactly what one wishes when the crustacean is in a hypnotic trance. Several close-ups show the entire process of the metaphysical act.

Here's Something About Nell

Nell Shipman, who has recently enrolled under the William Fox standard and shares with Gladys Brockwell the feminine honors in William Farnum's final western photoplay, is the personification of ambition. Even while she was of kindergarten age she wanted, in rapid-fire order, to be a boy; to run her father's salmon cannery on the Columbia River; to live on a battleship; to be a bare-back rider in a circus; to go to Paris; and—yes, she admits it—to wear a pink satin gown and stand on a table while a dozen handsome men toasted her and sang.

After a brief appearance in musical comedy, Miss Shipman received an offer of a stock starship and she accepted. For several years she acted in Alaska, Seattle, Portland and Salt Lake City, and then shifted over to the vaudeville stage.

Asked to enumerate the sports of which she is fond, Miss Shipman wrote: Riding, swimming, diving, canoeing, sailing, motoring, hiking, hockey. She must have had writer's cramp, for she stopped there. But Miss Shipman always was ambitious.

The Capricious Wardrobe

Although on the screen June Caprice appears in rags, off the screen she has a most pretentious wardrobe. Especially attractive are a dainty pink tulle evening frock made in five large and wired ruffles, and an afternoon gown of Nile green georgette crepe made Quaker fashion, with tight bodice, rather long twelve-ruffled skirt and a large collar and cuffs of white georgette edged in green of a darker shade. The favorite house frock of Miss Caprice is a combination of old rose jersey silk and white georgette crepe with fine stripes of old rose silk running through it, made in sport style. For street wear she is partial to dark blue taffeta, crepe de chines of delicate shades and white sports clothes. Of the latter she has a large quantity, as the young star is fond of sailing, boating and tennis.

New Pearson Play

Work was begun a few days ago on Virginia Pearson's new photoplay for the William Fox films. Miss Pearson has not only the lead in the picture, but she has the only feminine role of any importance. Walter Law and Glen White are among those in the supporting cast.

Otis Turner, one of the directors on the Pacific Coast whom William Fox acquired recently, is now at work on his first production for the Fox films. It will be a photoplay of sterling dramatic quality, with George Walsh in the leading role.

By permission from Warden Osborne, several hundred feet of film were made at Sing Sing last week, for some scenes in a new William Fox photoplay starring Valeska Surratt, under Director Will S. Davis. The men in the institution watched the work interestedly, as many Fox pictures have been shown on the prison screen. They and Warden Osborne told the players how appreciative they were of the reels which Mr. Fox has donated in the past for the men's entertainment.



Fox's "Daredevil Kate," features Virginia Pearson, who is the lady wearing the coat of arms.

The new photoplay cast includes not only Miss Surratt, but Glen White, Herbert Heyes and Claire Whitney.

Director Richard Stanton, who made "The Beast" and was taken ill almost immediately after the completion of the picture, has entirely recovered and is now at work in the Edendale studio on a new story.

Bill Is on His Last

William Farnum has already begun work on his last western picture. The photoplay is being screened by Director Oscar C. Apfel, who has made most of the Farnum films for William Fox. The story, which is unusually good, is from the pen of Henry Christeen Warnack, a dramatic critic of Los Angeles.

Included in the supporting cast of Madame Kalich's new photoplay for William Fox are Stuart Holmes, Kenneth Hunter and Madeline Le Nard.

Griffith in New York

D. W. Griffith has arrived in New York from Los Angeles with the effects and improvements used in the premier production of his newest work, "Intolerance," presented for the first time at the Liberty Theater on September 5. "Intolerance" is the new spectacle which Griffith has been working on for nearly five years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. The story is developed along parallel lines but is held together in dramatic sequence. An orchestra of forty pieces will play an accompanying score.

Florida Absorbs Field

The Field Feature Films with studios at Miami, Florida, has been absorbed by a new company and the name changed to Florida Feature Films. All of the property holdings and the three five-reel features already completed and ready for state rights distribution, have been transferred to the new company.

The change in name has been occasioned by the control of the company passing to Thomas J. Peters, a Florida capitalist.

The features already produced, "The Human Orchid," "The Toll of Justice" and "Fate's Chessboard," will be released via the state rights plan as originally intended.

The new company has established a New York sales office in the Candler Building annex, No. 218 West Forty-second street, in charge of M. M. Feely. Mr. Feely states that the Florida Feature Film Company does not claim that "The Human Orchid" is a great masterpiece but what they do claim for it is that it will make a great deal of money for the exhibitors and consequently make money for the state rights buyer. He claims that the worth of a feature is best judged by the magnetism it exerts on the box office and that this influence is greatest when the theme of the story appeals to largest number of the theater's patrons.



If Florida Feature Films keep up this quality they will set a new pace in character studies. The above is from "The Human Orchid."

SUCCESS TO FILM DECAMERON

Constance Collier to Head Notable Cast—Most of the Scenes Will Be Taken Abroad Under Direction of Ralph Ince

Constance Collier has been signed by the Success Films Corporation to take the leading role in their first production, which will be an adaptation of the Decameron of Boccaccio. The picturization has been made by Robert H. McLaughlin, author of "The Eternal Magdalene," in which Julia Arthur made such a success last winter. Mr. McLaughlin has taken the strongest elements from the Decameron and woven them into a story of ten episodes which he calls an oriental mosaic.

Those at the head of the Success Company realize that in this age of remarkable achievements on the screen something far beyond the ordinary must be offered by a new company if it would gain recognition, and neither pains nor expense will be spared in the filming of the Decameron.

John H. Ince, brother of Thomas Ince, has been given carte blanche in the direction of the picture. Practically the entire picture will be filmed abroad, locations along the Mediterranean coast of southern France, in Damascus and other Persian points and on the north coast of Africa have been selected as suitable for the filming of certain of the episodes.

A strong cast composed of actresses of international reputation is being formed and it is probable that the entire company accompanied by Mr. Ince and including at least one assistant director as well as cameraman, will sail for France within a very short time. For many of the scenes an army of supers will be required and in the episode which will cover the crusades it is probable that more people will be seen on the screen than in any other picture that has yet been made.

The final organization plans of the Success Films Corporation are being rushed through. All of the company's offices, except in New York, are now open and these will be within the next few days.

Fox Flimmers Scared

Glen White overhead this dialogue between two of William Fox's camera grinders, at the Fort Lee studio recently:

"Makin' it tougher for us bachelors every day, aren't they Bill?" queried the first.

"What d'ye mean?" asked camera man number two.

"Well, I was reading the other day that there's a lot of talk about how the idea of the single tax is spreading right along."

"The Social Buccaneer," is the title of a five-reel Universal being directed by Jack Conway, starring J. Warren Kerrigan.

Thanhouser Stars on Pathe Program

FLORENCE LA BADIE, GLADYS HULETTE AND VALKYRIEN HEAD LIST



When Pathe annexed Thanhouser some very important planetary territory went along with it. Miss Florence La Badie, for instance, one of those stars whose light is always trimmed.

THE agreement entered into by J. A. Berst, vice president and general manager of Pathe, and Edwin Thanhouser, president of the Thanhouser Film Corporation, whereby Thanhouser is to release two features a month through Pathe has brought two well known players to the Pathe program whose reputations have been made primarily as screen artists. First of these is Florence La Badie, associated with the Thanhouser studios for four years, who will appear in the first Thanhouser Gold Rooster play "The Fugitive." Gladys Hulette, although still a child, has been in motion pictures for nearly eight years. She stars in "The Shine Girl."

Another well known star who will be seen in a forthcoming Thanhouser Gold Rooster play is Valkyrien. "The Hidden Valley," in which she is featured, is not yet announced for release.

Pathe has secured the services of a well-known cameraman, Ralph Earle, to take a series of scenics in the natonial parks of the country. Among the parks visited will be the Yellowstone, Glacier, Mount Ranier, Crater and Lassen.

C. R. Seelye, Pathe's business manager, left New York last week to personally make arrangements to insure prompt service to exhibitors on the new serial "The Shielding Shadow," to be released October 1. Mr. Seelye believes that the vogue for the serial is stronger than it ever was and prophesies that every theater in the country will be running two serials a week in the very near future, just as they are running two or more features each week. Pathe has sent prints of the new serials to all its exhibitors to afford them an opportunity to see the quality of the subject and judge of its pulling power, and the volume of congratulations offered by hundreds of exhibitors proved their delight in "The Shielding Shadow."

Pathe is planning a big advertising and publicity campaign in connection with this serial, which will force the public into the theaters, and believes that these factors working to increase box office receipts make the increase in the rental price justifiable.

As an example of the manner in which the prominent manufacturers who contribute to the great success of the Florence Rose Fashion film, released by Pathe, are co-operating with the makers and distributors of the film, it is interesting to note that Halny, the famous Paris and New York hatter, has gotten out a beautiful piece of advertising matter, in which in a conspicuous place, on an important page, appears the following note: "Halny hats are shown in volume two of Florence Rose Fashions to be released August 21st, and volume three, released September 4th in Pathe pictures at leading theaters."

Florence La Badie has just finished "The Fear of Poverty," a Thanhouser feature to be released through Pathe. In this picture Miss La Badie plays two parts—a mother and her daughter. Nearly 1,200 feet of double exposure work was necessary before Director Frederic Sullivan finished the feature. Miss La Badie's characterization of the two entirely different types, is one of the finest things she ever did.

The story is by Agnes C. Johnston, author of a tale of a happy girl bootblack, "The Shine Girl," in which Gladys Hulette is being starred.

Kathryn Adams, Thanhouser leading woman, was born in St. Louis and educated in that city. She came to New York to take vocal training. Her first stage experience was in "Louisiana Lou," a musical comedy, in which she toured the south. Her first motion picture engagement was with Metro. She also was with Fox, World, Famous Players, Terris and Solax before she joined Thanhouser. She played the lead in the Thanhouser pictures "The Bird of Prey" and "The Phantom Witness."

Miss Adams has an important part in Pathe's "The Shine Girl."

Wayne Arey, leading man with the Thanhouser Film Corporation and appearing in Pathe Gold Rooster plays, made his first film appearance in a Thanhouser production. Before he went into films he had had wide experience on the speaking stage.

The thing of which William C. Parke, Thanhouser director, is perhaps most proud—next to his production of "The Shine Girl," a Thanhouser and Pathe feature in which Gladys Hulette is starred—is the stock company he managed at Pittsfield, Massachusetts.

The William Parke Stock Company was a new thing in theatricals. Mr. Parke was brought to Pittsfield by



Two Thanhouser luminaries who are now gleaming from the Pathe screens. On the left, Valkyrien, the Danish beauty, and on the other hand, the captivating Gladys Hulette.

fifty citizens who wanted to give their city better theatrical productions. He recruited a company of finished players and directed and managed them. He put on good plays, splendidly produced, at a low price. Some of his seats sold for ten cents.

Pittsfield, however, did not rise to the occasion. The city was not large enough to support such a company and Mr. Parke left after a year of every sort of success except financial victory. Mr. Parke appeared in stock and later was stage manager and director on the legitimate. Just before joining the Thanhouser forces he rehearsed seven companies of "Potash and Perlmutter."

Pete Ragolli, a 74-year-old cobbler with a little shop in the basement of a Mulberry street tenement in New York, was pressed into service in "The Shine Girl," and he proved to be a true actor despite the fact that for fifty years he has been serving humanity along humble lines.

Paramount Exploits Short Features

LOU-TELLEGEN AND VALENTINE GRANT IN AUGUST RELEASES

HIRAM ABRAMS, president of Paramount Pictures Corporation, believes that short reel subjects of merit are quite as important factors in the building of a motion picture business of quality and permanency as any other feature that enters into the exhibiting of pictures. Surrounding the five-reel feature release with single reel features to make a well rounded program of inimitable quality has been the goal towards which Paramount has been striving, and with the experience during the past year with the Paramount Pictographs, a magazine-on-the-screen, the Paramount-Burton Holmes Travel Pictures and the Paramount-Bray animated cartoons, Mr. Abrams realizes Paramount has founded its program idea on the right subjects.

Pictures of meritorious and wholesome quality rather than pictures that have length and sensationalism has been the standard Paramount has followed. Single reels of Paramount standard were not on the market and it was incumbent upon Paramount to get them there. The start was with travel pictures and a cameraman sent through South America secured the best pictures of that country that have ever been obtained.

Immediately after this Paramount began the distribution of the travel pictures of Burton Holmes; cartoons from the Bray studios were added to the list; and shortly afterwards began the production of the first magazine-on-the-screen called the Paramount Pictographs.

There should be no wonder in the minds of even the most skeptical that the single reel pictures used on the same program with a big feature, are as important a factor as any other part of the program. If any part is weak, the program is weak.

Another important feature relative to short reel subjects that the Paramount exhibitor has come to realize is that they offer many unique opportunities to advertise the theater and to extend his field of patronage. Motion picture audiences like variety. The exhibitor must give something to please all patrons. This is best accomplished by surrounding the big feature pictures with a variety of smaller subjects that tend to interest every class of patron. That is why Paramount's weekly releases consist of two features, a travel picture, a screen-magazine and an animated cartoon.



All the old folks will chuckle at the old time steeds shown in the Paramount Pictograph, "Bicycles We Have Met."

Paramounts for Last Week of August

Two particularly strong features head the Paramount Program for the week of August 29, in one of which Lou Tellegen makes his return to the screen in the Lasky production of "The Victory of Conscience," and the other in which Valentine Grant, the Famous Players star, will be seen in "Jean O' the Heather."

Short reel subjects for that week will include the twenty-ninth edition of the "magazine-on-the-screen," the Paramount Pictographs; the Paramount-Burton Holmes Travel-Pictures, "Climbing the Austrian Alps" and the Paramount-Bray cartoon, "Farmer Al Falfa's Revenge."

The four leading themes included in the twenty-ninth edition of the Pictographs are "The Working of the George Jr. Republic," "How Did You Get That Hat?" "The Settlement and the Slums," and "The Peaceful Dove in War."

In the Paramount-Burton Holmes Travel-Pictures, Mr. Holmes takes his "easy-chair-journeyers" on a trip up the Austrian Alps, starting at Salzberg, the birthplace of Mozart, the immortal musician. The party climbs sometimes by rail, and at other times roped to each other and the guides, through the clouds, finally arriving on the peak of Gross Glauchen, 12,460 feet above the sea.

The Paramount-Bray cartoon by Paul Terry, tells the story of "Farmer Al Falfa's Revenge."

Editors of the Paramount Pictographs have scoured the country for interesting subjects. One of their latest is picturing the Japanese method of preserving cut flowers and fruit. Mme. Hisa Nagayama, of Tokio, demonstrates the method used in Japan.

Midnight Matinees

A. H. Hilton, the Paramount exhibitor of Lewistown, Iowa, has inaugurated another new idea, a "midnight matinee." In writing of it he says: "If exhibitors haven't tried the 'midnight matinee' stunt already, they should get busy for it's a sure winner. I open it at midnight sharp, dress the ushers in pajamas, the orchestra burlesques the music, and we give everybody a rattle to keep time with. The police and fire departments were called on the job to handle the crowd; we turned away three times as many people as we played to, in fact they were willing to pay two bits for standing room."

Irvin Cobb Busts Into Films

"THE ADVENTURES OF BILL" AND OTHER VIVID VITAGRAPHS ON THE WAY

IRVIN COBB, the irrepressible ally of good humor, has finally "busted into the pictures" with his first photoplay, the same being an original drama in which the adventures of a piece of change are narrated.

The name of the picture is quite appropriately, "The Adventures of Bill," and whereas there is much to do in the story with actual money, there is nevertheless, a powerful and unusual story concerning the individuals through whom the bill has its adventures.

The photoplay is being produced by Vitagraph under the auspices of the American Bankers' Association, which is waging a nation-wide thrift campaign. In it there will be scenes taken in the United States treasury, which will be the first ever obtained for use in a film drama.

The direction of the play is in the hands of Wilfrid North; it was picturized by Garfield Thompson. Lillian Walker, the star, will have in her supporting cast, Tom Mills, Mrs. Mary Maurice, Walter McGrail and Edward Elkas.

Admirers of Marc MacDermott will be pleased to know that the Vitagraph has listed his latest effort, "The Footlights of Fate," from the novel "Joan Thursday," by Louis Joseph Vance, for Monday, August 21. Naomi Childers co-stars with MacDermott.

The story tells of a young girl, Joan Thursday, who goes on the stage to make a reputation. She meets Matthias, a playwright, whose latest manuscript is about to be produced. He falls in love with her and asks her to become his wife. Joan will not give up her idea of a stage career and is given a part in the play by Marbridge who secretly nurses an affection for Joan. Marbridge invites her to his apartment telling her she is to be one of a party. Upon arriving, she learns they are alone and realizes the real character of the man. Nella, Marbridge's former sweetheart, has followed the unsuspecting couple to the apartment. She enters and in a fit of rage shoots Marbridge and bids Joan to return to Matthias, who is waiting for her.

MacDermott and Naomi Childers are given support by a cast that includes Carolyn Birch, Robert Whitworth, Josephine Earle, Jack Bulger and William Shea. William Humphrey is responsible for the direction of the picture, which is in five parts.

Exhibitor's Romantic Wish

Out of the mail of Earle Williams, who has been working steadily since February on a big serial, "Scarlet Runner," came one letter that is a gem. It is from an exhibitor and has behind it perhaps a commercial motive as well as personal enthusiasm. At any rate it speaks to Mr. Williams earnestly of the fame of the pictures in which he and Anita Stewart appeared as co-stars and reminiscences of the box office attractions these were: "Oh," goes on the exhibitor, "oh that you two would play together again sometime in the same release. Listen, Mr. Williams, there's a check here for $50 for you whenever Miss Stewart becomes Mrs. Williams."



Lillian Walker, whose dimples are continual wells of joy, will be featured in the new Vitagraph-Irvin Cobb story, "The Adventures of Bill."

William Wolbert has just started a five-reel picture of another of James Oliver Curwood's inimitable stories. This one calls for military settings in Arizona and the Philippines and Mr. Wolbert is sparing no pains in getting the necessary details. With the All-Star-Vitagraph cast which he has at his command, it bids fair to be the coup de maitre in his career as director.

Corinne Griffith, who has played lead in so many recent Vitagraph pictures, has been prevailed upon to break in on her honeymoon to take an important part in Mr. Wolbert's new feature and gives the finishing touch to the following cast:

Mary Anderson, William Duncan, Otto Lederer, Corinne Griffith, Jack Mower and George Kunkel.

Alice Joyce Near Danger

A few days ago, Director William P. S. Earle and his company of players in "The Battle Cry of War," were filming some scenes on a country road not far from the studios of the company.

In the picture Alice Joyce, who plays the leading feminine role, is supposed to race along a road in front of the cavalry in a small runabout.

When the signal was given, Miss Joyce released the clutch and away went the machine over the muddy country road which the rain of the night before had left a little slippery.

Coming to a quick and unexpected rut, Miss Joyce, in her desire to save the machine from a jolt which would appear rather unusual in the picture, turned the car's direction quickly with the result that it skidded toward the rugged incline at the side of the road.

The director and cameraman who followed in another machine held their breath, for an accident seemed inevitable. Miss Joyce's presence of mind, however, saved the day.

NEW PICTURE PATRONS

Nazimova, Eminent Actress, Will Interest New Stratum of Society in Powerful Herbert Brenon Production, "War Brides"

By Randolph Bartlett

Not the least important feature concerning the advent of Nazimova on the moving picture screen is the fact that she will bring into theaters a class of patrons who have never been interested in photo dramas. Nazimova's career, previous to her engagement by Herbert Brenon for a photo-dramatization of Marion Craig Wentworth's play, "War Brides," was confined exclusively to the highest forms of modern literary drama. She it was who proved that the great dramatist Ibsen could be made popular. She is the only actress who has presented full length plays by the great Austrian dramatist, Arthur Schnitzler. Her appeal has always been to people of the highest intelligence. When she played "War Brides" in the vaudeville houses of this country she attracted people who seldom, if ever, attended variety shows. Now she will round out her complete appeal to every branch of theater-goers by proving that the same fine methods which she used in the spoken drama can be effectively employed upon the screen.

To bridge the gap between the highly intellectual and the merely superficial spectator of plays, and produce entertainment which will appeal to all equally, is a task calling for the highest genius. In "A Daughter of the Gods," the great Annette Kellermann spectacle which Mr. Brenon created in Jamaica, this progressive director accomplished this feat, a statement which soon will be proved when the million dollar film is released. In Nazimova he declares that he has found an artist who is perfectly adapted to the screen, and expects to carry on this work still farther. Through his efforts the so-called "highbrows" and "lowbrows" among audiences will soon find that they have a great deal in common.

When "War Brides" is released early in October through Lewis J. Selznick, it is predicted by those who are in touch with Mr. Brenon's plans that the devotees of moving pictures, as well as those of the sister art of the stage, will witness a revelation of what has been accomplished in this youngest of the arts.

FREE AUTO DEAL COMPLETE

Overland Company and Consolidated Film Company Co-operate in Big Publicity and Advertising Campaign for "The Crimson Stain Mystery"

S. G. Sladdin, director of publicity for the Consolidated Film Corporation, made a record in rapid-fire business when on a flying trip from New York to Toledo, in which city he spent just seven hours, he put over a big publicity deal with the Willys-Overland Automobile Company.

Through this arrangement the Consolidated Company has purchased thirteen Overland sixes, 1917 five-passenger model, which it will give away in connection with the presentation of the sixteen episode serial, "The Crimson Stain Mystery," which the Erbograph Company is now producing.

Under the reciprocal plan arranged the Overland Company will start a great system working among more than five thousand dealers throughout the country, each of whom will co-operate with the exhibitor in his particular town who books "The Crimson Stain Mystery." In addition to this the publicity facilities in force at the Overland plant will carry thousands of stories, photographs, cuts and mats advertising the serial, all of which will be co-operative with the publicity campaign being conducted by the Consolidated Company.

The first installment of the serial will be released on August 28.

Advertising Doctor for Theaters

C. J. Verhalen, widely known in motion picture and theatrical circles, has been engaged to take charge of the exploitation department of Paramount Pictures at the Minneapolis exchange of the corporation.



C. J. Verhalen.

Paramount management has come to the conclusion that general publicity matter sent broad-cast throughout the country to motion picture theaters does not bring the desired returns. It now is the plan of Paramount to localize this publicity matter, and attempt to place that publicity matter in daily newspapers at the time when it will do the exhibitor the most good.

Mr. Verhalen's duty in Minneapolis will be to give a local touch to all of Paramount's publicity, and to see that it reaches the newspaper offices at a time when it will be live news. He also will act as a service man, and will be at the disposal of theater managers at all times. If a house manager fails to make money on a Paramount release, Mr. Verhalen will attempt to diagnose the situation, and will do everything in his power to point out the weak spots in the theater's advertising campaign.

Mr. Verhalen started his activities last week. His headquarters are with the Famous Players Company, Star Feature Film Company, in the Produce Exchange Building, Minneapolis.

Frohman to Visualize Novel

The choice by President William L. Sherrill, of Booth Tarkington's novel, "The Conquest of Canaan," for the next feature release of the Frohman Amusement Corporation has given unusual opportunities to Director George Irving because of the dramatic vividness with which the book is written.

In the two leading parts, Edith Taliaferro and Jack Sherrill will portray characters that Mr. Tarkington has made noble as they are original. In reading the book, which has exceeded a million copies, one of even small imagination is given the thrill of intimacy with real people living in a real town.

The characters so true to life and a story so varied and clean will have every advantage of making an exceptionally beautiful photoplay, with the splendid cast that has been selected and the technical ability of George Irving and Ralph Dean.

The Kimberley Feature Film Company has begun work in Cleveland.

International Shows Paralysis Film

FIRST THREE EPISODES OF "BEATRICE FAIRFAX" COMPLETED

THE Hearst International News Pictorial released through the International Film Service will give to the public the first pictures of what is being done for the tiny victims of the infantile paralysis plague. Pictures were taken in the baby wards of the Lincoln Hospital and Home, where the afflicted babies are being treated and where everything known to the medical world is being done for the helpless little sufferers. Pictures of the critical, convalescent and receiving wards and "close-ups" of the massage treatment, the hoops used to raise the sheets from the sensitive paralyzed legs of the victims, and other contrivances for the comfort of the little ones will be shown.

J. K. Burger, assistant general manager of the International, has been presented with a magnificent loving cup by the ten branch managers of the International exchanges. The presentation marked no particular occasion but the branch managers just decided that it would be the best way in which they could show their appreciation of Mr. Burger.

Grace Darling, who has been chosen by Beatrice Fairfax to impersonate her in the International serial entitled "Beatrice Fairfax," says that ever since she was a little girl she has had a passionate longing to be a great newspaper woman and to write. She wrote poetry, prose, romance and news and flooded the newspaper offices with these effusions which were always returned to her. Finally one article was accepted, then another and later she secured a small position on a newspaper. Then she turned to motion pictures but did not give up her newspaper work entirely as several times since she has had large assignments for big newspapers. Consequently when she was selected to impersonate Beatrice Fairfax she was highly delighted for here was an opportunity to be a newspaper woman and an actress at the same time.

Speaking of her work in the serial Miss Darling says: "The making of the films of 'Beatrice Fairfax' has been one of the most delightful experiences of my life, and it will be a sad day for me, when I lay aside the role of the real Beatrice and become just a moving picture actress."

"Beatrice Fairfax" Appears August 28

The first episode of "Beatrice Fairfax,," entitled "The Missing Watchman," will be released on August 28. Then will follow "The Adventure of the Jealous Wife," "Billie's Romance," and many others.

Harry Fox, who shares the stellar honors with Miss Darling in the new serial, has decided to go in for the real things in adventure and has joined a class of seventeen students who are studying aviation under the tutelage of Burnside, the famous flier. Mr. Fox has been riding to and from the studio in Mr. Burnside's craft and is very enthusiastic over the sport.

The motion picture camera has been known to do some remarkable stunts, but it remained for Theodore Wharton, of Wharton, Inc., who are producing "Beatrice Fairfax," to make the lens do the apparently impossible.

In the first episode are two characters bearing a striking resemblance to each other. One is George McCabe, an honest bank watchman. The other is San De Farge, a notorious bank robber. Both parts are played by the same actor, George Connors.

In one of the scenes, McCabe is lured into the robber's den and beaten into insensibility. His prostrate form is placed on a couch. On the opposite side of the room is De Farge. One of the robbers crosses the room and takes De Farge by the arm, for the purpose of accentuating the resemblance between the two men.

A double exposure could easily produce the effect of one man assuming both characters and being in the same scene at the same time. But the remarkable trick that Mr. Wharton performed was to have one of the men cross the room in the scene and touch both Sam De Farge and George McCabe. It is the first time that such a thing has ever been accomplished.

City Buys Film

Another triumph has been scored by the motion picture camera. It will play a most important part in solving the San Francisco bomb outrage, perpetrated during the preparedness parade.

The bomb bureau of the San Francisco police department last week wired the International Film Service, Inc., for the original negative made by their cameramen during the parade.

The International had a battery of cameras stationed at the corner of Stewart and Market Streets, the scene of the outrage. Just before the bomb went off, one of the cameramen turned the lens of his camera on the crowd just around the corner on Stewart Street and secured some excellent "close ups." Among those who were suddenly and unexpectedly photographed were several persons suspected of having played an important part in the outrage.

When the picture of the parade was shown in San Francisco that portion of it was not used, but the cameraman called the attention of the police to the fact that he had taken it.

A telegram was sent to New York and the International Film Service, Inc., immediately sent the original negative to the San Francisco police who hope by it to be able to positively identify certain suspects.



"Under Cover," one of Famous Players' recent successes.

Robert Grau Dead

Robert Grau, prominent in theatrical and motion picture circles, died on August 9 at his home in Mount Vernon, New York, at the age of 58 years. Death was due to heart disease.

Mr. Grau was one of the few old-time theatrical men who took an active interest in motion pictures. He contributed several books and many magazine articles on the films. At the time of his death he was at work on the second edition of "The Theater of Science." He frequently acted in an advisory capacity to many of the most prominent producers. "Civilization" was one of the film spectacles he took an active part in promoting. A man of broad interests and striking personality, his influence made itself felt in every branch of theatrical endeavor.

Included in Mr. Grau's works were "Forty Years' Observation of Music and Drama," "The Business Man in the Amusement World" and "The Lure of the Silent Drama." The last named volume was written only two years ago, and then only after Grau's friends had repeatedly urged him to contribute his views on the motion picture question.

In his "The Business Man in the Amusement World" Grau unfolded a series of anecdotes that proved a book of revelation to the Rialto. In this work he said, in part:

"Time certainly works remarkable changes in the show world. I recall going into Colonel Austin's Nickolodeon, in Boston—the original five-cent theater—one day not so many years ago. Al Haynes was the manager, William L. Dockstader put on the afterpieces, and up one flight, whom do you suppose I found running the glassblower's stand? None other than Max Anderson, later a partner in the Hippodrome and millionaire theatrical magnate of the west.

"Up on the next floor, in the fortune teller's booth, was M. R. Sheedy, now a wealthy manager of a chain of eastern vaudeville theaters, while on the top floor, in jacket and apron, making wax figures, was S. Z. Poll, who owns outright a dozen amusement places in the larger eastern cities. About the same time Messrs. Keith and Albee were in the circus field."

Mr. Grau is survived by his widow and two daughters.

New Famous Man in Chicago

The Famous Players office in Chicago has a new publicity manager. He is H. R. Paxton, who formerly held the lively position of advertising manager for the International Harvester Company. Mr. Paxton stated to Motography that he will throw all his energies into carrying out the intensive new policy inaugurated by Paramount to co-operate closely with the exhibitor in his advertising and in making every film pay out.

An American consular office in East Africa reports that a firm in its district wishes to receive catalogues and prices on moving-picture machines with films, says *Commerce Reports*. The cheaper grades of machines are desired.

Clara Kimball Young—Business Woman

WHATEVER it is, "artistic temperament" is universally conceded to be utterly opposed to that exercise of calm judgment and foresight which makes for matter-of-fact business success. "I'm an artist and know nothing of sordid business affairs," is the usual formula in which one of these heaven-born souls excuses himself for having neglected to pay his tailor's bill.

There is a fallacy lurking around the corner of this idea and Clara Kimball Young, the widely known film star, is proof of it. If there was ever a combination of "temperament" and business ability running hand and hand in one human being—she's it. It isn't necessary here to prove the temperamental part of this assertion. Miss Young's many brilliant artistic achievements on the screen are evidence enough of her possession of all the artistic gifts. An hour's visit to the studio where she is producing the first picture of her own film corporation, an adaptation of Robert W. Chambers' popular novel, "The Common Law," would convince the most skeptical.

It is the other side of her character that is so unfamiliar to her millions of screen followers and so unusual in any of her fellow artists. To persons who have seen her running the gamut of emotional expression in such of her great performances as "Trilby" and "Camille," the transition to the brisk, cool-headed Clara Kimball Young, business woman, would appear miraculous.



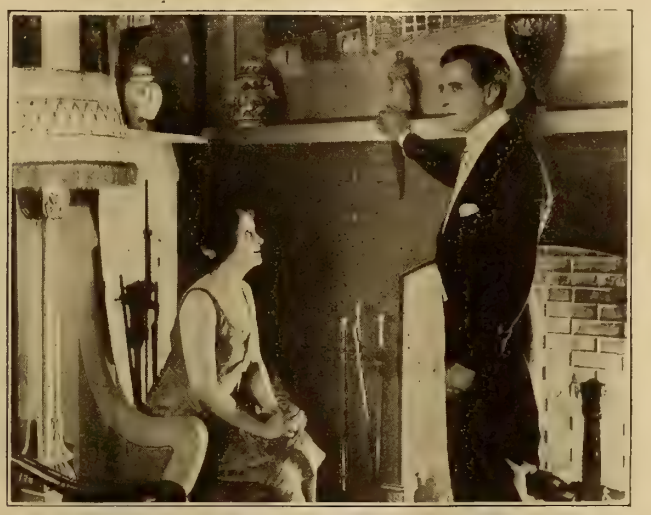
Three guesses: Who is this Selznick star?

The respect in which all the officers of the Clara Kimball Young Film Corporation hold the star's business judgment is a splendid tribute to her sagacity. Mr. Selznick was the first to recognize in Miss Young an unusual faculty for business affairs. He was then vice-president and general manager of the World Film Corporation, a creation of his own, and Miss Young was the greatest individual attraction on that company's program. It was Miss Young who first proposed to Mr. Selznick the organization of a producing company in her name and the advantages to be derived from exploiting her pictures on the open-booking plan.

Mr. Selznick was quick to grasp the idea and to see its benefits, not only for the company but for the theater men throughout the country. Impressed with Miss Young's keen

grasp of business detail he not only made her the star of her own producing corporation but vice-president and partner.

In the suite of executive offices occupying the



Clara Kimball Young in Selznick's "The Common Law."

entire floor of the new sky-scraper on Seventh avenue at Forty-ninth Street, New York City, the visitor may see in gold letters on the door of the office next to that of the president the words: "Miss Young, vice-president," and almost any afternon when there is a let-up in the work at the studio the lovely star may be found at her desk, dictating letters, interviewing prospective candidates for positions in the company, or at the directors' table giving clear-headed opinions as to the conduct of the corporation's affairs.

Exhibitor Forms Distributing Concern

Arrangements have been concluded between the Ivan Film Productions and John Pekras, president of the Ohio Feature Film Company, whereby the latter will become exclusive distributors of all Ivan productions in the states of Ohio and Kentucky.

The Ohio Feature Film Company was organized by John Pekras, the largest theater owner in Columbus, in which city he operates the Dreamland, Hippodrome, Rex and Broad Street Theaters. Elyria, Ohio, is another city in which Mr. Pekras controls several motion picture theaters, the most notable being the American.

Offices of this company have been opened in the Belmont Building in Cleveland and in Cincinnati. Other offices will be opened immediately in Louisville, Ky.

The first Ivan subject to be released by the Ohio Feature Film Company will be "The Faded Flower," the all-star cast Ivan. This will be followed by "Her Husband's Wife," after which "The City of Illusion" and "The Immortal Flame" will be released.

Actors Injured in "Stampede"

On motion picture actors' day at the "Stampede" held last week at Sheepshead Bay, New York, two actors were seriously injured in the riding contests.

Art Acord, of the American company, famous as the original "Buck Parvin," sustained a broken nose when he was thrown from a wild horse. He may also be injured internally. He had just won the all-around championship for motion picture actors for the best percentage of horsemanship and cowboyship.

George Rose, an actor with the Peerless company, was thrown and suffered a fractured skull, a broken nose, and possibly concussion of the brain.

SWIMMING A BEAUTIFIER

Annette Kellermann, Star of Fox's Production, "A Daughter of the Gods," Tells How to Utilize Swimming as a Cosmetic

By Annette Kellermann

I want to tell women how they can utilize swimming as a cosmetic, as a course in body-building, a sport and a general beautifier.

The greatest benefit to be derived from swimming is fresh air. Swimming takes you into the air and gives you something to do—something that occupies your mind sufficiently to make you forget that you are trying to benefit yourself. Fresh air, full play for the muscles and an enjoyment of necessary exercise all go toward the establishment of health. Therefore, we have the foundation in swimming.

To swim successfully one must obtain control of the muscles. Control gives poise. And poise is the nucleus of all beauty. Why? Because it establishes dignity. A faithful satellite of poise is confidence. While confidence is not a necessary asset to beauty it is a decided addition to character and an invaluable aid towards success.

Sallow skin is the penalty of possessing a sluggish liver. Swimming arouses the laziest liver from torpidness. Swimming stimulates the kidneys to strenuous action and helps carry away noxious impurities.

Constipation, the universal foe to health and beauty and the cause of unsightly pimples and ugly blotches, is gradually eradicated by the continued exercising of the muscles of the abdomen that are most used in swimming.

Swimming is the only exercise that develops and beautifies a woman's arms without producing knobby muscles and an inclination to masculineness. On the contrary, it results in a rounded, tapering effect.

In developing the arch of the chest it fills in hollow necks and reduces and makes firm flabby breasts. By the continued pull on the muscles around the waistline it removes the ugly rolls of flesh and puts in their place a smooth, firm foundation. That allows at least one size smaller corset to be worn.

If you are really in earnest and have ambitions for any of these things—swim and be beautiful.



One of the Moorish city scenes from Fox's "A Daughter of the Gods." Annette Kellermann is the object of pity, above.

Current Releases Reviewed

"The House of the Golden Windows"

Wallace Reid and Cleo Ridgely in Lasky-Paramount Release. Reviewed by Thomas C. Kennedy

"THE House of the Golden Windows," written by L. V. Jefferson, was inspired by the fairy tale telling of the two children who lived in a hut and longed to reside in the beautiful house at the top of the hill, for its windows were



Wallace Reid and Cleo Ridgely in "The House of the Golden Windows."

apparently of gold. But when they visited the place they found that it was merely the sunshine and that their own hut had golden windows when viewed from the hilltop.

In this play a poor rancher's wife envies the people who live in the mansion and is influenced by her envy to use dishonest means to obtain the spacious house, and then comes her disillusionment. The dishonest means of securing the wealth and beautiful home and the unhappiness which comes with it all happens in a dream, and in truth it is much like a dream, being just about as inconsistent as anything could be. The spectator is uncertain as to whether it is a dream or not until the scene fades back to the point where the discontented wife contemplates the possibilities now put into her hands. The utter improbability of all the developments is the only suggestion that a dream is being depicted.

"The House of the Golden Windows" is one of the finest offerings from a standpoint of production that has ever come from the Lasky studios where the standard, as is well known, is of the highest. The magnificence of the production makes this picture one deserving of more than passing notice. The acting is splendid; in fact, everything about "The House of the Golden Windows" is excellent but the play, which is not even good.

In addition to the charm of many of the exterior scenes a real thrill is furnished by views of an oil gusher. This scene is well handled and when the explosion occurs and is followed by the gush of gallons of the oil the realism and thrill of it has a remarkable effect upon the spectator. George Melford directed the production.

Wallace Reid and Cleo Ridgely are featured and both contribute much to the picture's ability to sustain interest. Billy Jacobs, the clever child actor, is much in evidence. James Neill and Mabel Van Buren are other commendable players in the cast.

"The Far Journey"

Two-Reel Selig Drama Released August 21. Reviewed By Genevieve Harris

A NUMBER of incidents of unhackneyed type, settings out of the ordinary, an appealing human interest plot and very good photography, make this offering entertaining, in spite of the rather confused fashion in which the story has been assembled. The plot too, although containing several improbabilities, gets away from the usual type of screen story.

Harry Mestayer as David Bucklin, a young man who refuses his father's fortune and sets out to win his own way, catches the interest and sympathy at the beginning of the story. His talent for music leads him to fraternize with a company of vaudeville performers. Among them is a child actress, and when her parents are killed in an accident during their acrobatic act, David adopts the child.

David supports himself and the girl by his violin playing. The child proves to be talented, and David educates her as a singer. She becomes successful and for a time is out of touch with her guardian, whose fortunes go from bad to worse. When his ward at last announces her intention of visiting him, David gives his violin to a wealthy connoisseur for the right to live at the latter's beautiful home while the girl visits him.

Later the singer learns of the deception and that her benefactor is really poverty-stricken and she comes back to him and proves to him her real love. In the meantime, David's father has died and left him the fortune, which he at last is persudaed to accept.

There are a number of vision scenes used in the play and while these are cleverly handled technically, in at least one part of the play they confuse the story. The borrowing of the beautiful home is not clearly explained, and this episode is further complicated by flash-back and vision scenes.

The action of the play is swift and the interest is not allowed to wane at any point.

Frank Beal is the director. The supporting cast of players includes Lillian Wade as the child actress, played by Marion Warner when grown up, and William Sheerer as David's father.

"The Holly House"

Three-Reel "Flying A" Drama Released August 17. Reviewed by Genevieve Harris

ROMANCE and mystery lend their charm to this delightful little play. The settings, representing an English estate, are very pretty and well photographed. Alfred Vosburgh and Vivian Rich are the leading players. There are a number of interesting character roles in the picture, especially those representing the village types who congregate at the old inn.

Alfred Vosburgh is Rolin Henderson, a writer who comes to the village in search of material for a novel. Attracted by the "Holly House," a deserted old mansion, he bribes the caretaker to allow him to use its library as his work room. From the men at the inn, he hears the story of the house, how the owner, Lord Sylvester, after a quarrel with his wife during which he drove her from the house, had gone abroad and had never returned. A daughter had been born to the



The death of Lady Sylvester.

wife, the villagers tell the author, but Lord and Lady Sylvester had never been reconciled.

Rolin uses this story as the theme for his novel, but before he has finished it, he is surprised by the return of the Lady Sylvester and a young woman he takes to be the daughter. Lady Sylvester suffers a paralytic stroke and Rolin be-

comes an aid and companion of the girl, and soon falls in love with her. Although she is fond of the writer, she refuses to give her promise to marry him.

Then another complication arises when Lord Sylvester also returns. He has never known of the birth of the daughter and when the villagers tell him that Lady Sylvester and the girl are at the Holly House, he is much moved. Lady Sylvester dies before Lord Sylvester reaches the house, and he goes to the girl, believing her his daughter. He is very angry when he learns that the daughter had died and that the girl with Lady Sylvester was only her companion. He drives her from the house, and she goes to the cottage of the gardener. In the morning, Rolin learns the story, but the fact that she is not the heiress makes no difference to him. Then, when he knows her secret, she promises to marry him.

Edward Sloman directed the picture. The cast of players includes Harry McCabe as Lord Sylvester, Gordona Bennett, Hugh Bennett, William Spencer, Madeline Gebhart and Clarence Burton.

"The Alibi"

Interesting Blue Ribbon Feature Released by V.L.S.E. Reviewed by Thomas C. Kennedy

ONCE more the voice of conscience comes to the rescue of the falsely accused hero, and "The Alibi," which tells of a young man unjustly convicted of murder in the second degree, ends happily. In striving to create damaging evidence against the innocent bank clerk the writer of this play used more deliberateness than skill, and in his anxiety concerning this point overdid the thing.

"The Alibi" spends much of the time given its treatment in details of the murderer's plans to throw suspicion on the bank clerk, and the only reason all this is not tedious, and we are of the opinion that it is not, lies in the skill of Paul Scardon both as actor and director. Mr. Scardon plays the heavy role excellently and the crooked and terribly base Slayton is interesting whereas he ought to be a nuisance.

The play turns on the villainous scheme of the bank cashier to lay the blame for his crime on a young man who in a moment of distress made a false entry in the books of the bank but realizes his mistake in time to avoid actually taking the money his dying father needs so badly. The plot is so deliberate that it would seem by the evidence to be obviously a "plant" to a good detective. Of course, we are not sure that the detective would come to this conclusion, not being a solver of puzzles ourself, but that is the way it seems. But concessions are being made by audiences continually and there is little doubt that they will do so in this case, which most probable event will make "The Alibi" an interesting and thoroughly satisfactory picture to the average picturegoer.

The falsely accused man is in love with the daughter of the bank president. The girl remains loyal throughout and her confidence is rewarded when Mansfield is cleared by a confession written by the murderer to his wife just before taking his own life. Arthur has escaped from jail and circumstances again go



Powerful scene from "The Alibi."

against him, as it is generally believed that he murdered Slayton until the papers are found.

James Morrison gives a very human characterization as Arthur Mansfield, and Betty Howe as his sweetheart has nothing to do but be ornamental and she does that wonderfully well. Edward Elkas scowls too much as Jarboe. Jarboe is bad enough; it is not necessary to make him look like a demon just escaped from the inferno. "The Alibi" is a remarkably well produced picture, the acting is good and the play has the ability to hold the spectator's attention all the time.

"The Secret of the Submarine"

Chapter 15 Completes American Serial. Reviewed by Genevieve Harris

THIS chapter, released August 28, concludes the "Flying A" serial featuring Thomas Chatterton and Juanita Hansen and dealing with a fictitious but timely invention. The chief appeal of the serial has been in its thrills and dangerous exploits for



Cleo returned and the invention perfected, the serial ends happily.

the leading characters. During the early part of the story at least each installment left the actors in some perilous predicament from which the next chapter released them, only to plunge them into another even more desperate.

The timeliness of the invention aroused much interest in the opening chapters of the story. The serial then progressed with a certain number of hazardous stunts in each episode. A number of unexpected twists were given the plot in the closing numbers. Although these were without logic or real dramatic value, they serve their purpose of keeping alive the curiosity of the class of audience for which the story has been planned. The characters in the play have been in keeping with the story, being broadly but effectively drawn.

The last installment shows the code explaining the secret found and put to use. Dr. Burke's invention is perfected, and the United States, by obtaining it, is put into a position to whip the world in naval warfare. Cleo, the heroine, appears to have been drowned, but this is a false alarm, for she is rescued by life savers and recovers in time to claim the fortune offered by the goverment and to be married by Lieutenant Hope.

The villains are disposed of in one way or another, and through them their governments defeated. Russia lost out in the preceding chapter when Olga, the adventuress, was slain by her accomplice, Morton. Hope pushes Satsuma, the Jap, out of a fourth story window when the latter shows his treachery at the rendezvous after Cleo has been kidnaped. The terrible secret society gets Mahlin, its agent stabbing him when he fails at the appointed time to bring back the secret. "Hook" is true to his mission to the last, when he brings Cleo back to Hope, who had found the book, learned the secret, and set the invention to working properly. The last flash of the picture shows the Amercian flag waving triumphantly.

"My Country 'Tis of Thee"

Two-Reel Essanay Drama Released August 25. Reviewed by Genevieve Harris

THE timeliness of this play with the patriotic title is its chief point of merit. It deals with the problem which confronts a man who wishes to go with the army into Mexico but whose wife refuses her permission. Richard C. Travers has the role of the adventurous husband, Captain Stone, and Lillian Drew is cast as his selfish, frivolous wife. For Mrs. Stone's reasons for keeping her husband at home are selfish ones.

From this situation, an interesting though conventional

drama is evolved in which there is a villain, played by Sidney Ainsworth in his usual suave manner, a scandal which nearly terminates in a tragedy, a melodramatic subplot not very well worked out and dealing with a man from Mexico, and an ending in



Mrs. Stone refuses her husband permission to enlist.

which the wife is converted to patriotism expressed by promising to be good while her husband is in Mexico.

When Stone's wife quarrels with her husband over his plan to accept a captaincy in the national guard which will take him to Mexico, the villain, Leander Wilcox, sees a chance to win Mrs. Stone. Stone joins the colors in spite of his wife's pleading, and Wilcox pretends to sympathize with Mrs. Stone because of her husband's harshness. Angry because of Stone's action, Mrs. Stone does not hesitate to flirt with Wilcox. Reports of her conduct reach Stone at camp and he returns home to punish Wilcox. But he finds that his wife has grown disgusted with Wilcox, who is also a traitor or something. So the two are reconciled and Stone goes back to fight for his country, with his wife's permission.

"The Rail Rider"

House Peters in World Film Release Directed by Tourneur. Reviewed By Thomas C. Kennedy

IN "The Rail Rider" the spectator follows the events which mark the turning-point in the life of a railroad engineer on whom Fortune smiled, and smiled broadly. According to the words from some sage lips opportunity waits for no man, but for all of that it is no uncommon thing to hear recited a case from which the conclusion is drawn that Dame Fortune plays favorites occasionally. A case in point is that of Jim Lewis, driver of number seven, whose dismissal by the manager of the road is the beginning of a series of circumstances which make the climb to wealth and a happy marriage a none too arduous trip.

This World Film release was produced by Maurice Tourneur from a story by Edgar Franklin. In the light of the leading actor's work and that of the director the play assumes no very prominent position in the eyes of one who would parcel out credit where credit is due for the measure of success this picture achieves. "The Rail Rider" is interesting light comedy with some melodrama mixed in. The mixture is pleasant as visualized by Mr. Tourneur and enacted by House Peters.

The first reel presents some of the picture's most interesting scenes. Occupied entirely with railroad scenes, the opening reel affords the spectator keen enjoyment with its intimate views of a locomotive cabin and flashes of the train at certain points along the line. The trip taken with Jim Lewis, who is driving the train, is realistic and it becomes eventful when a wash-out of the tracks is encountered.

Lewis is not to be daunted by spread rails and without asking for orders he commences the business of repairing the damage wrought by the elements. Immediately after arriving at his destination with a train full of passengers who are all praise for him, Lewis receives notice of his suspension without pay and it is signed "B" as are all like communications. The boys believe this "B" to be Barker, president of the road.

They appoint Lewis a committee of one to visit Barker and demand fair treatment in the name of the employees. Lewis is surprised to find Barker not the tyrant he expected but a sympathetic, cultured and home-loving man. The next day Lewis gets his opportunity. The "B" in the case is one Brown, who has skipped with a fortune in securities. Lewis sets out after Brown and just forty-eight hours later he returns with the securities. Consequently he is appointed assistant to the president of the road and marries the official's charming daughter.

The humor in every situation was appreciated and accorded effective treatment by Mr. Tourneur, who also deserves praise for the quality of the settings and lights in the night scenes. House Peters is real in a none too convincing part. He is well supported by Zena Keefe, an appealing Mildred Barker; Harry West; A. Harrington, and Bertram Marburgh. "The Rail Rider" affords pleasant entertainment.

"Hell to Pay Austin"

An Exceedingly Good Triangle-Fine Arts Comedy. Reviewed by Thomas C. Kennedy

DIRECTOR PAUL POWELL, Bessie Love and Wilfred Lucas commend themselves to the gratitude of all lovers of pleasant entertainment via the motion picture, for it is the combined efforts and fine artistry of these three which made "Hell to Pay Austin" such a delightful offering. Mary H. O'Connor supplied a scenario containing good, and in spots splendid, working material, but the play must take second honors to the work of the director and the featured players.

"Hell to Pay Austin" is the tale of a girl reared in a lumber camp and a man whose ability to lead men is as pronounced as is the true nobility of his character. Austin, foreman of the camp, adopts the daughter of the minister whose death came as a shock to the boys. Nettles at one time hated Austin, whom she considered a bully, but his kindness in her moment of sorrow quite changes her opinion of "Hell to Pay."

He arranges the funeral and eulogizes her father at the ceremony. When attention is finally attracted to Nettles, who has been quite forgotten in all the preparations for the "swellest burial the camp has ever seen," Austin is first to carry her into the only meeting place—the saloon. And she decides for the boys the question as to who her foster father shall be.

The time comes when Nettles wishes to receive an education, and Austin, though reluctant, agrees with the rest of the boys. The question arises as to the school, and it is decided to let the cards settle it. They all sit down to a game of stud-poker, which, with the aid of some very clever inserts, proves to be a most diverting scene. Before the end, which finds "Hell to Pay" and Nettles engaged, the girl is threatened with destruction by a dissolute woman and rescued by Austin at a risk of his own liberty.

Bessie Love's performance is of such a standard as would establish her as a star had she never been seen before on the screen or stage. She has done fine things in the pictures, but she here surpasses all former attempts. Mr. Lucas gives his part everything necessary to insure the sympathy of every audi-



Bessie Love (center), Mary Alden and Wilfred Lucas in "Hell to Pay Austin."

ence. His comedy is excellent and the dramatic possibilities of every scene are realized through his ability.

There is no such thing as a miss-fire in the entire picture. No effect attempted falls short of the mark, be that mark humor

or pathos. "Hell to Pay Austin" will be considered a real treat by all those fortunate enough to see it. It is one of those rare productions which make you feel that you would like to see it again.

Ralph Lewis is particularly good as the minister, and Mary Alden gives a commendable performance as Doris Valentine, the adventuress. Eugene Pallette, James O'Shea, Marie Wilkinson, A. Sears, William H. Brown and Tom Wilson complete the cast. The subtitles are praiseworthy, the staging artistic in all details and the photography all that it should be. "Hell to Pay Austin" puts one in a happy frame of mind; it is a mighty good picture.

"The Patriot"

Triangle Release From Ince Studio. Reviewed by Thomas C. Kennedy

WILLIAM S. HART and the stars and stripes are the mainstays of "The Patroit," a melodrama by Monte M. Katterjohn, produced under the supervision of Thomas H. Ince. The vastly popular interpreter of western characters and the flag divide close-up honors, with the decision favoring the flag. We counted eight close-ups of the National Standard and some few less for Mr. Hart.

"The Patriot" will of course please the many ardent admirers of Mr. Hart and the patriotic spirit of the piece will appeal to the entire audience. It takes no second sight to picture the response in hand-clapping after the fading scene, a vision of the flag with Mr. Hart in double exposure in its center, from an audience which has been standing while the piano or orchestra played "The Star Spangled Banner." George M. Cohen has not lived in vain.

Leaving aside the leading actor and the Hip-Hip-Hurrah elements, one finds "The Patriot" a picture presenting some finely produced scenes of the mountains and an army camp, in addition to some stirring moments such as when the erstwhile informer to the Mexican bandit risks his life to stave off an attack upon a colony of women and children. The play itself is of no particular merit. It is a vehicle for Mr. Hart and like most vehicles it leaves much to be desired. If you are enthusiastic about the actor, "The Patriot" is a good picture and if you are not it is only agreeable entertainment, and this mostly because of an effective production and high-class photography.

"The Patriot" tells of a widower who works a mine in New Mexico. He has a little son and to insure the boy against the hardships he has endured Wiley is determined to "pan every grain of gold out of the mountain." A crooked land agent accepts a bribe from a banker and makes representations to Washington which rob Wiley of his claim on a technicality.

While away fighting this condition, his son is left in charge of an old Indian and Wiley returns to find his boy dead. He is now bitter against the country he had so idolized. A year later he joins a Mexican outlaw in a scheme to raid a border town. After arranging it all, circumstances,



"Rags," William S. Hart and little George Stone in "The Patriot."

in which a little boy who reminds him of his dead son figures, lead to Wiley's conversion and how he fights to save the town from the marauders takes up the rest of the film.

The panoramic view of the military camp at night, with the tents which glow white fading at intervals as the lights are extinguished, is a very effective bit of motion picture "stage-craft." Georgie Stone appears as the boy and adds much to the human element. Joe Good-Boy is a real Indian, Roy Laidlaw a vicious greaser, and Milton Ross and P. D. Tabler are villains who look as though they were born and raised in a motion picture studio.

"A Million for Mary"

Kolb and Dill in American-Mutual Comedy. Reviewed by Genevieve Harris

AUGUST 21 is the release date for the first five-reel American-Mutual comedy featuring the popular vaudeville comedians, William Kolb and Max Dill. Aaron Hoffman has supplied them with a story, and Rea Berger directed



Mike, Louie and the dog, Fritz, appear before St. Peter.

the filming. Stars, author and director are to be congratulated on the success of the production, for a success it will undoubtedly be when shown to the comedy loving picture patrons.

The picture is of high standard in every respect. The featured players have adapted themselves to screen requirements admirably. They prove to be excellent actors, and possessing the facial expressiveness so important in pictures, have little difficulty in making their work effective. In addition, they are cast in sympathetic roles and prove very likeable. As the two kind-hearted old chaps who adopt a dog and then a little girl and who have a drug-store and trouble wished on them, they are truly delightful. There is a spirit of kindliness and gentleness throughout the story which is extremely rare in comedies of this kind and which will appeal to the more intelligent class of audience.

A commendable feature of the story and direction evident from the first scenes is that, instead of burlesquing ordinary scenes, unusual scenes in themselves funny have been selected. There is still plenty of slap-stick scenes to delight small boys and others whose sense of humor is elementary, but much of this slap-stick stuff is new and individual.

The story begins with a street scene in which Louie, a vendor of "hot dogs," and Mike, a sandwich man advertising tents, hurry to the rescue of a dog being tormented by street urchins. When the dog, dubbed Fritz, is found to be injured, the men carry him to a nearby drug store for treatment. This store is a hangout for dope fiends and is in bad repute with the police. Since he has been warned that it will be raided, the owner leaves in haste, telling Mike and Louie that they may have the store if they will stay and take care of his little daughter, Mary. Mike and Louie are soon brought before the police in a raid. They are proved innocent, and the father having been killed in the raid, the store now belongs to little Mary.

For about two reels, the play deals with incidents, funny in themselves and aided by well worded and well placed subtitles, in the career of Mike and Louie, druggists. Dodo Newton, as the little girl, and the adopted dog add many bits of fun to the situations.

In the latter part of the play the story proper is developed. Mary, now a young lady (played by May Cloy), is

loved by Bob, the clerk in the drug store (King Clark). Her guardians tell him that in order to win their consent, he must make a million dollars. Then he gets the big idea of combining mental healing with medicine and manufactures a new kind of pill which, combined with prayer and faith, will cure all human ills. The pills are widely advertised, and orders begin to pour in, including orders from well known people, which gives occasion for a number of humorous telegrams.

Then the dog, Fritz, becomes sick, having eaten soap and drunk water from the hydrant, which gave him "hydrant-phobia." To cure him, Mike and Louie give him a number of pills and pray for him. The pills contain a narcotic which puts Fritz into a deep sleep. His owners believe they have killed him, and seeing themselves murderers of all the people who bought the pills, decide to kill themselves too by eating the pills. This puts them to sleep.

The funniest part of the picture appears when they dream that they and the dog have gone to heaven. They believe they are in the wrong place, but they are fitted out with wings, even Fritz having a pair of small ones. But heaven itself proves full of trouble for them, and they are not sorry to be wakened up by the cured Fritz and to learn that Bob has sold his rights to the pills for a million dollars and is ready to claim Mary.

"A Wall Street Tragedy"

Nat C. Goodwin in Mutual Masterpicture. Reviewed by Thomas C. Kennedy

"A WALL STREET TRAGEDY" is not so much a question of high finance as the title would imply. This Mutual Masterpicture produced by the Mirror Films tells of a Wall street broker who is ruined by a woman and not by a competitor, though it is a business rival who urges the woman to bleed Norton, who has a reputation in the Street for being somewhat of a shark.

Nat C. Goodwin is starred and it must be said that he gives a thoroughly fine performance. There is something really pathetic about Norton when he is a broken old man, seeking forgetfulness in drink and being ushered from low bar-rooms when he is unable to pay for more drinks. Credit for this is due Mr. Goodwin, and not a play which is in substance and treatment the embodiment of artificiality.

"A Wall Street Tragedy" is strenuously melodramatic. It tells of an elderly man who ruins a certain broker by demanding immediate payment of stocks which are legally and morally due him. Then the younger man proves himself a more efficient white-slaver than business man. He instructs Yvette, his mistress, to use her wiles on Norton.

The result is Mrs. Norton dies of a broken heart when she learns of her husband's affair. Norton then marries Yvette, who immediately turns his home into a scene of debauchery for her numerous acquaintances. Norton's daughter returns from boarding school, but soon takes herself off to make her own way. Yvette is not content with driving Lois from the home, she tells one of her friends to "follow her and put the Rat on her trail." The Rat turns out to be a most repulsive person and he is seen sneaking around after the unsuspecting Lois.

Norton is now ordered out of his own home by Yvette and in the next scene, Yvette, who has shown the greatest devotion to Ransom and obeyed his every wish, is about to make a get-away with a man who has never before been seen by the spectator. Ransom enters the room and in a fight with Yvette he is killed. The adventuress is walked off to jail with the Rat, who has chased Lois all around a room and then down a fire-escape, and her other confident. In the last scene Lois is happily married and Norton receives a letter explaining that a small fortune has been realized from his home, which reverted to him.

"A Wall Street Tragedy" does not concern itself with very pleasant things. Scenes of low revelry, repelling characters and vice abound in the piece. It is not all offensive, but neither is any of it very edifying. All is justified by the ending which punishes the wicked and rewards the virtuous, though we fail to see where and when Norton was anything but weak in his affection for Yvette, because from out in front of the screen she appears to be about as wicked and as vicious a woman as ever could be. The part is over-acted to the degree where Yvette palls on one terribly.

The story is by Adrian Johnson and the direction by Lawrence Marsten. The photography is good and convincing settings frame all of the action. Richard Neill, Zola Telmart, Mabel Wright, Mary Norton, Clifford Gray and J. Cooper Willis make up the supporting cast.

"The Enchantment"

Two-Reel "Flying A" Drama Released August 21. Reviewed by Genevieve Harris

ALTHOUGH the theme and many of the situations are very old, this play is so well presented that it holds the interest throughout. It is, in fact, the familiar "triangle" situation concerning two women and a man, presented under two conditions, the first the primitive days of fauns and nymphs, the second, the present time. The opening scenes resemble some of the mythological scenes in "Purity."

A wood nymph is successful in beguiling a faun from his mate for a time. But in the end she loses her power.

Then the scene changes and the characters appear as modern men and women. They are Jack Carewe, an artist, his wife, Helen, and Celeste, a dancer and model. Jack is



Carew is dissatisfied with his model.

having trouble painting a masterpiece because he cannot find the right model. He meets a dancer who attracts him and engages her as his model. As in the first story, the girl soon wins the man away from his wfe. There is another character in the modern story, Billy Norbert, who tries to win the affections of the wife.

Carewe paints the dancer as a wood nymph. As the painting progresses, his infatuation grows. At last his wife enters the studio while he is away and destroys the painting. As she does so, Carewe's love for the model dies, and he leaves her to return home.

The photography in the picture is very good. The story is well handled in two reels. Carl M. LeViness directed the production. Vivian Rich, Alfred Vosburgh, Laura Sears and George Periolat have the leading roles.

"Lieut. Danny U. S. A."

Triangle-Ince Melodramatic Romance Laid in Mexico. Reviewed by Thomas C. Kennedy

THE Mexican bandit leader whose presence in "Lieut. Danny, U. S. A." accounts for all the action the play contains, should seem very real to the people of this country at this time. Pedro Lopez, "The Butcher," is his title and surely he is a wicked looking individual. And his viciousness does not stop at looks, for he attacks a hacienda, has all the men who are captured shot immediately and coolly plans to take in marriage the pretty daughter of the house.

"Lieut. Danny, U. S. A." is a five reel romance produced by Walter Edwards from the story by J. G. Hawks. The story has a villain, a hero and a pretty girl, while the director supplied numbers of scenes in which there is plenty of action. The battles between the bandits and the American and the servants of the Ventura home employ many extra people. Some of these scenes are effective.

If Danny Ward had any spirit or dash in his make-up, William Desmond, who, with Enid Markey, is featured, failed to bring them out strongly enough. It is probable, however, that they were not there to be brought out. Danny is an officer

stationed on the border. He first meets the beautiful Ysobel when she and her mother are making for the Rio Grande with a number of bandits pursuing them. Danny is wearing the uniform of the United States, so there is nothing for the Mexican bandit to do but go away when Danny so orders.

These two meet again. The Lieutenant is visiting his betrothed, Ysobel, when Pedro attacks the hacienda. Danny refuses to flee and remains to fight the lawless band. He is captured and stood up against a wall to be shot with the other defenders. This time Providence instead of the United States is with Danny. The bullet directed at him strikes a religious article given him by Ysobel and he regains consciousness a short time after the Mexicans retire.

The rest of the picture tells of Pedro's efforts to take possession of Ysobel and Danny's rescue of her. In the final scene



Enid Markey and William Desmond in "Lieut. Danny, U. S. A."

he points to the American flag floating over the camp he is bringing her to and tells Ysobel that it is now her flag, her protector, though before adding the latter Danny ought to have borne in mind that Ysobel's only enemy is Pedro, a Mexican.

Miss Markey has a part of little consequence and she does nothing to make it distinctive. Robert Kortman is Pedro. Pedro is a most brutal person. Kortman deserves praise for being so consistent in his portrayal. Gertrude Claire and Thornton Edwards have the other prominent roles.

"Beatrice Fairfax"

First Two Releases in New International Series. Reviewed by Thomas C. Kennedy

IN considering the show value of the latest series offering of the International Film Service, the wide prominence of the name "Beatrice Fairfax" must be taken into account. Advertising accomplishes wonderful things, and goodness knows no name has ever been more extensively advertised than that of the famous adviser to those suffering from unhappy affairs of the heart.

If the letters and advice column conducted under the name of Beatrice Fairfax in the Hearst papers was able to create the large following it obviously must have, there seems little doubt that this continued picture whose episodes are based on "Advice to the Lovelorn" letters will command a following whose name will be legion.

The first two episodes show that the "Beatrice Fairfax" series was made for that portion of the picture-going public which cares only for the thrills of melodrama of the most pronounced form. They are adventure, or detective stories in which Beatrice Fairfax and a reporter on the Evening Journal are by coincidence led into the midst of some mystery. The stories are by Basil Dickey and are supposed to have been written around some of the letters which daily pour into the office of Beatrice Fairfax.

In the first release a letter received by Beatrice Fairfax is the means of aiding the young reporter and amateur sleuth to solve a mystery surrounding a bank robbery, and in the second the reporter's assignment to cover a Black Hand story inspires the celebrated adviser to young women to look deeper into a letter written by the wife of an Italian musician. In both cases there are villains who use desperate methods in furthering their own nefarious schemes.

The reporter and Beatrice Fairfax working together makes a very efficient mystery-solving team as well as opening avenues for the entrance of the elements of love and thrills. The first episode is entitled "The Missing Watchman," and tells of a young woman who writes to Beatrice Fairfax. The young lady's sweetheart, it seems, has suddenly turned his affections to another woman. A few hours later the reporter learns of a mysterious bank robbery, the watchman having disappeared as well as large sums from the vault. Beatrice and the reporter find that the watchman has a double. This thief captures the watchman, makes him a prisoner and breaks into the vault. The watchman is rescued and restored to his sweetheart and the crooks apprehended through the courage and cleverness of the reporter.

"The Adventure of the Jealous Wife" is the title of the second release. The reporter is sent to cover a Black Hand story. Beatrice remembers this when she receives a letter from a woman who suspects that her husband is having an affair with another woman when he leaves the house hurriedly with all their savings after reading a letter just delivered to him. Beatrice then finds the jealous woman and it transpires that the Black Hand is after her husband. The reporter again leads the band into the police net.

Grace Darling, of whom countless numbers have been reading for a year or more in the Hearst papers, appears as Beatrice Fairfax. She is attractive and pleasing of personality and the supposition is that Grace Darling will be immensely popular with the motion picture enthusiasts throughout the country before long. Harry Fox shows in the first few scenes that his selection for the role of the reporter was most judicious. As was to be expected, he puts lots of spirit and dash into the part. He never misses an opporunity to inject a little touch of comedy, and that in itself is enough to make the character a popular one with the spectator. Harry Fox has many admirers through his many appearances on the speaking stage and now he is about to add greatly to these numbers through the medium of Jimmy Barton, the reporter in the "Beatrice Fairfax" series.

The production is by the Whartons, producers of some of the greatest serials ever released. The stories gain the atmospheric element through the scenes laid in the offices of the newspaper. No more newspaper-like newspaper office was ever shown on the motion picture screen. In fact, some of these scenes were actually taken in the offices of the *Evening Journal,* one of them being the office of one no less great in the newspaper world than Arthur Brisbane; the "world's greatest editor" appearing in person. Mr. Brisbane does not act, therefore he is one of the best motion picture actors we have ever seen. He consults with the famous cartoonist, Tad, dictates into a phonograph, and engages the ambitious Beatrice Fairfax to conduct an "advice to the lovelorn" column without once looking near the camera or appearing in the least conscious of its presence.

Those who like action even though it is obtained through making the long arm of Coincidence longer than ever, and disregarding the probable altogether will greatly enjoy "Beatrice Fairfax."

"God's Half Acre"

Metro Production Presents Mabel Taliaferro. Reviewed by Thomas C. Kennedy

A WELL constructed story, artistic treatment by the director and intelligent, sincere interpretations go to make "God's Half Acre" a picture of much charm and broad appeal. The picture is one of those wholesome offerings whose Cinderella-like heroines so delight motion picture audiences, and though the featured player is an actress of engaging personality and ability, "God's Half Acre" does not suffer from that most common ailment best described as "too much star."

Mabel Taliaferro has never been seen to better advantage since her advent into the silent drama. Her performance is entirely worthy of the excellent support rendered by J. W. Johnston and Director Edwin Carewe, whose handling of the production is of a highly superior character.

"God's Half Acre," written by June Mathis, tells of a novelist of means who fails to see anything wrong in his wife's interest in a society idler named Perry Westley. The latter, pretending whole-souled interest and friendship for Norman, advises him to spend some time at an old people's home in search for material for a novel. Norman thinks this a good idea and he departs for "The Rainbow's End."

There he finds a young girl who works for the house-keeper and who has both imagination and deep sympathy for the old people who make the best of a not too happy station in life. Norman and Blossom become the best of friends and many enjoyable moments terminate after their return from the opera in

the city, when Blossom asks her friend if he is going to marry her and make her happy as the hero in his novel said he was going to do in the last chapter. Norman explains that he is not free



Mabel Taliaferro in "God's Half Acre."

and begs her forgiveness for giving her cause to misunderstand his attentions.

Blossom is keenly disappointed at hearing this, but realizes that she is to blame for her own disappointment. Norman returns to his home that night. He finds that his wife has eloped with Westley and is further shocked the next morning to learn that both have been killed in an auto accident. Following this are a number of scenes showing Blossom at "God's Half Acre," a home for orphans. They include among some charming incidents a few scenes which lack the spirit and interest characteristic of the rest of the play. In the end we find Norman and Blossom in a curtain embrace which leaves no doubt as to the future course of a perfectly mated couple.

Mr. Johnson, as usual, is highly effective, his interpretation of the novelist figuring largely in the success of the play. Richard Neill does a great deal with his part, Perry Westley. Lorraine Frost is emotional as Bess Norman. This part is impressively played, the only flaw in a fine performance is a lack of restraint in certain of the scenes. Helen Dahl, Miriam Hutchins, John Smiley and Daniel Jarrett are included in the cast.

Through the skilled direction of Mr. Carewe the maximum of effect is realized in the visualization of the story. The interior photography is good but once out of doors the characters seem to have become enveloped in a mist. "God's Half Acre" makes a decided appeal, it will more than satisfy the picturegoing public.

"A Social Cub"

Triangle-Keystone Burlesques Well Worn Love Romance. Reviewed by Thomas C. Kennedy

A BURLESQUE of the screen drama which works up to a situation showing a pretty girl lured to a questionable hotel by a dashing villain is the basis for a Keystone comedy of little zest and less originality. "A Social Cub" falls considerably short of being funny and the novelty which stamps the major part of the product of the studio from whence it came is conspicuous through its absence here.

A young, somewhat timid young man and a young girl are engaged and live with their parents at a hotel in the country. The young swain's college chum pays a visit and forthwith sets out to win Gloria away from her betrothed.

Bobby speaks up, but all his fault-finding with Gloria brings him nothing more than the engagement ring. After the engagement is broken both are piqued and write sharp notes. Before the notes reach their destination Bobbie and Gloria are prepared to arbitrate, for Gloria has now found that Reggie is not an honorable man. So it all ends. Bobbie and Gloria perform a curtain kiss while the delighted parents look on gleefully.

Bobbie Vernon, Gloria Swanson and Reggie Morris are the principals. There must always be a certain amount of beauty in a Keystone picture and in this one Miss Swanson proves herself quite equal to supplying the demand. "A Social Cub" has a few good moments, but it contains nothing in excess of what is necessary to make it an acceptable half-hour's entertainment.

"The Shine Girl"

Gladys Hulette in Pathe Gold Rooster Play. Reviewed by Thomas C. Kennedy

THE Pathe Gold Rooster release for August 27 is a five-part Thanhouser production featuring Gladys Hulette and entitled "The Shine Girl," a story containing moments of humor and pathos which make a decided appeal. "The Shine Girl" is a product of the tenement district in New York. She is intelligent, capable and self-reliant, and, thanks to the interpretation of Miss Hulette, she is very human and distinctly charming.

While the play depends altogether on the girl who brings sunshine into the lives of people, both rich and poor, who have known no such thing as happiness, it is more than a vehicle. The construction is good and the main character is depicted as being charming through the performance of really noble works. "The Shine Girl" has an intellect and, strange as it may seem to those who have formed their opinions from the majority of screen characters, this does not in the least interfere with her personal magnetism and physical beauty.

"The Shine Girl" works in a shoe-polishing parlor, and she has earned her title through her determination that all things about her be bright. She pins great faith on the smile as a tonic for many of the ailments the human family is heir to. However, she is not all theory, as she proves when later she is taken into the home of a judge of the children's court.

The judge has everything but happiness. He was disappointed in love, the one woman having married another. The husband is one of those tired business men and when he comes home he pays but slight attention to the wife. She is unhappy and finally decides that she cannot live without the judge, just as he believes that there is only one way for him to find happiness and that is with her.

"The Shine Girl" learns that they have determined to go away together and she saves these two deluded people from themselves. In doing this she takes a practical course, refusing to make speeches until the opportune time. The outcome is that the judge finds that most plausible thing in the world, a new love. He marries the girl and the future promises more than it ever did before.

William Parke directed the production. Some scenes were actually taken in a children's court room. As a whole the pro-



The estranged couple reconciled by the Shine Girl.

duction is exceedingly satisfactory. Miss Hulette, who has long since shown herself to be a real star, is supported ably by Wayne Arey and Kathryn Adams. As pictures of this kind go, "The Shine Girl" does not become over-sentimental. It is a very pleasant picture.

"Little Lady Eileen"

Famous Players-Paramount Drama Featuring Marguerite Clark. Reviewed by George W. Graves

IN a story which is both romantic and fancifully impressive, Marguerite Clark is seen as a vivacious, altogether alluring Irish miss, whose simple faith in the ability of the fairies to bestow good and to check evil agreeably supplants the charging of coincidence to fate. In order for fairies to exist there must be at least some vestige of a fairyland, and the exquisite bits of

countryside which the director has captured on his film agree perfectly with the popular conception of such a land. The interiors are also handled in a Famous Player-like manner. In all ways is the picture masterfully produced.

The precision and clarity of the story gives the picture its power, and Marguerite Clark's youthful, unrestrained acting gives it its palpitating touch of humanness. Especially commendable is the element of suspense. Vernon Steele's acting in the double role of the Churchill brothers is an amazing revelation in character study. Clever double exposures are a feature of this dual role. Others assisting Miss Clark are John L. Shaw, J. K. Murray, Harry Lee and Maggie M. Fisher. We feel that "Little Lady Eileen" is among the leaders of the Marguerite Clark portrayals.

At the outset of the story, Eileen's father, rummaging among the musty tomes in his library, brings to light a will which stipulates that a vast estate will revert to Eileen, in the event of her marriage to the eldest son of the house of Churchill. He sends his friend, Father Kearney, to Dublin to hunt up Stanley Churchill, at the same time summoning home his daughter, who is visiting an aunt in Dublin.

Stanley Churchill, a writer of fairy-tales, enroute to Eileen's home town to secure new material for his next book, meets and becomes well acquainted with the little lady on the train. Meanwhile Father Kearney arrives at the Churchill home and mistakes George, the dissipated younger brother, for Stanley. George has no scruples about usurping his brother's place and accompanies the good father into the country.

Stanley and Eileen have several meetings in the woods, and become hopelessly fond of each other. On being introduced to her future husband, however, Eileen balks. Not intending to marry against her will, she writes a note to Stanley arranging for an immediate marriage. The note falls into the scheming hands of George, who, realizing he must work fast, dons his brother's clothes, shaves off his moustache, fools Eileen into believing he is Stanley and marries her. When the pair arrive at the castle, George brutally confesses his trick, whereupon his wife eludes him and returns to her parents' home.

Stanley discovers his brother's act too late, and the lovers, in misery, declare that the fairies have deserted them. But they



The lovers deplore their hopeless situation.

are soon to see otherwise, for George, angrily pursuing his stolen wife, meets with a fatal accident. He is brought to Eileen's house in a dying condition and is forgiven by Stanley before expiring. Then the story closes with the lovers' happiness on the estate of their inheritance.

"Gloria's Romance"

Chapter 15 of the Kleine Serial. Reviewed by Genevieve Harris

"THE MURDERER AT BAY." This installment of the Billie Burke serial explains Gloria's escape from the barge, where we left her a prisoner at the close of chapter fourteen. She overcomes Trask's daughter, then Trask and his assistant, and locks them in the cabin of the boat. Accustomed as we are to seeing energetic struggles in pictures, Gloria's exploit seems very gentle, and her manner of overcoming her captors, done in the usual Billie Burke fashion, is more amusing than convincing.

Quite the prettiest and best photographed exterior scenes of the serial appear in this chapter, and a larger proportion of the scenes are exteriors. After binding Nell Trask with a table cloth and forcing Trask, with the point of a hot poker,



—Copyright by George Kleine.

Gloria escapes from the barge.

to allow himself to be tied up, Gloria locks them, with their assistant, in the cabin of the boat. Then she cuts the rope by which the barge is being led, and makes her escape to shore in one of the smaller boats attached to the barge. Fortunately, her victims do not free themselves until she is safely away.

In the meantime, her father and Dr. Royce, thinking that Gloria has gone to their country home, also go there, taking with them the little boy and his mother, whom Gloria has befriended. When they arrive and find that Gloria has not been seen, they are quite disturbed.

But Gloria is on her way, riding first in a farmer's wagon, then driving an automobile, which she takes with little ceremony from its owner.

"Sporting Blood"

Five-Reel William Fox Drama Released August 14. Reviewed by George W. Graves

NOVELTY of setting and theme, as well as numerous good situations and very well balanced, convincing acting on the part of the co-stars, Dorothy Bernard and Glen White, will make this offering please. The action does not run as smoothly as it might, but the spirit of the race track is there, together with an interesting study of the human mind obsessed with the desire to flirt with hazard.

Possessing points aplenty which always register with all classes of motion picture audiences, and being produced on a pretentious scale, the picture will be received with warmth by the public. Most of that which comes within the jurisdiction of the director has been handled intelligently and with a view to realism. Frequent injections of irrelevant "nigger" comedy, however, are decidedly abrupt, sometimes detracting perceptibly from what precedes and follows. Besides the capability displayed by Dorothy Bernard and Glen White, we have some more excellent characterization in the heavy part, taken by De Witt C. Jennings. Others making up the cast are George Morgan, Madeleine Le Nard and Claire Whitney. Photography is uniformly good and a number of settings, notably those taken as interiors for the Garrison home, are elaborate and artistic. Bertram Bracken directed.

James Riddle, an ex-trainer of racing horses, is in the employ of Dave Garrison, a notorious personage, who uses corrupt methods to fleece others in gambling deals and a figure on the turf. To square himself with a woman he has wronged, Garrison sends Riddle to her with a large sum of money. A dramatic scene ensues when Riddle discovers the woman is his sister. Filled with rage he sets out to kill Garrison. About the same time Mary Ballard, sister of a young man whom Garrison has ruined financially, comes to confer with her brother. Dorothy meets Riddle and they both unite in a common cause to defeat Garrison.

Later, when Garrison gets the girl into his apartment and commences to force himself upon her, as he has done to many another, Dorothy ingeniously appeals to the man's gambling

instinct. The result is that the old man wagers $10,000 against the girl that his horse, Shooting Star, will win in the coming race.

Dorothy sends home for her horse, Bay Belle, a slower animal, but in appearance the double of Shooting Star. The



The spirit of the race track pervades "Sporting Blood."

horses are cleverly exchanged; Bay Belle races as Shooting Star and vice versa. After the race Garrison discovers the trick, but at the point of a revolver he is forced to tear up his wager ticket by Riddle. In order not to make the outcome of the race obvious, Dorothy has made the transfer of horses without letting Riddle in on it. Meanwhile Riddle gives Bay Belle a tryout and discovers that the latter makes a better record than Shooting Star.

Lenore Ulrich in New Pallas Picture

Lenore Ulrich upon the completion of the Pallas Pictures film, "The Intrigue," will immediately begin work on her next subject, "The Conflict," a dramatic story by Julia Crawford Ivers. In this play Miss Ulrich will appear in the role of a half-breed daughter of a wealthy white man. A complete Indian village will be built on the shores of a lake in the San Bernardino mountains and a large band of Indians will be engaged for these scenes.

Vivian Martin's next vehicle under the Morosco banner will be entitled "Her Father's Son." The story deals with the period in the South just prior to the Civil War. Supporting Miss Martin appear Herbert Standing, Alfred Vosburg, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward and Tom Bates.

Jane Keckley, portrayer of eccentric characters on the screen, is now affiliated with Pallas pictures. Miss Keckley will make her debut under the Pallas Pictures banner on the Paramount Program in "The Parson of Panamint," in which Dustin Farnum has the title role.

"Intolerance" Opening Postponed

The opening of "Intolerance," Griffith's latest production, at the Liberty Theater, New York, has been postponed until September 5 because some of the mechanical innovations connected with the staging of the spectacle could not be completed until that date.

Universal Director Raymond Wells is nearing the completing of "The Saintly Sinner."

J. Warren Kerrigan, the well known Universal City star, is being featured in a five-reel production entitled, "The Social Buccaneer."

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

Read ELECTRIC VEHICLES

The only trade journal covering this field and giving up-to-date hints on the maintenance and operation of electric trucks and passenger vehicles.

ELECTRICITY MAGAZINE CORPORATION
Monadnock Building, - - - CHICAGO

EVERYBODY IS TALKING ABOUT
Frederick J. Ireland's Comedy-Dramatic Series
TOM & JERRY
10 Weeks—20 Reels—All Star Cast
June 26—Tom & Jerry—Bachelors—2 Reels
July 3—Tom & Jerry—Quarantined—2 Reels
July 10—Tom & Jerry—In the Movies—2 Reels
July 17—Tom & Jerry—In a Fog—2 Reels
Arrange Your Bookings Now
Made by EMERALD MOTION PICTURE COMPANY
Released exclusively through *American Standard Motion Picture Corporation*
Executive Offices: 164 W. Washington St., Chicago
Branches in all Principal Cities

MOTOGRAPHY
costs
$7.80 a Year
When purchased every week from your newsdealer.
$3.00 a Year
When purchased direct from the publisher

SAVE $4.80 BY USING THIS BLANK

ELECTRICITY MAGAZINE CORP., _____ 1916
Monadnock Bldg., Chicago

Herewith find $3.00 for 52 consecutive issues of MOTOGRAPHY, the Motion Picture Trade Journal, to be sent to

Name _____

Street _____

City _____ State _____

(Canadian $4.00. Foreign $5.00)
In writing to advertisers please mention MOTOGRAPHY

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro Offers Two Five Reelers

"The Pretenders," Featuring Emmy Whelen and "The Upheaval," Starring Lionel Barrymore

TWO five-part features, "The Pretenders" and "The Upheaval," produced by the Rolfe Photoplay, Inc., will be released on the Metro program August 21 and 28, respectively.

In "The Pretenders" George D. Baker



The immortal Juliet returns in lovely reincarnation in Beverly Bayne. Metro-Rolfe are presenting the old, old story.

makes his debut as a Metro director. Emmy Whelen is the star of the production surrounded by a strong supporting cast which includes Paul Gordon, William Davidson, Edwin Holt, Charles Eldridge, Jerome Wilson, Ileane Hume, Hugh Jeffrey and Harry Neville.

"The Upheaval," in which Lionel Barrymore is starred and Marguerite Skirvin featured, was produced under the direction of Charles Horan. In the cast appear Edgar L. Davenport, Franklin Hanna, John H. Smiley, Paul Lawrence, James Malaidy, Howard Truesdall, George Stevens, Frank Lyons and Myra Brook.

The Metro Travelogues, a recent addition to the Metro program, show a varied and interesting group of features. The subjects include, among others, the home and surroundings of Harriet Beecher Stowe, a series of wild animal studies by William T. Finley, pastimes of the Pueblo Indians near San Juan, New Mexico, and Corpus Christi Day in Santa Fe, scenes among the Cape Cod folks, a girl's camp in the Maine woods and the Columbia River Highway in Oregon.

Metro has engaged Frank Mills, noted stage and screen leading man, as the featured player with Emily Stevens in her new five-act photoplay, "Capital Punishment." Mr. Mills starred in the Kay-Bee Triangle picture. "The Moral Fabric," and more recently has appeared in "The House of Mirrors," and "The Flower of Faith."

Two cameramen and an assistant director employed in the Metro-Rolfe studio are professional racing car drivers, and after a long discussion have arranged to have a twenty-mile event on the Sheepshead Bay race course.

B. A. Rolfe, president of the Rolfe Photoplays, Inc., who has personally directed the management of the Strand Theater on Broadway, New York City, has given up that work and is now the commander-in-chief of the Rolfe studio where many of the biggest features are produced for the Metro program. Mr. Rolfe was induced to take up this position because of the ever increasing activities at the studio that made big demands upon his time.

In the past the burden of the duties at the Rolfe studio fell upon the shoulders of Maxwell Karger, the general manager, and his associate Charles D. Maddock, the treasurer. Mr. Karger has now taken charge of the casting of all the stars and players, and the scenario department in the studio. Mr. Maddock will continue in his present capacity. Mr. Rolfe will take over the work of general supervision of all productions and will have immediate charge of all the directors.

Lewis Sealy, who was one of the three first producers of motion pictures in England, is in the cast of the Metro-Quality production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne.

The five reels of "Mister 44," a new Metro-Yorke wonderplay in which Harold Lockwood and May Allison share stellar honors, embrace more than four hundred feet of film exposed at night.

September Bluebirds

General Manager M. H. Hoffman, of Bluebird, has carefully selected the September releases, for the particular purpose of supplying a strong and varied arrangement of the best films available right at a time when the public is presumed to be "amusement hungry" after the summer vacations.

September 4 brings "The Unattainable," with Dorothy Davenport and Emory Johnson, two players new to Bluebird.

"Saving the Family Name," released on September 11, will be Lois Weber's sixth contribution to the Bluebird series. Mary Mac Laren will be featured, with Phillips Smalley, her leading man, and Miss Girrard Alexander, Carl Von Schiller, Jack Holt and Harry Depp prominent in support.

On September 18 is offered "Behind the Lines," a military drama. Edith Johnson will be introduced to Bluebirds as Harry Carey's leading lady and Marc Fenton will also be prominent in a cast including Ruth Clifford L. C. Shumway, Miriam Shelby and Ray Hanford.

Emilie Gaboriou's novel, "The Clique of Gold," forms the basis of the Bluebird for September 25, but it may not be released under the original title. Elsie Jane Wilson becomes a star in the organization with this release, supported by Francelia Billington. Douglas Gerrard, C. N. Hammond, Sydney Dean and Rupert Julian will be prominent in the cast.

Without definitely announcing the release dates future releases on the Bluebird program, for the autumn months, will be selected from "The Social Buccaneer," with Louise Lovely, now J. Warren Kerrigan's leading lady; "We Are French," from the story by Robert H. Davis, editor of *Munsey's* magazine; "Idle Wives," another Lois Weber production, with Mary MacLaren leading; "The Eagle's Wing," featuring Herbert Rawlinson and Grace Carlyle; "Spring Song," featuring Ruth Stonehouse; and "Life's Destinies," introducing Roberta Wilson.

One Picture a Month

B. S. Moss, president of the B. S. Moss Motion Picture Corporation, believes it is an impossibility for a producer to put out more than one good picture a month under the state rights basis and, therefore, has adopted the policy of one picture a month. Mr. Moss also advocates a variety of subjects and has, therefore, made his first four productions on radically different themes.

"In the Hands of the Law," is an indictment against the evils of circumstantial evidence; "Boots and Saddles" will show military conditions on the Mexican border; "The Power of Evil" depicts a strong man's battle for life and love; and "The Woman Redeemed" shows the redemption of a woman from the depths of degradation. "One Hour," a sequel to Elinor Glyn's "Three Weeks," is also ready for the exhibitor.

According to the policy inaugurated by Mr. Moss, the state rights man can have the exclusive rights for his territory for the twelve pictures for one price, regardless of what the feature may be.

Mr. Moss has introduced some unique innovations in his motion picture theater, which he is erecting in New York. In addition to the forty-piece orchestra, he will install a new type organ, known as the vibratory magnetic type, operated by giant electric magnets. Another novelty is the access to the balconies, which is gained by an inclining runway up which an automobile can be driven from the lobby to the

highest gallery. There will be no stairways. The interior of the theater is designed especially by actinic experts and the floor of the house will have angles which place the audience in such position that the optic range is practically the same wherever the patron may be seated.

Goldfish Advocates Better Films

Samuel Goldfish, chairman of the board of directors of the Famous Players-Lasky Corporation, is on a trip to the California studios, and will make a survey of motion picture conditions in various sections of the United States, and hold conferences with prominent exhibitors in the west.

Mr. Goldfish believes that the chief feature concerning motion picture conditions at this time is the growing tendency of the photoplay-loving public to exercise a very definite discrimination in its selection of film entertainment, and the time has come when every photoplay offered to the public must possess distinctive qualities of appeal through production and story.

While it is true that many producers are enjoying a financial success from productions of low standard, this is only temporary and is caused by the fact that the demand for motion pictures is so great that even supply, inconsistent with the best standards, has found a certain market. It is self evident, however, that the line of demarcation between productions of merit and motion pictures of footage is being more and more closely drawn. In its last analysis the life of the motion picture industry expresses itself in what actually is shown on the screen of the theaters.

The August releases of the Lasky Company on the Paramount program illustrate the elastic possibilities of the screen. Wallace Reid and Cleo Ridgley will be seen in "The House of the Golden Windows;" Blanche Sweet will be offered in "Public Opinion," in which she appears as a trained nurse on trial for murder; Sessue Hayakawa, the Japanese actor, will be seen in "The Honorable Friend," written especially for him; and Lou Tellegen will be featured in "The Victory of Conscience."

Many New Corporations

Certificates of incorporation for a large number of amusement enterprises have been filed with Secretary of State Francis M. Hugo of New York. Among the new concerns is the American Players Record Company of New York City, which proposes to collect, tabulate, classify and publish the records of actors engaged in the theatrical and vaudeville business.

The new firms are as follows:

Theatrical Contractors of New York, New York City. To produce and present theatrical and other stage attractions; capital $25,000. Directors, Arthur C. Judd, Lester C. Silverman and Helen V. V. Butler, 507 Clinton avenue, Brooklyn, N. Y.

Edward Small, Inc., New York City. To manage and represent motion picture stars and vaudeville acts, produce motion pictures and conduct a theatrical business; capital $10,000. Directors, Charles F. Pope, Jules Bernheim and Max Obendorfer, 123 West Forty-fourth street, New York City.

Anchor Film Corporation, Freeport, N. Y. To engage in the motion picture industry in all its branches; capital $50,000. Directors, Wilbur F. Hubbell, William Brewster and Charles E. Whitehouse, 20 East Milton street, Freeport, N. Y.

The High Life Girls Company, New York City. To produce and deal in sketches, operas, burlesque attractions, motion pictures and to act as dramatic and amusement agents; capital $3,000. Directors, Charles E. Burton, Frank Lalor and Philip K. Dalton, 1547 Broadway, New York City.

Pantomimic Corporation, New York City. To conduct expositions, shows and amusement enterprises; capital $1,000. Directors, William H. Randel, J. L. Cohencious and Henry Caplan, 68 William street, New York City.

International Theatrical and Musical Exchange, New York City. Theatrical business in all its branches; capital $10,000. Directors, Manny Cohen, Charles H. Fingerhood and Eva London, 1402 Broadway, New York City.

Artcraft Pictures Corporation, Millbrook, N. Y. To manufacture motion pictures and operate theaters and amusement enterprises; capital $100,000. Directors, Walter E. Greene, Louis E. Swarts and Arthur W. Smith, 51 East Forty-second street, New York City.

Arthur Pearson, Inc., New York City. To own and manage theaters and provide for the production of dramatic, musical, vaudeville and burlesque attractions; capital $5,000. Directors, Edward G. Harrison, John F. Muldoon and Catherine Crawford, 2469 Broadway, New York City.

C. W. Daniels Amusement Company, Brooklyn, N. Y. To engage in a general theatrical and amusement business; capital $5,000. Directors, Charles W. Daniels, Otho S. Bowling and Joseph L. Sullivan, 180 Claremont avenue, New York City.

Nikbock Amusement Corporation, New York City. Theatrical and operatic business; capital $3,000. Directors, Joseph Klaw, Mortimer Fishel and F. W. Pinner, 214 West Forty-second street, New York City.

Cartoon Film Service, New York City. To manufacture animated cartoons and motion picture films; capital $10,000. Directors, Watson B. Robinson, Leonard E. Lisner and Marion E. O'Brien, 129 Pierrepont street, Brooklyn, N. Y.

American Players Record Company, New York City. To collect, classify and publish records of actors, singers, dancers and variety performers, also to conduct a general photographic studio; capital $5,000. Directors, Arthur C. Judd, Lester L. Silverman and Helen V. V. Butler, 507 Clinton avenue, Brooklyn, N. Y.

The Little Players of America, New York City. Theatrical proprietors and managers, also to conduct a general motion picture business in manufacturing films, projecting machines and the exhibition of motion pictures. Capital $100,000. Directors, Harold W. Harwell, Charles D. Harris and Harry S. Hechheimer, 220 West Forty-second street, New York City.

Big Four Amusement Company, New York City. To own and manage theaters and provide for the production of stage attractions. Capital $5,000. Directors, Max Spiegel, Edward Spiegel and Jacob Lansberger, Strand Theater Building, New York City.

Tennant Producing Corporation, New York City. Theatrical, motion picture and other amusements, and to maintain a theatrical and vaudeville booking agency. Capital $50,000. Directors, Elizabeth A. Reilly, Thomas E. Murray, Jr., and Daniel G. Donovan, 335 West 111th street, New York City.

Scranton Theaters Corporation, New York City. To conduct theaters and provide for the production of attractions of various kinds. Capital $1,000. Directors. Milton Lewis, Jacob Goldenberg and



The petite etoile glimmering in the midst of this mass of masculinity is Vivian Martin, with the Oliver Morosco cast for her initial subject, "The Stronger Love," taken at Pine Crest, in the San Bernardino Mountains. Front row, left to right—Edward Peil, Vivian Martin, Elliot Dexter, Jack Livingston, William Jefferson, Mrs. Frank Lloyd and George Boxer, still photographer. Second row, Cameraman James Van Trees at the left of his camera, with Assistant Director Waldo Walker at his right.

Abraham I. Berman, 55 West 110th street, New York City.

Uscan Feature Photo Play Corporation, Massena, N. Y. To conduct theaters and produce and exhibit motion pictures and photo-plays. Capital $50,000. Directors, H. Wilmot Young, Sam Drade Drake and Wilber R. Hitchcock, 270 West Seventy-ninth street, New York City.

Huntington Amusement Company, Huntington, N. Y. Managers and proprietors of theaters. Capital $5,000. Directors, Lillian Goldstein, Irving Whitestone and Benjamin Goldstein, 153 West 139th street, New York City.

United Finance Corporation, New York City. To construct and operate motion picture theaters. Capital $10,000. Directors, Bernard M. Wood, Frank L. Clough and Bertha E. Wood, 110 West Fortieth street, New York City.

Castle Producing Company, New York City. To engage in a general theatrical business in all its branches. Capital $5,000. Directors, Henry E. Schwarz, James W. Castle, and J. Solon Einsohn, 239 West 115th street, New York City.

Nanuet Amusement Corporation, New York City. Theatrical, motion pictures and other amusement enterprises. Capital $10,000. Directors, Harry Harris, Henry G. Wiley and Leopold Friedman, 31 Nassau street, New York City.

Paul Benedek, Inc., New York City. Theatrical proprietors and managers. Capital $5,000. Directors, Paul Benedek, Frederick Herendeen and George E. Stoddard, 1482 Broadway, New York City.

Daniel Mayer-Carlton, Inc., New York City. To acquire film productions and conduct theaters. Capital $10,000. Directors, Daniel Mayer, Carle E. Carlton, and Walter A. Hall, Times Building, New York City.

Schoenbach Amusement Company, Brooklyn, N. Y. To conduct theatrical performances of all kinds. Capital $5,000. Directors, Herman Schoenbach, Julius Leventhal and Sam Silberglet, 218 South Third street, Brooklyn, N. Y.

Bedford-Atlantic Rink, New York City. Motion pictures and ice and roller skating. Capital $50,000. Directors, Jay A. Gilman, Sigmund W. Majewsky and Edna J. Bergesen, 5 Beekman street, New York City.

Greiver Going Strong

Simeon B. Greiver, who is directing the destinies of both the Balaban-Hershberg Film Attractions and the General Feature Film Company, has perfected his sales organization by the acquisition of eight live film solicitors.

The roster includes Carl Harthill, who has had experience with both the Standard and Union Film companies of this city, James Salter, Wm. Weinschaker, John Balaban and Harry Charness. Each man has been alloted an individual territory in handling "The Yellow Menace," the big Unity serial and the Ivan releases.

Milo Comedies Coming

The Milo Pictures Corporation, of Baltimore, has engaged some well-known players for work in their comedy pictures, among them Tommy Flynn, former Royal-Mutual star, and with Selig, Keystone and Essanay. He will be starred in one-reelers, and will have in his support such prominent players as, George Ross, for many months with Metro, in plays with Francis X. Bushman, Will Nigh, and Margaret Snow; Lou Marks, popular vaudeville headliner, Marie Josephs, Andy Rice, Bob Hood, and many others.

It is the intention of the Milo Company to make one-reel comedies, and feature photoplays starring prominent players of the stage and screen. Dr. Harry E. Buckner, is president of the company; Frank P. Donovan, general director; A. Kurnick, chief photographer; A. W. Marchant, general manager.

New Stars for Ivan

For the second production to be made by the Ivan Film Productions under their new policy of all-star cast features, a notable cast of screen stars has been assembled.

Anna Q. Nilsson, star of the sensational serial "Who's Guilty?", has been engaged to create the principal female role in the newest Ivan screen play.

Rose Coghlan, legitimate star, who this year celebrates her golden jubilee as an actress fifty years on the stage, and whose work in "The Faded Flower," the last Ivan release, won the universal commendation of the critics, has been reengaged for this new production.

William H. Tooker, star of "A Fool's Revenge" and a principal in countless other screen plays, conceded the foremost delineator of character roles on the silent stage, will enact an important role in this new feature.

Others in the case are Harry Spingler, Wilmuth Merkyl and Frankie Mann.

The vehicle in which this notable cast will be presented is entitled "Her Surrender," to be released through Ivan exchanges in September, from the pen of Ivan Abramson.

Children Traced Through Film

Most photoplays which are said to be true stories of the life of the author have little in them which attract the scenario editor. Such is not the case, however, with a woman living in a city near Cleveland who has written the story of her life into a film in hopes of being able in this way to trace her two children who were taken from her in babyhood when she claims to have been falsely committed to an insane asylum.

The Midland Film Company bought the script and under the title, "Even Unto the Third and Fourth Generation," will produce it as a seven-reel feature. The characters in the play will be taken from real life in Cleveland.

Spingler With Ivan Films

The opposite role to Anna Q. Nilsson in "The Transfusion," the latest Ivan photoplay, will be portrayed by Harry Spingler.

Lovers of the shadow stage will recall Mr. Spingler's exceptionally fine acting with William Farnum in "Samson," "The Thief," and "The Bondman," with Vera Michelena in "Driftwood" and as Fred Probert in "The House of Mirrors." Mr. Spingler hails from Buffalo, N. Y., and is a product of many years of work on the legitimate stage.

Chicago Film Advertising Concern

An excellent service furnishing high-class industrial and advertising films for advertisers is conducted by Laurence E. Rubel of the Laurence Rubel Service Company of 127 North Dearborn street, Chicago.



Laurence Rubel.

Mr. Rubel started in business a little more than a year ago and has made unusual strides. He creates an attention-compelling scenario for any product which any advertiser wishes to place before the public via the screen. The company also distributes an advertising film which is called the "Puzzle Publicity Picture." In these films the various commodities are drawn in a confused manner. Every picture represents some well-known product or advertiser. A prize is offered to theater patrons for solving the "riddle" and turning in all the correct names.

The above is merely an example of the original methods employed by the Rubel Service Company in giving their theater display service to film advertisers.

"Yellow Menace" for Labor Day

Andrew J. Cobe, vice-president of the Unity Sales Corporation, is making an extended tour of the south and southwest in the interest of "The Yellow Menace," the first release of which will be made on Labor Day. An unusual feature which is a great aid in booking this serial is the fact that the entire sixteen episodes are completed and ready to be shown to the exhibitor before he books the picture.

The United Film Service, Chicago, is handling "The Yellow Menace" in this territory, and D. J. Chatkin of that company is making a tour of the principal cities in his district to direct the booking of the serial through the Unity's branch offices in Kansas City, Denver, Seattle and San Francisco.

Villiers Ivan Editor

Victor de Villiers has been engaged by Ivan Film Productions as scenario editor. Mr. De Villiers has had a long training in the dramatic and photoplay field, and is also a writer of fiction and special articles, of ability. He served as assistant editor with Universal, contributing many original plays and innumerable adaptations. From there he joined the Kleine forces as associate editor. Later he joined the International's talented staff of writers.

Albert Jackson, who for years has run the Jackson and Senate Theaters at Pawhuska, Oklahoma, has leased the big Constantine Theater, which has been run in opposition to him for several months. As a result of the new lease, the Jackson will be closed, Mr. Jackson operating the Senate and the Constantine.

Sifted from the Studios

ATLANTIC COAST NOTES

Jeanne Eagles has contracted with the Thanhouser Company to star in a special feature, "The Woman and the World," to be released through Pathe. **Eugene Moore** is directing the play from a story by **Philip Lonergan.**

David Dictor, a screen actor, was killed last week in a scene for a photoplay which required him to leap from a fast moving automobile. He fell, fracturing his skull and died a few hours later.

Helen Gardner is to be starred in a spectacular play, the first production of the Phoenix Picture Players, Inc., a new concern promoted and directed by **Charles Gaskill,** a former Vitagraph producer. Studios have been leased in Florida and New York.

Arthur Brisbane, editor of *The Evening Journal,* makes his appearance in the newspaper scenes of the first installment of the Beatrice Fairfax series being filmed by International.

Sidney Bracy has rejoined the William Fox players and is now at work in the new **June Caprice** number.

Samuel Goldfish, chairman of the board of directors of the Famous Players-Lasky Company, has left New York for a trip to the west coast.

Frederick Warde recently sent to England for a shipment of antique furniture to be used in "The Vicar of Wakefield," in which he is appearing for Thanhouser.

Pictures of the Deutschland leaving Baltimore and carrying the German flag are shown on the Hearst-International News Weekly of August 4.

When **Edgar Lewis** found that he required two half-breed Indian children for important roles in "The Barrier," which he is directing for Lubin, he sent to North Dakota for **Alberta** and **Juanita Meinzer,** half Sioux, half white. They brought their pet puppy dog with them, and he too appears in the cast.

Helen Hart, who plays "Nell Trask" in "Gloria's Romance," has appeared in films with the Keystone, Fox, Biograph and Universal companies. Before that she was a stock actress of the speaking stage.

Henry Kolker of "Gloria's Romance" once toured Australia with his own company.

Valkyrien has finished posing for a series of beautifully tinted dry-paint etchings by the Belgian master, **Joseph Pierre Nuyttens,** whose portraits of **Mary Garden** and **Pavlowa** are well known. The Valkyrien series will soon be placed on exhibition on Fifth avenue in New York.

A large man-eating shark was captured alive by **Director Theodore Marston** of the Vitagraph Company and was used in the first episode of the new serial, "The Secret Kingdom."

Clarence J. Harris, author of the story of the new **June Caprice** picture, declares that the heroine, "Lucy," is a real girl whom he knew in a Massachusetts town.

Harry Lee, who plays the fairy-story-telling cobbler in the Famous Players production, "Little Lady Eileen," in which **Marguerite Clark** is starring, says that he has had to tell so many fairy stories that he feels qualified for the job of press agent for a musical comedy show.

Louise Huff and her director, **Robert G. Vignola,** have departed for northern New York where they found just the location needed for a Quaker village. Miss Huff is playing "Friend Patience" in her next Famous Players production on the Paramount program.

Both **Bertram Bracken** and **Robert Ross,** director and assistant director of "Sporting Blood," William Fox's romance of the racetrack, are experienced horsemen. Mr. Bracken was with the Third Texas Regiment during the Spanish-American war, and Mr. Ross for a year and a half was a member of the Fifteenth U. S. Cavalry stationed at Fort D. A. Russell, Cheyenne, Wyo.

Valkyrien, the Danish star, having finished her initial Fox feature, entitled "The Unwelcome Mother," is taking a vacation at the Nassau Hotel, Long Beach, L. I. She has been starred in eight feature productions during this, her initial season in America.

PACIFIC COAST NOTES

Leslie T. Peacock, scenario editor of the California Motion Picture Corporation, has recovered from an operation for appendicitis and is back at work, preparing an eight-reel production of "Faust," in which **Beatriz Michelena** will be starred.

Charles Clary, who played the leading heavy role in the forthcoming Fox picture, "The Honor System," written by **Henry Christeen Warnack,** has returned to the Lasky Company.

Charles Gunn left the Universal Company after completing his part in "The Eagle's Wings," directed by **Robert Leonard.**

Will M. Ritchey, chief of the scenario department of the Balboa studios, is writing a series of new picture stories for the **Horkheimer Brothers.**

"I've earned a rest," said **Charles Dudley,** Balboa character actor, at the close of the day. "All I did today was to be thrown through a glass window, buried in a sand storm, died of drinking poisoned water, fell off a fire escape (fell off the fire escape before I died), was blown up in the old mill, run over by a stampede of cattle, jailed for rustling, and lost my watch."

Willard Louis, the villain of William Fox western photoplays, declares that his hobby is cooking. He claims to be a culinary expert.

Anna Luther is again at work at the Fox Western avenue studio, after ten days with **Director Walter Reed's** comedy company at Huntington Lake.

Film Market Quotations

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc...	80	95
Biograph Company	4	28
Lone Star Corp., pref.. ..	83	89
Lone Star Corp., com....	36	42
Mutual Film Corp., pref...	38	44
Mutual Film Corp., com...	38	43
No. Am. Film Corp., com..	35	42
New York M. P. Corp.....	30	36
States Film Corp., com....	36	46
Randolph Film Corp., pref. (with 50% com.).....	86	93
Thanhouser Film Corp....	2	3*
Universal Film Mfg. Co....170		..

*Par $5.00.

Vola Smith of Universal City has been posing for an artist and will soon be seen on a series of magazine covers.

In a scene from **Will M. Ritchey's** new play, **Ruth Roland,** in a tomboy part, puts on the five ounce gloves with **Eddie Peters,** a Balboa juvenile. In the mix-up Ruth roughs Eddie like a regular boxer and finally hands him a haymaker that puts him almost out. When asked how she did it, Ruth said she had taken lessons from an instructor several years ago, and that she regarded the training as a legitimate part of a girl's equipment to "take care of herself."

Howard Hickman, who played "Count Ferdinand" in Ince's "Civilization," has another military role in the Triangle Kay-Bee feature just completed, "Somewhere in France," from the story by **Richard Harding Davis. Louise Glaum** has an important role as a spy in the play.

Newest of the extra-length feature films to have its premiere in Los Angeles is "The Daughter of the Don," a ten-reel photoplay directed by **Henry Kabierske.** The story is based on the history of the early days in Southern California, and much of the romantic history of the Spanish occupation of the state is reflected.

George Sargent is engaged in directing his third **Richard Bennett** picture at the American studios.

Charles Miller has returned from Thousand Pines where he has been directing **Bessie Barriscale** and company in scenes for the current fantastic comedy-drama by **Monte M. Katterjohn. Arthur Shirley** is the leading man in the play.

Frank Keenan has begun work, under the direction of **Walter Edwards,** on a play which was written in collaboration by **John Lynch** and **J. G. Hawks.** It is a modern drama of the underworld type. The supporting cast includes **Howard Hickman, David Hartford, Louise Brownell, Jack Gilbert** and **Walt Whitman.**

As the desperado in a new Triangle play by **J. G. Hawks, William S. Hart** has just spent the most strenuous week in the history of his association with Ince-Triangle plays and has undergone some of the most hazardous experiences

he has ever encountered. One of the stunts he performed was that of leaping from the side of a cliff to the back of a saddled horse.

Lenore Ulrich has completed "The Intrigue," for the Pallas Pictures Corporation, and will begin work at once on "The Conflict," a story by **Julia Crawford.** In "The Intrigue," Miss Ulrich plays the role of the "Countess Sonia Varnli," a foreign spy. In "The Conflict," she will appear as "Alona," the half-breed daughter of a wealthy white man.

Charlotte Burton, with the American Company, began her theatrical career when eight years old. At sixteen, she played in the support of **Nance O'Neill** at the Grand Opera House, San Francisco, and later played leads in western stock companies. She joined the American players in 1912.

The Signal Film Corporation has shipped east for release its most recently completed five-reel **Helen Holmes** feature, "The Manager of the B. and A.," from the novel by **Vaughn Kester.**

Rollin S. Sturgeon, who has been in charge of the western Vitagraph studio, has left for the east, where he will continue to direct. **William Wolbert** will direct the only Vitagraph company remaining on the coast. **Mary Anderson, William Duncan, George Holt, Jack Mower** and **Otto Lederer** are the leading players in the company. Wolbert has begun work on a five-reel picture.

Nell Shipman has signed an agreement with an eastern publication for a series of articles on motion pictures and players.

Bess Meredith, author of the "Timothy Dobbs" series, is to start work on a novelization of the comedies.

Ada Gleason is back in Los Angeles after a month in Chicago, where she appeared nightly at the showing of the Clune feature "Ramona," in which she has the title role.

Richard Stanton has recovered from his nervous breakdown and is at work again. He is preparing his next Fox picture, from a manuscript sent by the eastern office.

George Melford has completed the Lasky picture, "Each Pearl a Tear," starring **Fanny Ward.**

Hobart Henley of Universal is directing a war drama from a story he wrote for publication in the New York *Mail.* Henley will also play the leading role, supported by **Claire McDowell, Kingsley Benedict, Jessie Arnold** and **Antrim Short.**

George E. Periolat of the American Company, who is noted for his skill in make-up, has played more than a thousand characterizations, each different in appearance from the others.

In the Universal serial, "Liberty," **Bertram Grassby** plays a young Mexican of wealthy parents who is educated in the United States. He marries an American girl, who refuses to return with him to Mexico. He becomes a revolutionist, leader of a Villista faction.

During his long engagement with that company, **Herbert Standing** has appeared in all but three of the Pallas-Morosco photoplays.

Neva Gerber has a strenuous role in her picture which will follow "The Last of His Race," nearly completed at Universal City. She will have several thrilling rides, a struggle with the villain, other exciting stunts. **Ben Wilson** will direct the picture and also play the hero.

The second of the **Richard Bennett** Mutual Star productions is entitled "His Brother's Keeping," and was written by **Kenneth B. Clarke. George Sargent** is



Irene Warfield.

directing. The supporting cast includes **Rhea Mitchell, Adrian Morrison (Mrs. Richard Bennett), and George Periolat.**

Edward Coxen will be featured in a Mutual Masterpicture for the first time in "The Shadow," which **Edward Sloman** is directing. **Winnifred Greenwood** and **George Field** are in the cast.

G. A. Hutchinson, business manager of the Signal Film Corporation's Los Angeles studios, has left that city for Chicago on a vacation, while the **Helen Holmes** company is in Eureka filming "A Lass of the Lumberlands."

Scott Sidney, formerly with **Thomas Ince,** is directing the **Lenore Ulrich** pictures for the Pallas Company.

When Balboa began filming **Little Mary Sunshine's** new play for Pathe, it was found necessary to have a special tripod made for her camera. It looks like a camp stool and is the smallest moving picture camera tripod in the business.

William J. Tedmarsh, having traveled around the world before settling down at Santa Barbara and the American Film studio four years ago, has been out of that city but twice in that time. He says he has at last found the world's choicest spot and is content to stay right there.

Thomas Chatterton, who played the hero of "The Secret of the Submarine," is now juvenile lead with **Kolb** and **Dill.**

Frank Keenan is receiving the congratulations of his associate players at the Triangle studios upon the birth of his first grandson, born to **Mr.** and **Mrs. Ed Wynne,** the father, the noted vaudeville comedian, the mother, Hilda, Keenan's younger daughter.

After an absence of nearly a month, **Director Charles Giblyn** of the Ince Triangle staff has returned to Culver City from New York. He will begin at once the filming of a new play.

Helen Holmes, as well as several other members of the Signal company of players, has become much interested in government lands. She intends to file on a desert claim which can be taken up under the reclamation act and worked by hired forces.

Julian Louis Lamothe, now in the free-lance scenario field in Los Angeles, has been engaged to adapt a ten-reel feature shortly to be produced by a western film company.

Preparations are being made at Universal City to film a feature written by **Al Jennings,** the ex-bandit and outlaw.

William G. Colvin, for the past three years stage manager and actor for the Burbank and Morosco theaters, Los Angeles, has arranged to take charge of the engagement department of **Mabel Condon's** rapidly growing business of personal representation for photoplay writers, players and directors.

Doris Baker, the clever nine-year-old actress, has one of the biggest roles in the **Kolb** and **Dill** pictures, "Glory." She also has a leading role in the Universal picture, "A Daughter of the Night." At present she is working in a Fox production.

The military play starring **Crane Wilbur,** first announced as "Somewhere in Mexico," has been renamed "The Painted Lie." **Robert B. Broadwell** directed the production from a story written by the star.

A typical street in a Mexican village was built at the David Horsley studios for scenes in the Cub comedy, "Jerry and the Bandits," starring **George Ovey.** After a number of "battle" scenes, the buildings were blown to pieces. **Milton H. Fahrney** is the director.

William Clifford has the role of a photographer of wild animals in a coming Centaur feature in which many of the scenes are laid in African jungles. The famous Bostock lions and elephants appear in the scenes. **Margaret Gibson, Alva D. Blake** and little **Thelma Salter** have important roles.

The picturesque scenery of Northern California's coast has been depicted on the screen with great success in the Triangle play, "The Eye of the Night," starring **William H. Thompson.**

Mary Miles Minter wears an especially beautiful wedding gown, the first she has ever worn, in the American Mutual feature, "Dulcie's Adventure."

So as to be technically correct in the "duel scene" of the masterpicture, "The Painted Lie," a **David Horsley** production, **Crane Wilbur,** star and author, devoted every one of his evenings for two weeks at the home of an expert swordsman, learning the art with the foils. In the photoplay Wilbur crosses swords with **Harris Ingraham.**

Harriet T. Comstock's story, "The Place Beyond the Winds," is being pro-

duced by **Director Joseph De Grasse,** who also plays a leading part, with **Dorothy Phillips, Lon Chaney** and **Jack Mulhall.**

According to present plans, **Antrim Short,** the Universal boy actor, will play the lead in picture versions of such boy classics as "Tom Sawyer" and "Huckleberry Finn."

Frank Borzage makes his bow as a director of five-act features with the filming of "Land O' Lizards," an American Mutual Masterpicture in which **Anna Little** has the chief feminine role, with **Jack Richardson** as the "heavy."

Lester Cuneo, who plays the part of an Indian in "Mister 44," wore as his costume during the filming of the five-act play the outfit once worn by **Bear Brow,** a Comanche Indian. The outfit, which has been in Mr. Cuneo's possession since childhood, was a gift to his father by Bear Brow.

Ruth Ann Baldwin, who has been affiliated with the Universal Film Company for three years, is soon to become one of the directors. Miss Baldwin was formerly associated with the newspapers of San Diego. While in the scenario department of the Universal studios, she was sent to London by **President Laemmle** to collaborate with **E. Phillips Oppenheim** in the preparation of "The Black Box" serial for the screen and spent six months there.

During the three years in which **Allen Curtis** has been a director at Universal City, he has made one hundred and seventy-five one-reel comedies, about one a week.

Eugenie Magnus Ingleton, now of the scenario department at Universal City, is an actress and newspaper woman. When a child, she played with a traveling company in England. While in her teens, she was a contributor to various London magazines. Later she went to South Africa with the late **Charles Arnold's** company and played leads in Johannesberg and Pretoria. The company appeared in the Boer Republic when the Boer war started and she and her fellow players had many trying experiences, being constantly under the surveillance of the secret service officers of Oom Paul's government. While in Johannesberg, she joined the staff of "The Transvaal Leader" and did editorial work for that publication. Every member of the staff was killed subsequently at Ladysmith.

William Mong, author-actor-producer at the Universal studios, is putting the finishing touches on the big psychological story, "The Husks of Love," written by himself.

Mr. Frederick Palmer, for years connected with the Keystone Companies, has just been added to the staff of the Vogue Films, Inc. Mr. Palmer will devote all of his time to writing two-reelers of the comedy-thrill class, with an occasional special feature.

Henry Kernan, who has been assisting **Rube Miller,** is now directing his own company, featuring **Paddy McQuire, Gypsy Abbott, Arthur Moon, Edward Laurie.**

Director Jacques Jaccard, who is directing the serial "Liberty" with **Marie Walcamp** in the leading role, is having built at Universal City the duplicate of Columbus, New Mexico.

"Big Ed" Sedgwick, the 300-pound Universal comedian, has been given a company of his own, and will be starred in a series of one-reel comedies under the direction of **Roy Clements.** "The Texas Boy" as Ed is known throughout the Southland brings a wealth of stage experience to the screen, having toured with his own company "The Cabaret Girls" and in vaudeville with the Five Sedgwicks."

Julian Louis Lamothe, recently on the scenario staff of the American Film Company and before that with Lubin, is now free-lancing in the Los Angeles picture colony.

Lucille Young has been selected by the Fine Arts studio to play opposite **Sir Herbert Beerbohm Tree** during the latter's several months' stay at this studio.

Nell Shipman appears as a western camp entertainer in her first Fox play.

Doris Baker, the talented nine-year-old actress, is at Huntington Lake with the Fox Company in the making of several pictures.

Edward Sloman is to direct **William Russell** in the next three of the series of eight William Russell productions. Russell has directed the preceding pictures himself.

Crane Wilbur, since announcing that he could take an ordinary sales girl or stenographer and make a good supporting actress of her for picture work, is being snowed under with letters from picture-struck girls throughout the country.

Jack Warren Kerrigan, whose contract with the Universal Company expires in October, has received a flattering offer for thirty-two weeks in vaudeville.

Agnes Vernon has returned to Universal City after a month's trout-fishing at Big Bear Lake and is being featured opposite **Herbert Rawlinson** in a story entitled "The Heart of Big Bonanza," under the direction of **William Lowery.**

Carter De Haven has the role of a pugilist in the Red Feather five-reel production, "From Broadway to a Throne."

Neal Hart, who has charge of the equestrian service in the production of the Universal serial, "Liberty," was once a cowboy on a horse ranch in the Sioux Reservation in South Dakota. Later he joined the navy and served on the U. S. S. Panther during the Spanish-American war. After further experience as a cowboy, in 1908 he joined the 101 Wild West Show as a bucking horse rider. Two years ago he came to California and joined the Universal forces.

Zoe Rae recently celebrated the sixth anniversary of her birth by giving a party to the children of all the studios in Los Angeles at the Hotel Alexandria. More than fifty little guests were present.

Cleo Madison's invalid sister, **Helen,** has returned to her home from the hospital, where she underwent an operation for appendicitis.

Al Green, the newest Selig director, who was assistant to **Director Colin Campbell** in the production of his feature pictures, began the filming of his first picture, "The Temptation of Adam," on his twenty-fifth birthday.

Art Acord, cowboy star formerly with the American Company, will head the Western Gotham Company, whose studio is located at Colorado Springs. **Gertrude Bondhill** will be the leading lady. **Otis B. Thayer,** whose production, "The Unborn," attracted attention, will direct.

Gladys Brockwell and **Mabel Van Buren** are in the cast supporting **Nell Shipman** in her first Fox picture, which **Oscar Apfel** is directing.

War plays an important part in five big features being produced at Universal City at present. **Director Joseph De Grasse** is filming "If My Country Should Call," while **Henry McRae** is making a Mexican border romance called "Behind the Lines." **Robert Leonard** is directing a preparedness film entitled "The Eagle's Wings." There are battle scenes in "Twenty Leagues Under the Sea," which **Stuart Paton** is directing, while the new Universal serial, "Liberty," is a war story.

Thomas Santschi is to be starred in a five-reel Selig production directed by **Marshall Neilan,** "The Country God Forgot." **Mary Carleton** and **George Fawcett** are among the supporting players.

"The Light of Western Stars," by

UNIVERSAL LOSES GUNN

Charles Gunn, who has attained a big name as a juvenile lead both in Eastern and Western stock and productions, has tendered his resignation to the Universal Company after a happy six-months' affiliation with this firm. He had a big part in the big feature, "The Eagle's Wings," now under direction by Robert Leonard.



Charles Gunn, juvenile lead.

His only reason for leaving the Universal Company is his ambition to find the big opportunity for which every one hopes and which, as regards Mr. Gunning, the latter things should be somewhere in the immediate offering. He leaves this company with the success-wishes of its executives.

We might make some such pun as "He's sure-fire," etc., but we restrain ourselves.

Zane Grey, is to be picturized by the Selig Company in from five to ten reels. **Kathlyn Williams, Tom Mix, Marshall Neilan** and **George Fawcett** will appear in the cast of players.

Gilson Willets, author of many of the Selig photoplays, once made a journey by sled through Siberia for American publications.

Eugenie Magnus Ingleton, now with the Universal scenario department, is the author of a three-act fairy opera entitled "Aphrodite," built on an old sea legend, which will have its premiere in New York in the fall.

Vivian Rich has severed connections with the American Film Corporation to play opposite **Tyrone Power** in the twelve-reel feature, "The Wandering Jew," produced by the Dudley Motion Picture Company of Redlands, Cal.

Grace Carlyle, well known on the legitimate stage and in pictures, is **Director Robert Leonard's** new leading lady for the five-reel production, "The Eagle's Wings." Miss Carlyle's first picture was "The Rosary," produced by the **Smalleys.**

Marie Walcamp and **Eddie Polo,** two stars of the Universal serial, "Liberty," which starts August 14, are featured in the three-reel melodramatic Gold Seal feature, "Onda of the Orient," written by **Ben Cohn** and **Walter Woods,** and produced by **Henry McRae.** The background and atmosphere of the story are Hawaiian.

Linnie Lee was thrown and broke her arm while riding in a scene in "The Redemption of Cactus Moore," at Universal City. The slipping of the saddle caused her fall.

The directors, actors and actresses, who recently have reached Universal City from the eastern studios of the company, were tendered a reception and dance by the players at the Big U plant, in the ballroom of the Ebell Club, Los Angeles, August 5th. A number of the leading players from the other studios were among the guests of honor.

CHICAGO GOSSIP

Exterior scenes for "The Return of Eve," five-act Essanay feature, which were started in the Dells of Wisconsin, will be completed in Pennsylvania.

Three **Francis X. Bushman** reissues are on the Essanay General Film program for August. These include "The Three Scratch Clue," released August 8; "A Man for a' That," August 22, and "His Stolen Fortune," August 29.

Lewis S. Stone has gone hunting and fishing in Canada, several hundred miles above the border.

Bryant Washburn had to show his ability as a tennis player for several scenes in "The Prince of Graustark," which Essanay is filming in five reels.

Eugene O'Brien, Essanay leading man, finds riding, swimming and tennis his chief summer sports.

"Dreamy Dud," the character made famous in **Wallace A. Carlson's** animated cartoons, is back again and is scheduled to appear twice on Essanay's program for September. He will be accompanied by five hundred feet of scenic.

TEXAS FLICKERS

By S. G. Parker

Special Correspondent for Motography.

TWO of the last film exchanges of the small number left on Main Street, have moved into "Film Row," on Commerce street, in Dallas. These are the



Edward Earl, vice-president, Nicholas Power Company.

Exclusive Feature Film Service and the United Program Film Service.

This makes a total of fourteen exchanges in the 1900 Block on Commerce Street, and with the Pathe and General in the next block above, "Film Row" (Commerce Street) is much ahead of "Movie Alley" (as the Commerce boys call Main).

The firms in the trade that remain on Main are H. K. Barnett Film & Supply Co., Progressive Feature Film Co., Mutual Film Corp., United Music Co., and the Southern Theater Equipment Co.

L. L. Hensley, the energetic Universal manager at Oklahoma City, Oklahoma, believes in grabbing a good thing when he sees it. Some time ago, the Universal offices in New York City offered a monthly prize of $100 for the exchange manager turning in the greatest amount of gross increase in business for the month. Hensley started things off by winning the first one—and the one he got last month was No. 3 for him. As the general offices of the Universal tagged on to their prize offer, a clause that the manager who won the contest five times would be entitled to $1,000 increase in salary, in addition to the $100 contest, it may not be long before a brand new big touring car of late design will be seen standing in front of the Universal office in Oklahoma City. Not that "L. L." hasn't a car now—he has; but a thousand bucks added to "what you've got" will go a long way toward getting a big car nowadays.

On Sunday, July 9, picture houses in Fort Worth opened at 2 o'clock p. m., the first time since the agitation in March and the election in April, which allowed them to open.

In Texas, there is an old law on the statute books making it unlawful for a large number of businesses to "open" on the Sabbath. Picture shows or any kind of theaters, ice cream parlors, cigar stands, book stores—practically everything except drug stores (and they can sell only drugs), restaurants, and such places that sell "necessities" of life, must remain closed according to this old law. In a large number of towns and cities, in fact almost all over the State, it is absolutely disregarded except in its application to picture theaters. Dallas, San Antonio, Houston and Galveston and a number of other towns, have Sunday theaters, and have not been bothered in a long time. Fort Worth and Waco have been "having it" for several months.

About two years ago, an initiative act was passed in the State legislature, so that cities of a certain population, could decide whether they wanted various things or not. The pros in the picture business claim this permits cities to vote whether they shall have Sunday picture shows or not—the Pastors' Associations (agitators against Sunday theaters) claim the old State law makes it strictly unlawful for theaters to operate on the Sabbath.

In March, Fort Worth had an election to determine whether Sunday amusements would be allowed. The vote was heavily in favor of Sunday theaters, and because of various threats of the Pastors' Association in that city, the houses did not open until the 9th.

All during the day, the streets of Fort Worth's business section were crowded, and the exhibitors had "old time big business." But on Monday morning, bright and early, they were arrested, charged with violating the old Texas statute. They will not be tried until during the last of July, and the outcome is watched with interest all over the state.

"Candy Jim" Athas, who runs the Candy Jim Airdome at Taylor, Texas, was "blown up" on film service July 8. He took on the "I should worry" attitude and with his wife, took a spin in his automobile—to nearby towns. He picked up two-reels at one place, and a single-reel comedy at another, and soon had a full program and to spare. The airdome that night had quite a crowd, showing that the people appreciate "scheming for their pleasure," whether it is in Taylor or Timbuctoo.

Barr & Hughes have bought Otto Heilig's opera house at New Braunfels, Texas, and will make a number of improvements before fall.

The Strand at Fort Worth, Texas, was damaged by fire at 3 a. m. on the morning of July 3. It will be completely remodeled at an early date. J. D. Wheelan owns the house and Jess Warden is manager.

M. L. Oppenheimer has taken over the Strand Theater at San Antonio, Texas, formerly under the Lytle-Eppstein combination.

Jesse Williams, manager of the Majestic at Drumright, Oklahoma, will also manage the new airdome which will shortly be completed.

A new film company has been organized at Muskogee, Oklahoma, the

Phoenix Motion Picture Company, with offices in the English Block. Al Bartlett, formerly of Atlanta, Georgia, where he was doing commercial work, is president of the new concern. They will devote their energies at first to commercial work.

W. L. Landers, manager of the Gem, has leased the Princess at Batesville, Arkansas, for another year.



Marion Earle, one of the latest to migrate from boards to screen, and engaged by the Rialto Film Corporation to shed her beauty upon a September release.

SOUTHWESTERN NEWS

By William Noble.

Special Correspondent for Motography.

A blowout on the road when G. L. Keller's big touring car was running at a high rate of speed from Overland Park, in Kansas City, Missouri, where a set of the "Sunflower Princess" is being filmed, caused the car to plunge into the ditch a mile from its destination. There were thirteen persons in the car, Mr. G. L. Keller and twelve pretty Kansas girls, amateur movie actresses, who were to participate in enacting the scene before the camera. The thirteen passengers were thrown from the car into a hedge along the roadside. Miss Maude Davidson, 18 years old, suffered a broken arm and all of the other occupants of the car suffered painful scratches and bruises.

A strike of huge proportions is on at Oklahoma City, Oklahoma, by stage hands and other employes demanding an increase in wages. The White Rats Society has taken a hand, demanding that only White Rats be employed. The strikers have leased the Metropolitan Theater and are showing vaudeville with White Rats vaudeville actors. Managers have advertised for operators to take the place of strikers. Electric pianos have taken the place of musicians in some of the theaters; some of the theaters are using non-union men. Placards have been posted with the names of the two theaters that have signed the scale demanded. The Trades Council has been asked to declare a boycott on the unfair theaters, if the strikers' claims are not met.

THE big Willis Wood Theater at Kansas City, has gone back to stock, and will discontinue pictures after September 17. Motion pictures will be continued however, throughout the summer.

Frank Wilks has leased the Palace Theater at Syracuse, Nebraska.

A new picture theater will be erected at York, Nebraska, in the near future.

Eddie Thieman has purchased the theater at Deshler, Nebraska.

Frank Shedek has commenced the erection of a new picture house at Lost Nation, Iowa.

J. A. Knight has purchased the Gem Theater at Wapello, Iowa.

Victor Pirette has leased the Lyric Theater at Mystic, Iowa.

Edward Quirk has taken over the film house at Vail, Iowa.

The history of Missouri from the date of its discovery in 1941 down to the present time is being depicted in local motion pictures. A local corporation has commenced a series of twelve films, which will be shown in schools all over the state.

W. G. Houck will open a new moving picture house at Conrad, Iowa, soon.

C. R. Scott and F. M. Sanford have purchased Texas rights to show "The Yellow Menace," "Tweedledum and Tweedledee" comedies; "Diana the Huntress," "The Mariage Bond," "Tom and Jerry" comedies, and "My Country First." Scott and Sanford have opened up offices in Dallas, Texas, and also contemplate opening an exchange in New Orleans.

Jacobs, Landry and Marks have taken over the management of the Ideal theater at New Orleans, Louisiana.

The Lyric Theater, New Orleans, Louisiana, was recently sold to the highest bidder to satisfy a court judgment.

W. R. Cushman has taken over the People's Theater, at New Orleans, and remodeled same.

Herman Fichtenberg has taken over the Globe Theater at New Orleans, and will spend about $35,000 in improvements.

The Beverly Theater at New Orleans has closed.

Mesa and Weitkam are erecting a new theater in New Orleans, Louisiana, which will seat 1,000 people.

A new motion picture theater is being built at Montgomery, Alabama.

Leo Salkin, formerly with George Kleine, New York City, has been transferred to New Orleans.

H. G. Cushman is erecting a new picture house at Conway, Arkansas.

The Hippodrome Theater in Dallas, Texas, will soon reopen with feature pictures.

B. F. Tucker has opened a new picture house at Diboll, Texas.

B. C. Lively has opened a new theater at Grapeland, Texas.

J. R. Menke has opened a new picture house at Burton, Texas.

M. M. Killeen has opened the new Pastime Theater at Newton, Texas.

R. R. Hess has opened the new Moonshine Auditorium at Humble, Texas.

R. K. LeSaint will erect a new $10,000 theater at Texas City, Texas.

King and James have opened their new airdome at Broken Bow, Oklahoma, and are showing pictures and stock to big business.

The Star Theater which was burned at Smithville, Texas, recently, is being rebuilt. The new house will seat 600.

Miss E. Johnson has remodeled the Key Theater at Houston, Texas. Miss Johnson also operates the Lincoln Theater at Houston, which shows to colored people only.

T. V. Humphrey has remodeled the Pastime Theater at Canadian, Texas, and installed new opera chairs.

Paul Baracco has opened a new picture house at Houston, Texas. The new house seats 600.

The C. D. Mitchell building, Chattanooga, Tennessee, is to be remodeled and made over into a 1,500-seat picture theater.

Herman M. Rhodes has purchased the Lyceum Theater building at Memphis, Tennessee, from Albert Weiss. The consideration was $175,000.



Ruth Stonehouse, Universal.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-14	Saved From Himself	Biograph	1,000
D	8-14	The Germ of Mystery	Selig	1,000
T	8-14	The Selig-Tribune No. 65	Selig	1,000
C	8-14	Conductor Kate	Vitagraph	1,000

Tuesday.

D	8-15	A Temporary Truce	Biograph	1,000
D	8-15	My Country, 'Tis of The	Essanay	2,000
C	8-15	Ham's Strategy	Kalem	1,000
D	8-15	A Lesson in Labor	Lubin	2,000

Wednesday.

T	8-16	Canimated News Pictorial No. 14	Essanay	1,000
D	8-16	The Girl From Frisco, No. 2	Kalem	2,000
C	8-16	Their Dream House	Vim	1,000

Thursday.

T	8-17	The Selig-Tribune No. 66	Selig	1,000
C	8-17	Life Savers	Vim	1,000

Friday.

C	8-18	He Wrote Poetry?	Kalem	1,000
C	8-18	Comrades	Vim	1,000
C	8-18	There and Back	Vitagraph	1,000

Saturday.

D	8-19	A Little Volunteer	Essanay	3,000
D	8-19	With the Aid of the Wreckers	Kalem	1,000
C	8-19	A Bear of a Story	Selig	1,000
D	8-19	The Wandering Horde	Vitagraph	3,000

Monday.

D	8-21	The Adopted Brother	Biograph	2,000
D	8-21	The Far Journey	Selig	3,000
T	8-21	The Selig-Tribune, No. 67	Selig	1,000
C	8-21	Did He or Did He Not?	Vitagraph	1,000

Tuesday.

D	8-22	A Man for A' That	Essanay	2,000
C	8-22	The Star Boarders	Kalem	1,000
D	8-22	The Usurer's Due	Lubin	2,000

Wednesday.

D	8-23	Seven Days	Biograph	3,000
C	8-23	The Fable of "How Wisenstein Did Not Lose Out to Buttinsky"	Essanay	1,000
D	8-23	The Girl from Frisco, No. 3	Kalem	2,000
C	8-23	The Lemon in Their Garden of Love	Vim	1,000

Thursday.

T	8-24	The Selig-Tribune, No. 68	Selig	1,000
C	8-24	Their Honeymoon	Vim	1,000

Friday.

C	8-25	The Stolen Jail	Kalem	1,000
C	8-25	The Try-Out	Vim	1,000
C	8-25	The Yellow Girl	Vitagraph	1,000

Saturday.

D	8-26	The Face in the Mirror	Essanay	3,000
D	8-26	At Danger's Call	Kalem	1,000
D	8-26	Roping a Sweetheart	Selig	1,000

V. L. S. E. Program

7-17	Selig Athletic Series No. 4	Selig	1,000
7-24	Selig Athletic Series No. 5	Selig	1,000
7-31	Selig Athletic Series No. 6	Selig	1,000
7-31	Hesper of the Mountains	Vitagraph	5,000
7-31	The Light at Dusk	Lubin	7,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000
8-7	Selig Athletic Series, No. 7	Selig	1,000
8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	The Country That God Forgot	Selig	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000

Mutual Program

Monday.

D	8-14	Ruth Ridley Returns	American	2,000
D	8-14	The Secret of the Submarine No. 13	American	2,000

Tuesday.

C	8-15	Guiders	Falstaff	1,000

Wednesday.

C	8-16	Perkin's Mystic Manor	Beauty	1,000
S	8-16	See America First, No. 49	Gaumont	700
C	8-16	Kartoon Komics, No. 49	Gaumont	300
T	8-16	Mutual Weekly No. 85	Mutual	1,000

Thursday.

D	8-17	The Holly House	American	3,000

Friday.

C	8-18	Jerry and the Counterfeiters	Cub	1,000
D	8-18	El Diabolo	Mustang	2,000

Saturday.

C	8-19	Destiny's Boomerang	Centaur	1,000

Sunday.

T	8-20	Reel Life	Gaumont	1,000
C	8-20	The Luckless Scheme	Vogue	1,000

Monday.

D	8-21	Enchantment	American	2,000
D	8-21	The Secret of the Submarine, No. 14	American	2,000

Tuesday.

C	8-22	Going to the Dogs	Vogue	1,000
C	8-22	Fare Lady	Falstaff	1,000

Wednesday.

T	8-23	Mutual Weekly, No. 86	Mutual	1,000
C	8-23	In a Prohibition Town	Beauty	1,000
S	8-23	See America First, No. 49	Gaumont	700
C	8-23	Kartoon Komics, No. 49	Gaumont	300

Thursday.

D	8-24	Getting the Grafter	Thanhouser	2,000

Friday.

D	8-25	Nell Dale's Men Folks	Mustang	2,000
C	8-25	The Rookie	Cub	1,000

Saturday.

D	8-26	The Spite Husband	Centaur	2,000

Sunday.

C	8-27	Harmony and Discord	Cub	1,000
T	8-27	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	8-14	Timothy Dobbs, That's Me, No. 1	Universal	2,000
C	8-14	The Battle of Chile Con Carne	Nestor	1,000
D	8-14	Liberty, No. 1	Universal	1,000

Tuesday.

D	8-15	A Son of Neptune	Gold Seal	3,000
C	8-15	He Wrote a Book	Victor	1,000

Wednesday.

D	8-16	The Toll of the Law	Imp	1,000
C	8-16	His Temper-Mental Mother-in-Law	L-Ko	2,000
T	8-16	Animated Weekly No. 33	Universal	1,000

Thursday.

C	8-17	Ashamed of the Old Folks	Victor	2,000
D	8-17	A Woman's Eyes	Big U	1,000
E	8-17	The Riddle of the World	Powers	1,000

Friday.

D	8-18	Good and Evil	Imp	1,000
D	8-18	Weapons of Love	Big U	1,000
	8-18	No Release This Week	Nestor	

Saturday.

D	8-19	Beyond the Trail	Bison	2,000
C	8-19	Soup and Nuts	Joker	1,000

Sunday.

	8-20	No Release This Week	Rex	
C	8-20	Pie	Powers	1,000

Monday.

C	8-21	Broke, But Ambitious	Nestor	1,000
C	8-21	Timothy Dobbs, That's Me, No. 2	Universal	2,000
D	8-21	Liberty, No. 2	Universal	2,000
D	8-21	Brennan o' the Moor	Universal	2,000

Tuesday.

D	8-22	The Castle of Despair	Gold Seal	3,000

Wednesday.

	8-23	No Release This Week	Laemmle	
C	8-23	A Double Double-Cross	L-Ko	1,000
T	8-23	Animated Weekly, No. 34	Universal	1,000

Thursday.

C	8-24	You Want Something	Victor	2,000
D	8-24	The Devil's Own	Big U	1,000

Friday.

D	8-25	The Panel Game	Imp	2,000
C	8-25	Sammy Johnsin in Mexico	Powers	500
E	8-25	Creating Life from a Dead Leaf	Powers	500
	8-25	No Release This Week	Nestor	

Saturday.

D	8-26	The Trail of Chance	Bison	2,000
	8-26	No Release This Week	Laemmle	
C	8-26	A Marriage for Revenge	Joker	1,000

Sunday.

	8-27	No Release This Week	Rex	
D	8-27	The Lady from the Sea	Big U	1,000
C	8-27	Snoring in High C	L-Ko	1,000

Miscellaneous Features

The Marriage Bond	Unity Sales Corp.		5,000
Tom and Jerry in the Movies	Emerald M. P. Co.		2,000
Love Wins	Raths-Seavolt		5,000
Casey's Servants	Reserve Photoplays		1,000
Tom & Jerry in a Fog	Emerald M. P. Co.		2,000
Casey, the White Wing	Reserve Photoplays		1,000
Casey, the Magician	Reserve Photoplays		2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.		1,000
Casey, the Millionaire	Reserve Photoplays		1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.		2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.		2,000
Casey, the Fireman	Reserve Photoplays		1,000
Casey the Detective	Reserve Photoplays		1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.		1,000
The Yellow Menace	Unity Film		3,200
The Crimson Stain	Consolidated Film		3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.		2,000
Casey's Ghost	Reserve Photoplays		1,000

Bluebird Photo-Plays, Inc.

7-10	The Love Girl	Bluebird	5,000
7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000
8-14	Bettina Loved a Soldier	Bluebird	5,000
8-21	Little Eve Edgarton	Bluebird	5,000

Fox Film Corporation

Released Week of

6-5	Hypocrisy	Fox	5,000
6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000

International Film Service, Inc.

8-14	Beatrice Fairfax No. 1		2,000
8-15	Hearst International News Pictorial No. 65		1,000
8-18	Hearst-International News Pictorial, No. 66		1,000
8-21	Beatrice Fairfax, No. 2		2,000
8-21	Hearst-International News Pictorial, No. 67		1,000
8-25	Hearst-International News Pictorial, No. 68		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

8-7	God's Half Acre	Metro	5,000
7-31	Microbes	Metro	1,000
7-31	The Devil at His Elbow	Metro	5,000
8-7	Preparedness	Metro	1,000
8-14	The Weakness of Strength	Metro	5,000
8-14	Ducks Is Ducks	Metro	1,000
8-21	The Upheaval	Metro	5,000
8-21	His Rival	Metro	1,000

Mutual Master-Pictures.

Released week of

6-15	Abandonment	American	5,000
6-19	The Wasted Years	Centaur	5,000
6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	The Vagabond	Chaplin Mutual	2,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000

Paramount Features.

Released week of

7-20	Colonel Heeza Liar's Courtship	Paramount-Bray	1,000
7-27	Bobby Bumps and the Detective Story	Paramount-Bray	1,000
7-31	Hulda of Holland	Famous Players	5,000
7-31	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Little Lady Eileen	Famous Players	5,000
8-3	In Lunyland	Paramount-Bray	1,000
8-3	The House of the Golden Windows	Lasky	5,000
8-7	A Woman in the Case	Famous Players	5,000
8-7	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Farmer Alfalfa's Egg-citement	Paramount-Bray	1,000
8-14	The Stronger Love	Pallas	5,000
8-14	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-17	Public Opinion	Lasky	5,000
8-17	Colonel Heeza Liar on Strike	Paramount-Bray	1,000
8-21	Rolling Stones	Famous Players	5,000
8-21	Paramount Pitographs Weekly Magazine	Paramount	1,000

Pathe.

Released Week of

8-21	The Grip of Evil, No. 6	Pathe	2,000
8-21	Luke Does the Midway	Pathe	1,000
8-21	Florence Rose Fashions	Pathe	1,000
8-21	A Woman's Fight	Pathe	5,000
8-21	Pathe News, No. 68	Pathe	1,000
8-21	Pathe News, No. 69	Pathe	1,000

Red Feather Productions.

Released Week of

7-10	The Heart of a Child	Red Feather	5,000
7-17	The Seekers	Red Feather	5,000
7-24	Temptation and the Man	Red Feather	5,000
7-31	From Broadway to a Throne	Red Feather	5,000
8-7	The Mark of Cain	Red Feather	5,000
8-14	A Yoke of Gold	Red Feather	5,000
8-21	The Beckoning Trail	Red Feather	5,000

Triangle Film Corporation.

Released week of

7-30	The Payment	Kay Bee-Triangle	5,000
8-5	The Marriage of Molly O	Fine Arts-Triangle	5,000
8-5	Honor Thy Name	Kay Bee-Triangle	5,000
8-13	The Devil's Needle	Fine Arts-Triangle	5,000
8-13	Shell Forty-three	Kay Bee-Triangle	5,000
8-20	"Hell to Pay" Austin	Fine Arts-Triangle	5,000
8-20	The Jungle Child	Kay-Bee-Triangle	5,000
8-27	Pillars of Society	Fine Arts-Triangle	5,000
8-27	The Thoroughbred	Kay Bee-Triangle	5,000

World Features.

Released week of

6 12	Perils of Divorce	World	5,000
6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Weakness of Man	World	5,000
7-17	Sally in Our Alley	World	5,000
7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Adopted Brother—BIOGRAPH—AUGUST 21.—Featuring Dorothy Gish and Robert Harron. The adopted brother of this family is the sole support, while the old gray-haired father sits by the fire, the young daughter looks after the house and the degenerate brother goes off to the saloon with his questionable companions. The adopted brother saves an author who gets in with his brother and his companions, from becoming a drunkard and is the means of encouraging him into a fresh start. Later he sees his brother and his companions waylay a man and rob him of his money. They pursue him into the nearby bushes and threaten him until he agrees to keep silent, but a strong sense of rebellion against his degenerate brother arises in the boy's mind and he tells the sheriff the truth and the brother and his friends are brought to justice.

The Far Journey—(TWO REELS)—SELIG—AUGUST 21.—Featuring Harry Mestayer and Marion Warner. A review appears elsewhere in this issue.

A Man for A' That—(TWO REELS)—ESSANAY—AUGUST 22.—Featuring Francis X. Bushman. Frank Willard, a wealthy clubman, becomes disgusted with society. He chances to see a newsboy sharing his slender funds with a beggar, and this gives him an idea. He will live among the poor and obtain their point of view. Clothing himself in shabby attire, he leaves a note for Grace Meredith telling her he has gone out of the city and then seeks the newsboy. He says he is out of work and starving and the boy takes him into his own home where he lives with his grown sister, Ruth Davis. Willard goes to work as a laborer and continues to live with them. The girl falls in love with him and he reciprocates the affection. One day the boy comes home excitedly displaying a paper with the photographs of Willard and Miss Meredith and the announcement of their engagement. He accuses Frank of deceiving his sister. Willard leaves but is overtaken by Ruth and together they go to his home. There they find a letter notifying Willard that Grace Meredith has eloped with Count Ver Sailles.

The Usurer's Due—LUBIN—AUGUST 22.—Featuring L. C. Shumway and Velma Whitman. Henry Dell becomes involved in debt to Martin Keen, a loan shark, and when he dies his widow discovers that Keen holds a judgment note for $125 for which her furniture is security. On the day that the widow Dell must either pay or get out Larry Finn, leader of a gang, is pursued by the leader of another gang and he seeks safety in the home of Mrs. Dell and when Martin Keen arrives for his money he hears him bullying and threatening Mrs. Dell. Finn tells the widow to follow Keen and tell him that if he will return in a few hours the note will be paid, and then he borrows the money of an Italian fruit dealer in the vicinity. He gives the money to Mrs. Dell and she pays the note and then destroys it. Keen starts back to his office, but on the way he meets an unidentified footpad who relieves him of his purse. Later in the evening Finn returns the money to the fruit dealer and several months later Mrs. Dell changes her name to Finn.

Seven Days—(THREE REELS)—BIOGRAPH—AUGUST 23.—Featuring Charles Mailes and Louise Orth. Jim Wilson secures a divorce from his wife, Bella, and a year later he gives a dinner to celebrate the anniversary of his divorce. On the night of the dinner Talka, Jim's Jap butler, is taken ill and taken to the hospital. Bella, who is passing as Talka, is being taken to the hospital, thinks the invalid is her husband and determines to know the truth. She enters the house and meets Mr. and Mrs. Brown, Tom Harbison and Kit McNair, Jim's friends who have been invited to the dinner. The Board of Health diagnose Talka's illness as smallpox and orders the house quarantined. Bella hides in the cellar and accidentally falls into the coal bin and Jim discovers her and she tells him she came to see the cook. On the seventh day of the quarantine, the occupants of the Wilson home are very nervous and upset, but finally everything turns out all right and Jim and Bella settle their difficulties.

The Fable of How Wisenstein Did Not Lose Out to Buttinsky—ESSANAY—AUGUST 23.—Once there was a Steady who overplayed his Stand-In and came within an Ace of Losing his Ticket. One Evening he took a Friend with him to inspect the One Best Bet. The Friend, a clever two-handed boy, had practiced a few holds of his own. He declared himself in on the Close-up and made it a Three-some. Neither was a Quitter. Wisenstein played a deep system. He painted Buttinsky in bright colors and told the girl that lot of Women were spreading their nets for dear old Buttinsky. When the lady urged Buttinsky to demonstrate his Accomplishments he sang in a tenor that straightened the Princess out and had her biting at the Doilies. He helped matters a lot by advising the Princess to have no Dealings with a man who Drank, meaning Wisenstein. She became indignant because he roasted his friend who had always spoken so Lovely of him, and immediately classed Buttinsky as a false alarm.—Moral: Beware of the Friend who tells how Good you are.



"Nell Dale's Men Folks," the American drama, is at the top; then comes Vogue's "Going to the Dogs," and the Beauty "In a Prohibition Town." All are Mutual releases, of course.

Their Honeymoon—VIM—AUGUST 24.—Featuring Babe Hardy and Billy Ruge. Starting on their honeymoon, young Mrs. Plump decides to carry their cash in the form of gold pieces sewed on her coat as buttons. Attacked by tramps, the coat is stolen and the shock makes Ma-in-Law ill. Wifey telephones to Mr. Plump to hasten home. He is arrested for speeding and put in jail. Here he recognizes one of the thugs, pinched for another crime. The judge is told of the thug's attack and Plump phones to tell wifey of his capture. The lost coat is discovered among the tramp's belongings and Plump, tearing off one of the buttons, cheerfully pays his fine and once more breathes the fresh air.

The Tryout—VIM—AUGUST 25.—Featuring Robt. Burns and Walter Stull. Pokes sees a sign hanging in front of a studio "Extra Wanted." He jumps at the opportunity and is told to report the following morning for a tryout. Jabbs, the director of the company to which Pokes is assigned, is in no pleasant mood when Pokes reports on the following morning. After several rehearsals Jabbs is almost frantic and determines to give Pokes only one more chance. This time when the cameraman is grinding and everything is running smoothly, Pokes really does appear, but instead of following the routine ordered by Jabbs, Pokes runs amuck and starts shooting at everybody in the cast. When Pokes emerges from the set chasing everybody before him at the point of his revolver, consternation reigns on the big studio stage, and all the members of the various companies seek refuge behind wings and chairs. Pokes continues on his wild journey until finally Jabbs in self-defense unites all the studio employes to turn upon the luckless Pokes and succeeds in subduing him after a hard struggle.

The Face in the Mirror—(THREE REELS)—ESSANAY—AUGUST 26.—Featuring Edmund F. Cobb. A letter from the penitentiary informs Helen Terrane that Conway Royle, her first sweetheart, has been drowned while escaping. Hardly does she finish reading it than through her mirror she sees his face as he peers in a window. She mentions it to her husband, who sneers at her. Angered, she tells him she believes it was his treachery that sent Royle to prison, and declares that she married him only because of a letter from Royle urging such. Gail Harvey phones Terrane as he is about to leave his home and by threats of revealing how the two committed the bank theft for which Royle was sentenced, demands money. He goes to the Terrane home that evening. Royle, who was believed drowned because he left his prison clothes near a swamp, has secreted himself in the house. He overhears how the two plotters had him, their fellow bank clerk, accused of the crime. Helen, too, overhears and compels Harvey to telephone a confession to the newspapers. The police arrive, but Terrane picks up the pistol his wife had laid down and ends his life. Royle and Helen begin anew.

Roping a Sweetheart—SELIG—AUGUST 26.—Featuring Tom Mix and Victoria Forde. Vicky Weathers arrives home from the East and Tom and Sid, cowboys on her father's ranch, fall in love with her. Tom secures an ancient ram and Sid a calf, and they practice marriage proposals, not knowing that Vicky, her father and the other cowboys form a hidden audience which greatly enjoys the performance. Finally each resolves to capture Vicky and they engage in a roping contest. Tom ropes the girl and receives nothing but a scolding. Sid believes he has won her hand, but soon discovers that she will have nothing to do with him, and finally the two decide that all women are fickle.

Selig-Tribune No. 64—AUGUST 10.—American Golf Club members receive annual prizes won in golf tournaments, London, England; this new steel armored car, built under the direction of army engineers and constructed in 27 days, will be equipped with rapid fire guns and ammunition at the Sandy Hook proving grounds, Hammond, Ind.; fencing and jiu jitsu form part of the exhibition by Japanese naval cadets from the training ship Taisei Maru, Los Angeles, Cal.; George L. Covert and son, who in their donkey-mobile are carrying a letter from Mayor of New York to Mayor of San Diego, Cal.; with the spirit of preparedness society girls at Seattle,



New Vitagraph comedies. From the left, "There and Back," "Pa's Overalls," and "Conductor Kate."

Wash., form a company of "rookeyettes;" "Shadow Lawn," the summer capital, is finally ready for President Wilson, Long Branch, N. J.; excessive heat forces the hotels in Spring Lake, N. J., to hold their weekly hops on the verandas.

Selig-Tribune No. 65—August 14.—Troop horses of the 1st Illinois Cavalry receive a chemical bath to prevent "ticks," Brownsville, Texas; huge main lock in the government canal, or fresh water channel between Puget Sound and Lake Washington, is completed and opened for traffic, Seattle, Wash.; Willie Ritchie, former lightweight boxing champion of the world, makes a successful aeroplane flight, Del Monte, Cal.; children from five to twelve years of age are given lessons in handicraft at a school maintained by the University of California during the summer months, Berkeley, Cal.; after dining, delivering several speeches and shaking hands with thousands of people, Mr. and Mrs. Evans Hughes leave for the Coliseum, where he speaks to thousands of people, Chicago, Ill.; some of the chic and exquisite gowns being exhibited at the Bismarck Gardens, where the Chicago Style Show is being held, Chicago, Ill.

Mutual Pictures

Enchantment—(Two Reels)—American—August 21.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

Going to the Dogs—Vogue—August 22.—Featuring Paddy McQuire. The story opens with the man about town and his wife at breakfast. He has a big head from his celebration of the night before with the dog-catcher's cabaret wife. The dogcatcher starts on his daily work and encounters all kinds of mishaps in dog chasing and is quite a failure until he steals the man about town's wife's poodle. She takes him home to get the license money, where they are caught by the man about town's sudden return home. The dogcatcher is shoved into an ice box, where he enjoys himself while hubby hunts for him. The cabaret singer suddenly comes on the scene, pushes her way into the house and demands her husband. A mix-up occurs, the dogcatcher falls out of the ice box, is spied by hubby, chased with a gun and after a long run finishes, running into the ocean as the sun sets for the finish.

In a Prohibition Town—Beauty—August 23.—Featuring Orral Humphrey. Mr. Boozely, although residing in a prohibition town, manages to keep himself supplied with the demon rum. When Mrs. Boozely, who is a temperance advocate, discovers Boozely taking a nip from a bottle she seizes it and hurls it through the window, striking a peddler. Boozely dashes from the house to find a drink and snatches a bottle from men drinking only to discover that it is ginger ale. He spies men entering a suspicious-looking joint by giving a secret rap, and thinking it is a blind pig emporium he gains an entrance. He barely escapes from this place with his life as it is an anarchist meeting. When he reaches home he finds an express package of rum awaiting him, but he hurls it out of the window and vows "Never again."

Nell Dale's Men Folks—(Two Reels)—Mustang—August 25.—Featuring Anna Little and Frank Borzage. Bart Trevis and Young Remsen are rivals for the hand of Nell Dale, whose father runs a small decent road house on the main trail between distant towns. She favors Trevis and through circumstantial evidence he is involved in a crime. He escapes to the road house and Nell hides him until the sheriff and his posse have left the road house. That evening Bert and Nell leave the country and start life anew in another part of the country.

The Spite Husband—Centaur—August 26.—Featuring Mae Gaston and Crane Wilbur. When Katherine Mortimer, a rich and eccentric young lady, learns that she has been jilted by her fiance, Horace Castlebury, she vows to marry the first man she meets. She is rescued from drowning by Bill, a fisherman. Katherine persuades Bill, who is the first man she met, to become her husband in name only by telling him that her money will further his ambition as an artist. Castlebury and his wife come to the seashore where Katherine is staying and he sees through her ruse and immediately starts another affair with Katherine, whom he finds a willing victim. Bill's attention is finally brought to this state of affairs and he brings matters to a climax when he interrupts a secret meeting and gives Castlebury a thrashing. Bill renounces Katherine in a stormy scene and returns to his fisherman's hut on the shore. It is then that Katherine discovers that she really loves her "spite husband," and the following morning she follows him and pleads with him to take her back.

The Secret of the Submarine, No. 15—(Two Reels)—American—August 28.—Featuring Juanita Hansen and Tom Chatterton. A review appears elsewhere in this issue.

Universal Program

A Thousand a Week—(Two Reels)—An Episode of "Timothy Dobbs—That's Me"—August 21.—Featuring Carter De Haven. Timothy arrives in the West, but is not accorded the welcome he expected. Unable to convince anyone of his superior talents, Tim is forced to start as an "extra." Tim's efforts to monopolize the "hero stuff" afford some comical scenes. Finally, when the director's patience will hold out no longer, Tim is rescued from serious injury by his man, Jenkins.

Riding With Death—(Two Reels)—Episode II of "Liberty"—August 21.—Featuring Marie Walcamp, Jack Holt and Eddie Polo. Through the help of Pedro, the faithful servant, Liberty escapes her captors and makes for her camp, which she finally reaches after flirting with death. Rutledge has a chance to put his rival, Manuel, out of the way, but is dissuaded by Liberty from this act. Later Rutledge barely escapes death at the hands of Manuel.

Broke, But Ambitious—Nestor—August 21.—With Eddie Lyons and Lee Moran. Eddie and Lee, shipped as cooks on a yacht, try their best to win the favor of the Captain's daughter. Now one youth, and now the other, pleases the charming girl, but finally she is taken with mal de mer. The captain offers his ship to the one who will procure a lemon for his daughter. Eddie is the fortunate one. He is subsequently made captain, and Lee, seasick, and ignored by the girl, is left miserable.

Brennon o' the Moor—(Two Reels)—Universal Special Feature—August 21.—Written and produced by Francis Ford and Grace Cunard, this picture also features these stars. The main character is a sort of Robin Hood highwayman, stealing from the lords in Ireland and giving to the widows and poor. He becomes a friend of his rival in love, and the latter, realizing that his chances are nil, helps Willy in every way, finally delivering the bandit from the hands of the mayor of the town, who seeks to have him shot. Having evaded death by a cleverly worked plan, Willy takes his sweetheart and escapes to America.

The Castle of Despair—(Three Reels)—Gold Seal—August 22.—Featuring Malcolm Blevins, Neva Gerber and Carl Von Schiller. Produced by Ben Wilson. John Alden neglects his wife and child to become a power in Wall Street. Ruth holds out for a long while against her husband's unbearable indifference, but finally succumbs to the tempter in the person of one Morrison, whose constant attentions to Ruth are the polar opposite of Alden's neglect. Once on the train, however, Ruth regrets her elopement and escapes from Morrison with her child. She supports the child by turning her hands to art for the period of two years, when, her husband seeing his mistake, seeks her out and there is a happy reconciliation.

A Double Double-Cross—L-Ko—August 23.—With Billy Armstrong. This story concerns three men and one girl. Mac, a sailor, gets in wrong with his employer for flirting, thus losing his job to his rival. The later takes the girl for a ride, but while he is out he loses his temper and throws her overboard. Then Mac, in spite of his rough treatment, goes to the rescue.

The Devil's Own—Big U—August 24.—This picture, featuring Harry Carey and Olive F. Golden, is about "Shifty," a member of a gang of outlaws, who is noted for his indisposition to fight. It tells of how the gang loots a stage and the leader captures a girl riding on it. The appealing look on the girl's face arouses "Shifty" thoroughly. His struggle with the leader follows, in which both men are killed, while the girl escapes safely.

You Want Something—(Two Reels)—Victor—August 24.—This story, by Stella Ann Ellis, was awarded the $100 prize offered by the Associated Advertising Clubs of the World. In entertaining and comical style it shows how a young advertising agent convinces an old shoe manufacturer of the virtues of advertising, and is awarded the latter's charming daughter for his compelling efforts.

The Panel Game—(Two Reels)—Imp—August 25.—Featuring G. Raymond Nye and Roberta Wilson. Written and produced by Jacques Jaccard. Vincent Lee, a crook, and Nan Larson, living by her wits, club together at a shore hotel to do mutual business. Jonathan Harkness and his wife, typical country people, are stopping at the hotel. The story proceeds to show how Nan works her wiles upon Jonathan, how she finally lures him to her room and prepares things so that Lee can enter and find them in an embarrassing position. In order that any of this nicely prepared scandal may not be conveyed to his wife, Jonathan hands over $1,000.

Sammy Johnsin in Mexico—(Split Reel)—Powers—August 25.—In this comedy cartoon, Sammy, not heeding a warning of blasting, is blown into the land of cactus. Here he has many adventures trying to capture a bandit, finally being dissuaded from his purpose when a chicken crosses his path. The darky gets neither the fowl nor the bandit, but is nearly killed by ferocious Mexicans. One the same reel is:

Creating Life from a Dead Leaf—This picture shows how a dried lettuce leaf, crumbled in a glass of water, can furnish nourishment for the growth of a whole colony of bacteria.

The Trail of Chance—(Two Reels)—Bison—August 26.—Mary Fuller featured. In this drama an innocent man is about to be hung because he cannot prove his identity. A delayed letter is the cause of the man's inability to prove that he is not the one wanted for murder. But at the last minute fate takes a twist, a lynching is averted, and the man's rival in love, who has planned his destruction, is foiled.

Snoring in High C—L-Ko—August 27.—With Reggie Morris and Gertrude Selby. A comedy in which a loving husband and wife, the latter's jilted suitor, and a eugenic bride selected by Father, not knowing of the marriage, figure. Father's selection falls in love with Gertie, the wife, who has donned men's clothing to avoid discovery. The jilted suitor finally starts on the war path and then the real trouble starts. However, the love between Gertie and her husband has the ultimate triumph.

Universal Animated Weekly No. 33—August 16.—Pacific Coast champion defeats New York Athletic Club swimming star, Travers Island, N. Y.; city weight and measure officials trap cheating dealers, New York City, N. Y.; cadets entertaining visitors on board the Tasei Maru, San Pedro, Cal.; "Making up time" cost lives

of three and injures forty, Dallas, Texas; steel wire nets to protect bathers from man eaters, Coney Island, N. Y.; improved water front for public welfare, Chicago, Ill.; Re D'Italia and gun that drove off three U boats, Hoboken, N. J.; up from California's heat to snow-capped peaks of North on training cruise, Sitka, Alaska; American scientist lowered to depths of crater risks life to ignite gases which menace surrounding country, Sardinia, Italy; American envoy here from London on first vacation in three years, New York City, N. Y.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Little Eva Edgarton—(Five Reels)—Bluebird—August 21.—Featuring Ella Hall and Herbert Rawlinson in this adaptation from the well-known book by Eleanor H. Abbott. Eva Edgarton, daughter of a botanist, who has been brought up in an impersonal and studious atmosphere, longs for a home and the things that go with it, but her father is unable to see her viewpoint. A large convention of botanists is to be held in Los Angeles and Eva and her father come here to attend it. Elsa Barton introduces Eva to her handsome and frivolous cousin, James Barton, and he becomes interested in her when she confesses to him that she desires to be as unscientific and unbotanical as possible. Elsa is touched for the girl's longing for a home, and with the aid of a few gowns she transforms Eva into a beautiful girl and immediately James falls in love with her. Doris Pawn, Gretchen Lederer, Thomas Jefferson and Marc Fenton complete the cast. Robert Leonard directed the production.

Fox

Sporting Blood—(Five Reels)—William Fox—August 14.—Featuring Dorothy Bernard and Glen White. This story deals with the defeat of a corrupt racing promoter by the brother of a woman he has wronged and the sister of a young man he has ruined financially. Working together, the man and the girl defeat the corrupt race king at his own game. A wager of $10,000 made by the latter against the girl affords food for a good climax. The picture was directed by Bertram Bracken. Reviewed elsewhere in this issue.

International Film

Beatrice Fairfax—International.—The first two episodes of the new series featuring Grace Darling and Harry Fox are reviewed on another page of this issue.

Hearst International News Pictorial No. 63—August 8.—Clean up of dirty soda fountains, uncovered fruit stands and other aids to the spread of infantile paralysis is needed in New York, N. Y.; the first of Uncle Sam's armored railroad cars for the transportation of troops is completed at the steel mills of Hammond, Ind., and is ready for removal to New York for inspection by army officers; bagpipe monkey, a new addition to the city's zoological collection, is brought to New York by captain of an ocean freighter; war section; gigantic whale measuring forty-five feet in length is killed with clubs and axes in Far Rockaway Inlet and is drawn up on the beach to be displayed to curious multitudes, New York, N. Y.; terrific heat kills scores in Chicago, Ill.; statuary decorating a part of the United States Capitol buildings is unveiled with impressive ceremonies in the presence of large crowd, Washington, D. C.; first of a series of exclusive pictures by stall photographer Nelson E. Edwards, of the Kaiser's fleet, showing the best of the German empire's fighting ships in trim for battle, Wilhemhaven, Germany.

Hearst-International News Pictorial No. 64—August 11.—German submarine U-5 is captured by the British after it had menaced shipping in and about the English channel, and is exhibited to the public, Sheerness, England; exclusive picture by stall photographer Nelson E. Edwards, showing a day in the life of a German sailor, Wilhemhaven, Germany; Miss Olive Thomas of the Ziegfeld Midnight Follies, and one of the stars of the International Film Service, and poses exclusively for the Hearst-International News Pictorial in gowns of the latest designs; Rear Admiral Caperton becomes commander of Pacific fleet and is inaugurated on board his flag-ship with impressive ceremonies, Berkeley, Cal.; artillery of the Belgian army leaves for the front and begins bombardment of German trenches.

Kleine

Gloria's Romance No. 15—(Two Reels)—George Kleine.—"The Murderer at Bay." Featuring Billie Burke. A review appears elsewhere in this issue.

Metro

God's Half Acre—(Five Reels)—Rolfe—August 7.—A review appears elsewhere in this issue.

Mutual Masterpictures

A Wall Street Tragedy—(Five Reels)—Mutual Masterpicture—August 14.—This melodrama was produced by Mirror Films and features Nat C. Goodwin. A review appears elsewhere in this issue.

A Million for Mary—(Five Reels)—American—August 21.—Featuring Kolb and Dill. A review appears elsewhere in this issue.

Paramount

Little Lady Eileen—(Five Reels)—Famous Players—August 10.—Marguerite Clark is featured in a highly romantic story dealing with a trick that a dissolute younger brother practices on his elder brother in appropriating the latter's sweetheart. In the cast are Vernon Steele, John L. Shine, J. K. Murray, Harry Lee and Maggie H. Fisher. Reviewed elsewhere in this issue.

Pictographs—Paramount—August 20.—The twenty-ninth issue of "The Screen Magazine" opens with "The Working of the George Jr. Republic," a remarkable institution, in which boys earn their own livings and assume all responsibilities connected with the running of their "government." "How Did You Get That Hat?" gives pictures showing the manufacture of the derby hat. "The Settlement and the Slums" and "The Peaceful Dove in War" conclude the release.

Bobby Bumps Loses His Pup—Paramount-Bray—August 20.—Bobby's pup is presented to a colored gentleman by Pa, who has decided that Fido is a nuisance. This animated cartoon then goes on to tell in an amusing manner how Bobby gets his pet back again.

In South Tirol—Paramount-Burton Holmes—August 20.—In this travel picture the spectator is taken for a visit to that portion of the Tirol known as "Italian Austria." The release furnishes some rarely beautiful views.

Pathe

Pathe News No. 64—August 9.—To prevent any explosive munitions from entering the city police stop all freight trains and examine the conductor's papers, Jersey City, N. J.; latest hat fashions; "Hattie," the elephant at Central Park Zoo footsore during these hot days, has her nails manicured, New York, N. Y.; the first armored railroad car built for the U. S. Government is tested before prominent army officials, Chicago, Ill.; dances of ancient Egypt are among those performed by pupils of the school of classic art, Berkeley, Cal.; "bulldogging" steers by expert cowboys is the feature of the Wild West show, Sheepshead Bay, N. Y.; Charles E. Hughes, on his way to open his campaign for the presidency at Detroit, visits the famous waterfalls with his wife, Niagara Falls, N. Y.; English troops receive a rousing welcome as they pass on their way to fight the Turks in the Caucasus, Moscow, Russia; ranches only ten miles away from camp are raided and burned by Mexican bandits, Fort Hancock, Texas.

Pathe News No. 65—August 12.—Willie Ritchie, former world's lightweight champion boxer, learns flying at the Military Training Camp, Monterey, Cal.; parliamentary delegates from New Zealand are shown the famous stonehenge, supposedly built by Neolithic fireworshippers, Salisbury Plain, England; lookout towers are built on the mountain peaks to prevent the spread of destructive forest fires, Angeles National Forest, Cal.; crowds cheer Mr. Charles E. Hughes as he makes the opening speech of his campaign for the presidency, Detroit, Mich.; the Re D'Italia arrives in port after having beaten off three hostile submarines with her three-inch defensive gun, New York, N. Y.; divers search the forty-foot deep water round Black Tom Island to recover munitions hurled there during the explosion, Jersey City, N. J.

The Grip of Evil—(Two Reels)—Pathe-Balboa August 27.—The seventh episode in the series dealing with the theme "Is Humanity in the Grip of Evil?" and featuring Jackie Saunders and Roland Bottomley, is entitled "The Butterflies." The story tells of a society girl whose compromising relations with a married man are known to an ignoble and villainous physician. The girl becomes engaged to John Burton but the notoriety planned by the physician causes her to take her own life. This is perhaps the most tense drama depicted so far by the series. The interest is admirably sustained.

Luke Does the Midway—Pathe-Rolin.—A slapstick comedy which presents Harold Lloyd in happy surroundings. The bathing beach resort is a good setting and Lloyd as Lonesome Luke has plenty of opportunity to be funny.

Florence Rose Fashion—Pathe.—The third release in this series offers for the consideration and admiration of picture goers of the gentle sex a profusion of gowns suitable for wear on any and all occasions.

Red Feather

The Beckoning Trail—(Five Reels)—Red Feather—August 21.—Featuring J. Warren Kerrigan in this unusual romantic drama of the East and West. Jack Conway directed the production.

Triangle Program

A Social Cub—(Two Reels)—Triangle-Keystone.—A comedy with Gloria Swanson, Bobbie Vernon and Reggie Morris in the main parts. Reviewed elsewhere in this issue.

The Patriot—(Five Reels)—Triangle-Ince—September 3.—William S. Hart in the type of character in which he is popular. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Dawn of Freedom—(Five Reels)—V-L-S-E—August 14.—Charles Richman is the featured player in this Blue Ribbon feature dealing with a big theme. The story is by William J. Hurlbut. Reviewed elsewhere in this issue.



New Universals. From the left. "A Son of Neptune," "Weapons of Love" and "The Yoke of Gold," a five-reel Red Feather.



These fruits of Essanay labor will be ripe and ready to be picked by the exhibitor early in September. They are, from the left, "The Higher Destiny," "The Pacificist," and "A Million for a Baby."

World

The Rail Rider—(Five Reels)—Paragon—August 21.—A review appears elsewhere in this issue.

SOME NEW THEATERS

Missouri

Pageant Films Company of Kansas City; capital, $2,000; incorporators, George B. Harrison, W. B. Harrison, Cleveland Hilson. To make, print and enlarge motion photography.

G. H. Greaves of Denver, secretary of the Greaves & Moore Amusement Company, owners of the Lyric theater, Cheyenne, is planning the erection of a modern picture house at 1612 Carey avenue to seat from 800 to 1,000 people.

Plans are being made by S. E. Wilhoit, manager of the Jefferson theater, Springfield, for the formal opening on September 1 of a new motion picture theater and vaudeville house on Commercial street, to be owned and controlled by the Jefferson Theater management.

J. C. Rice has installed a moving picture outfit at the town hall in New Florence.

Haish & Cotter have acquired the lease on the Empire theater, Kansas City. The house will be remodeled and opened in September.

The Empire Theater is Chillicothe's latest motion picture theater, and was formally opened August 3. The structure was built for a picture theater, and is roomy and comfortable, seating 725 people. It is well ventilated and has eight exits. A big electric sign bearing its name ornaments the front of the building. It is managed by Mr. Boyle.

Montana

The Gem theater in Billings has been reopened under the name of the American. It is conducted by Arthur Mann.

Jensen & Von Herberg of Seattle have commenced the erection of a $200,000 motion picture theater at Butte.

William Woolfall will be the manager of the new Harrison Avenue theater which will be opened August 1 in Butte. The theater is pronounced by the architects as the most up-to-date and most complete photoplay house in the state.

The new Harrison Avenue Theater in Butte was formally opened July 30 and each lady in attendance received a flower. Mr. Woolfall is manager.

A contract has been awarded Dave M. Anderson of Bozeman for the erection of the E. C. Waddell Ruby theater in Three Forks.

Nebraska

The new picture theater in Central City will be known as the Donelson.

Hal Kelley, manager of the Gilbert theater, Beatrice, has taken over the Bluebird theater in North Bend.

Oscar Boettner is building a stucco front building, 50x75 feet, at Coleridge for use as a picture theater.

Mr. Hoppen has opened an airdome picture show on the ground south of the Federal Annex, in Kearney, which he will operate until the new Crescent building is ready for opening this fall.

The Airdome theater at Dakota City has closed its doors.

The Star theater in Crofton was damaged by fire.

Freeman Brothers opened the Palace theater at Neligh.

Articles of incorporation for the Warren Film Company, with a capital of $60,000, have been filed in the county treasurer's office, Omaha, by W. T. Warren, Edward Wetzel and H. M. Sherman.

J. C. Mullin, who has been connected with the Mutual film exchange in Omaha, has arranged to take over the lease at the Boulevard Theater, which has been operated since it was opened by Ed. Monaghan.

In the near future Jack Amick of Long City will erect a picture theater in Ashton.

New Jersey

The Ruby theater in Jamestown is being remodeled. The floor will be raised and the capacity of the house enlarged.

Atlantic Theater Company, Hoboken, conduct a moving picture and theatrical enterprise; $125,000; Frank G. Hall, George A. Enright, Harry T. Hall, Hoboken.

New Mexico

The Gem theater in E. Las Vegas has been remodeled throughout and an electric sign has been installed over the entrance.

New York

Alabama Amusement Corporation, one-story brick stores and moving-picture building, 50x110 feet, to cost $20,000, north side of Sutter avenue, 50 feet west of Alabama avenue, Brooklyn.

Madison avenue, northwest corner of 102d street, to a two-story moving picture theater; J. and C. Fischer, 417 West 28th street, New York, owners; cost, $6,000.

Artcraft Picture Corporation, Millbrook, motion pictures, theaters, amusement enterprises, 20,000 shares no par value, carry on business with $100,000; A. W. Smith, L. E. Swarts, W. E. Greene, 110 East 40th street.

Kinports Amusement Company, Inc., Brooklyn, moving picture theaters, theatricals, $6,000; C. B. Grand, M. Levin, L. B. Kinports, 9 Windom street, Woodhaven.

Little Players of America, Inc., motion picture films, cameras, projectors, theatrical properties, exhibitions; $100,000; H. S. Hechheimer, C. D. Harris, H. W. Harwell.

Russell Archibald, who owns the Delaware Gazette building, Delhi, is soon to transform it into a moving picture house to seat 250.

A modern theater with a seating capacity of 800 will be built at once at Washington avenue and Monroe street, Endicott, by Benjamin H. Dittrich of Honesdale, Pa.

B. S. Moss announced that within the next month work on the construction of a new motion picture theater at 181st and Broadway, New York, would be begun. The theater will seat 3,500 and cost $1,000,000.

Benenson Realty Company, Benjamin Benenson, 401 E. 152nd street, owner, will erect one-story theater at Southern boulevard and Fairmount Place, New York, to cost $20,000.

Nannet Amusement Corporation, moving picture films, amusement enterprises, etc.; capital, $10,000; L. Friedman, H. G. Wiley, H. Harris, 31 Nassau street, New York.

Architect Henry S. Moul of Gloversville has completed drawings for a theater to be erected at Northville by Ray Hubbell, a well known glove manufacturer of that place.

Mr. Cozine of the Aerodome theater in Rhinebeck has announced that until further notice pictures will be shown on Tuesday, Thursday and Saturday evenings only.

Endlessgraph Manufacturing Company, Irvington, manufacture and sell moving picture and picture projecting machines, $125,000; Mayk Melnyk, Irv-

ington; Paul O. Rldyk, Edmonton, Canada; Wlademir J. Sieminoweiz, Chicago.

Frank A. Seaver & Company have sold a plot 50x85 on the northwest co-r ner of Fourth avenue and Twenty-eighth street, New York, for Joseph Rosenberg to Anthony Peolillo, who will erect a moving picture theater on it.

Miner's Eighth Avenue Theater in New York will show motion pictures the coming season opening August 14. Jerome and Walter Rosenberg have taken over the lease.

Artcraft Pictures Corporation, Milbrook; manufacturing motion pictures, films, etc.; capital, $100,000. Incorporators: W. E. Green, 110 East 40th street; L. F. Swarts, A. W. Smith, 51 East 42d street, New York City.

Overseas Distributing Co., Inc., Pelham Manor; deal in motion pictures, etc.; capital, $100,000. Incorporators: J. Lipman, A. Levey, 214 West 92d street, New York City; C. Smith, Flushing.

La Pearl Film Corporation, Queens; motion picture films, photographic theatrical, vaudeville, $100,000; J. F. Holliday, A. R. Beal, W. H. La Pearl, New York avenue and Platt street, Jamaica.

The organization of the Success Film Corporation, capitalized at $7,500,000, has been announced. The new company will build a large theater in New York and in a number of western cities. Among the incorporators are E. S. Bradley of Pittsburgh; Harry O. van Hart, of Cleveland; H. M. Cudmore, of the General Electric Company; J. S. R. Crawford of Pittsburgh; A. C. Reinecke, of Cleveland, and Edwin J. Maska.

The Allendal Theater in Buffalo will open for the season August 20. This house shows features and is managed by Charles Bowe.

A new ventilating system has been installed in Shea's Theater, Buffalo.

Edward Small, Inc., New York City. To manage and represent motion picture stars and vaudeville acts, produce motion pictures and conduct a theatrical business; capital $10,000. Directors, Charles F. Pope, Jules Bernheim and Max Obendorfer, 123 West Forty-fourth street, New York City.

Anchor Film Corporation, Freeport, New York. To engage in the motion picture industry in all its branches; capital $50,000. Directors, Wilbur F. Hubbell, William Brewster and Charles E. Whitehouse, 20 East Milton street, Freeport, N. Y.

Cartoon Film Service, New York City. To manufacture animated cartoons and motion picture films; capital $10,000. Directors, Watson B. Robinson, Leonard E. Lisner and Marion E. O'Brien, 129 Pierrepont street, Brooklyn, N. Y.

Artcraft Pictures Corporation, Millbrook, N. Y. To manufacture motion pictures and operate theaters and amusement enterprises; capital $100,000. Directors, Walter E. Greene, Louis E. Swarts and Arthur W. Smith, 51 East Forty-second street, New York City.

Harold B. Franklin is having the Family and Lyric theaters in Buffalo, redecorated.

Equity Motion Picture Company, dealer in motion pictures at 1583 Broadway, New York, has filed a petition in bankruptcy with liabilities, $3,181 and assets, $1,500 in stock.

At Albany, on August 7, the Australians Company, of Sydney, New South Wales, Australia, was granted a charter to conduct a general motion picture business in New York state, with a capital of $1,500,000. Millar Johnson has been designated as the company's New York representative.

Yellow Menace Corporation, New York, produce motion pictures, including musical automatic plays; capital, $25,000. Directors: Arthur Rosenbach, Louis Shafarman and Harry G. Kosch.

North Carolina

Charlotte Theaters Company of Charlotte, with authorized capital stock of $25,000. The incorporators are H. L. Morrow, C. E. Morrow and E. K. Morrow.

North Dakota

The Ruby theater in Jamestown is being remodeled.

The Unique theater at Devil's Lake has been purchased by Charles Finkle.

Ohio

The Private Film Manufacturing Co., $5,000; F. R. Jaffa, B. P. Spoth, P. G. Stoky, et al., Cleveland.

Architect E. E. Clepper has just completed plans and specifications for a vaudeville and motion picture theater to be erected at Leetonia, by Tigue and Kelly of Struthers, O. It will be 50x100 feet and will be fire-proof. The building when finished will cost about $15,000. It is expected the contract will be awarded within a short time, and the theater will be ready for the coming winter.

Charles Berghorn, owner of the Park theater in Akron, is enlarging same.

The seating capacity of the Marlowe theater in Bucyrus will be enlarged.

The Ray motion picture theater, Cleveland, on the south side of Prospect avenue, has been acquired from the Ray Theater Company by F. H. Kramer.

The Excelsior block, Youngstown, probably will be the site of the modern moving picture theater to be erected by C. W. Deible and associates. The theater project has just been capitalized at $200,000.

Papers dated June 15 were filed with the county recorder July 12 whereby Scoville & Essick, Cleveland, take from the Victor Amusement Company a ten-year lease on the Ezella moving picture theater.

The Victory moving picture theater, Findlay, has been purchased by Captain J. P. Redfern from W. T. Huber and Arthur Buck.

The Federal Holding Company, Youngstown, capital $200,000, will erect a large motion picture theater. A. E. Adams, L. J. Campbell, Richard Garlick and others.

A voluntary petition in bankruptcy has been filed in the United States court by the Veritas Photoplay Company of Cincinnati, in which liabilities of $21,795 are scheduled and assets placed at $37.80 in cash.

Ohio

The Royal Theater in Marion is now owned and operated by Stella M. Augenstine and her parents.

Mrs. LaMar Croop, who is the only woman theater manager in Goshen, has resigned after three years' service. The owners of the Jefferson having sold their interests to Sherley Reynolds.

Children under the age of ten are not permitted to attend picture theaters in Crawfordsville by order of the Board of Health.

Oregon

O. T. Bergner, manager of the Vining theater, Ashland, has purchased the Lyric playhouse which may be consolidated with the Vining.

Pennsylvania

The new Orpheum theater in Franklin is being plastered and work is being rushed.

The three-story moving-picture house at 508 South street, Philadelphia, was conveyed by Robert W. Boyd, Jr., to David Feldman, subject to a mortgage of $13,000.

R. J. Crawford, manager of the City theater in Williamsport, is enlarging his show house and making other alterations.

The new Paramount theater in Latrobe has been opened. It is an up-to-the-minute theater and is owned by Peter Lampropolis and managed by E. E. Rutter.

Abraham Stiefer has bought and taken title from Jacob Bazin to the moving picture theater at 903 to 907 North Sixth street, Philadelphia, on a lot 57x89 feet, assessed at $18,000, for a nominal sum and a mortgage of $25,000.

C. W. Davidson has purchased the moving picture outfit from Mr. Hassler and will hereafter conduct the show business in Salem opera house, Salem.

Ketcham & McQuade, alterations to moving picture theater at north side of Market street, west of Fifty-ninth street, Philadelphia, for William Freihofer; cost $6,000.

Picture theater, Philadelphia, 903-5 North Sixth street, to Freund-Seidenbach Company. Alterations and addition; cost, $17,000. Carl P. Berger. Permit granted.

The moving picture theater at Fifty-third street and Lansdowne avenue, Philadelphia, has been conveyed by Harry Goldstone to Robert Hamilton.

A. A. Bulmer will erect a theater at Sixty-fifth street and Woodland avenue, Philadelphia, for Aleck Hawkins to cost $500.

Crescent Film Company, motion pictures, Pittsburgh, $5,000, I. Hansell.

The new 300-seat motion picture theater being erected by J. J. Palmer at Black Lick is being rapidly completed and will be formally opened September 1.

Frank Adams has sold the Olympic theater at Monea to Mrs. A. J. Smith.

The Harvey Theater at New Briton has been purchased by Frank Adams, who formerly owned the Olympic at Monaca. Edward Harvey, the owner, will devote his time to the Grand at Woodlawn.

Philadelphia

Ardmore will be without a picture show for a while as the owner is having the theater remodeled.

Brandywine Picture Theater Company, to operate motion picture theaters and places of amusement; capital stock, $100,000; incorporators, Thomas F. Cloward, W. S. Hukill, Davis J. Cloward, Wilmington, Del.

South Dakota

Ebony Film Company of Fort Pierre; capital stock $500,000; Thos. Graham, L. J. Pollard and George Philip, incorporators.

Roy Ramsell has purchased the Lounge theater at Huron, from G. H. Lynde.

Fitzhugh L. Brown, owner of the Columbia theater in Columbia, will erect another house.

Tennessee

The new moving picture theater, Tullahoma, was opened July 25. It will be known as the Imperial.

Texas

The Crawford theater in El Paso is being improved and a picture booth installed. E. F. Maxwell is manager.

The Grand Theater at Amarillo, which has been used as an opera house, is being remodeled into a picture show and will open in September.

A picture show seating 250 has been opened at Angleton by P. P. Stuckey, of Bay City.

CLASSIFIED ADVERTISEMENTS

FOR SALE—Picture house in Oklahoma City. Population over 80,000. House located on the best business block in the city. Price $2,500. Splendid future for this house. Long lease on building. Address A. M. Goldstandt, Oklahoma City, Okla.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

SCULPTOR A STUDIO NECESSITY

Several years ago, when the business of making photo-dramas was struggling for a happier existence, the sculptor was unheard-of as an adjunct of a producing plant. He was privileged to command such an astonishing salary that it was little short of impossible to engage him. And aside from that fact, the products of his skill were not in demand. It was a simple matter to make a picture-play without the services of stautuary. But today, the sculptor enjoys an important place in the industry. His work is doing much to embellish otherwise unpretentious productions and he appears to be becoming more firmly established as a necessity.

The use of a sculptoring department in the modern motion picture plant is declared to compel attention in a recent subject from Inceville, "The Captive God," the Triangle Kay Bee play in which William S. Hart is presented as star by Thomas H. Ince. This is an Aztec story and being illustrative of the customs and architecture of the Aztec Indians was severe in its demands on the art department.

An inkling of the importance of the sculptoring department to this play is evident from the fact that nearly 300 tons of plaster were employed in the making of settings. Practically all the settings were made of plaster placques, approximately 1,800 of which were used in one setting alone. Six men are permanently employed in the Ince sculptoring department and they were all busy for nearly six weeks creating the settings for the production.

LOCOMOTIVE BLOWN UP

A spectacular piece of realism is being planned for the filming of several of the important scenes of "The Manager of the B. & A.," the forthcoming Signal-Mutual star production, featuring Helen Holmes.

The plot of the story, adapted for the screen from Vaughn Kester's story of the same name, calls for the actual blowing up of a locomotive while it is moving at high speed. As a result of the destruction of the mogul, a fire, which rapidly spreads to the surrounding country, follows, ending with the devastation of a large section of the forest land.

Because of the vast sum of money required in the filming of these particular scenes, it was at first decided to eliminate the explosion of the locomotive entirely, but when Director General J. P. McGowan realized that the dependent action was regarded as too vital to eliminate it from the production he immediately decided to go through with the scene regardless of cost.

Director General McGowan immediately obtained the necessary permits from the proper authorities and completed arrangements with a railroad company for the staging of the scene.

So far as can be learned, this is the first time in the history of motion picture annals that any film company has completely blown up an honest to goodness railroad locomotive just to get the proper atmosphere.

Rewards of two hundred and fifty dollars each have been offered by the director general to the three men whose presence in the locomotive is essential. These men will remain in the engine cab until but a few moments before the explosion and must trust to luck to get away without injury to themselves.

CHRISTUS

George Fisher, the young actor who played the difficult role of "The Christus" in Thomas H. Ince's masterpiece, "Civilization," is a good looking young fellow who stands six feet in his stockings, has brown hair and eyes and "looks like a million dollars" on the screen.



George Fisher, as Christ in Ince's "Civilization."

Where the least false movement or slightest irreverent gesture would have sounded a jarring note in the huge spectacle of the ravages of war, Fisher carried through the delicate part with a dignity and grace that brought him much praise. The multiple-reel drama was enhanced by his ability to bring the spirit of religion into the impressive scenes.

Fisher was born of English parents at Republic, Michigan. His first position was with a stock company in Milwaukee. After several periods of stock, he reached Los Angeles and was persuaded by Reginald Barker, one of the directors with Thomas H. Ince, to try his hand at pictures. He was engaged by Mr. Ince and has been with him ever since, taking juvenile leads, principally, at Culver City, and Inceville, the two New York motion picture studios. During the eighteen months he has been there he has played all sorts of parts, and is one of the best young actors in the profession.

August 12, the formal opening of Harvey Hanson's new Palace in Antigo took place. The new theater is 174x43 feet and seats 1,200 people.

The Pastime theater company, John G. Froidel and Jacob O. Schmidt, of Sheboygan, Michigan, have dissolved partnership. The theater will be closed for about two weeks for repairs and improvements and will be opened and operated by Jacob O. Schmidt.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, SEPTEMBER 2, 1916 No. 10

LIBRARY OF CONGRESS PERIODICAL AUG 23 1916



EVART OVERTON WITH VITAGRAPH—V. L. S. E.

Circulation Records Open for Advertisers' Inspection



Are You Buying Pictures in the Dark?

SELECTING pictures from a "grab bag," with your eyes blindfolded, is not very different from binding yourself by contract to take what is sent you.

In both instances you are relying upon the element of "luck," instead of upon your own judgment and knowledge of the likes and dislikes of your patrons.

When you book V. L. S. E. Features, you eliminate this hazard, because you, yourself pick what you want, instead of having someone else tell you what you will get.

Your only embarrassment is the wealth of good things from which to select.

V.L.S.E.Inc.

TRIANGLE PLAYS

Six Comedians Appearing in Triangle-Keystone Comedies



Roscoe Arbuckle



Fred Mace

Our Watchword
QUALITY
(Not Quantity)
Mack Sennett



Ora Carew



Louise Fazenda



Harry McCoy



Bobbie Vernon



Clara Kimball Young, Paul Capillani and Conway Tearle in "The Common Law," by Robert W. Chambers. Director, Lewis J. Selznick.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, SEPTEMBER 2, 1916 No. 10

Brady Made President of Association

PLANS INAUGURATED FOR NATION-WIDE POLITICAL CAMPAIGN

PLANS for a nation-wide political campaign that will take an active part in the coming Presidential election were inaugurated at the National Association of the Motion Picture Industry held on August 16 at the Hotel Astor, New York City.

Representatives of all branches of the trade were present and the importance of the conference was emphasized by the appearance of many delegates from the west representing the interests of the exhibitors. The session began at eleven in the morning and continued without recess until seven at night.

William A. Brady of the World Film Corporation was elected president of the association and Thomas Furniss of Duluth; Adolph Zukor, Lasky-Famous Players Company; Don J. Bell; Hiram Abrams, Paramount; and Arthur James, Metro; were made vice-presidents. J. E. Brulatour of the Eastman Company was elected treasurer; W. M. Seabury, general counsel; and Frederick H. Elliot, formerly executive secretary of the Safety First Federation of America, executive secretary.



William A. Brady, President.

The Presidential candidates will be approached and asked for an expression of their opinion, as will also candidates for governor of every state where a governor is to be elected this fall. A war fund of generous proportions has already been subscribed.

At this meeting for the first time in its history the industry was able to unite on a definite program of defense against oppressive legislation, improper taxation and what the industry considers unfair treatment from public officials. All branches of the industry were represented including film manufacturers, distributors, makers of raw material, accessory men, theater owners, managers, equipment and supply men, stars, directors, cameramen, studio managers and employees. The following directors were present: Producers—Adolph Zukor, William A. Brady and William L. Sherrill. Distributors—W. W. Irwin, P. A. Powers, R. A. Rowland, Hiram Abrams and E. A. McManus. Exhibitors—A. P. Tugwell, of Los Angeles; Thomas Furniss, of Duluth, Minn., and S. H. Trigger and L. L. Levine, from New York City. Supply Class—Jules Brulatour, Don J. Bell and J. H.



Thomas Furniss.



Adolph Zukor.



Hiram Abrams.



Arthur James.

Four of the Vice Presidents

Hallberg. Miscellaneous Class—Arthur James, W. Stephen Bush, Paul Gulick and Fred Gunning. These directors were present: J. Stuart Blackton, Carl Laemmle, B. F. Porter, William H. Moore and Fred Beecroft.

An active campaign will be participated in by 10,000 motion picture exhibitors throughout the United States. The discussion of the exhibitors present was lead by Judge A. P. Tugwell of Los Angeles, Thomas H. Furniss of Duluth, F. J. Herrington of Pittsburg, Peter J. Jeup of Detroit, M. A. Choynsky of Chicago, together with Louis Blumenthal, S. H. Trigger and L. L. Levine of New York.

The protective work in the state and national political campaigns was referred to an executive committee of nine composed of W. W. Irwin, Adolph Zukor, Arthur James, P. A. Powers, William L. Sherrill, Jules Brulatour, S. H. Trigger, L. L. Levine and L. F. Blumenthal.

Temporary headquarters will be selected for the immediate start on the campaign which will include propaganda on 20,000 motion picture screens in the country which it is estimated will reach 20,000,000 people daily. Candidates for office will be asked to state their attitude toward motion pictures fully and frankly, and on their decision will rest the action of the campaigners.

EXECUTIVE COMMITTEE MEETS

First Meeting of Executive Committee of Motion Picture Exhibitors' League of America Held in New York

The Executive Committee of the Motion Picture Exhibitors' League of America held its first meeting in New York last week. The members represented were Lee A. Ochs, A. P. Tugwell, Peter J. Jeup, William J. Sweeney, Alfred Hamburger, Thomas Furniss, Samuel Trigger and William Isenberg.

The monthly meetings of the Executive Committee of the M. P. E. L. of America will hereafter probably be held in conjunction with the monthly meeting of the directors of the National Association of the Motion Picture Industry, as a number of the members of the Executive Committee are also directors of the National Association.

Louis H. Frank of Chicago, who was elected exposition manager for the National Convention and Exposition of 1917, has announced the definite date of hold the 1917 Exposition as July 7 to 15 inclusive. The exposition will open, therefore, on the Saturday after the Fourth of July. The convention of the National League which will be held simultaneously with the exposition, opens on July 10. Mr. Frank arrived in New York last week and turned over to President Lee A. Ochs a check for $5,000 which represented the fifty per cent share of the National League in the net profits of the 1916 Exposition. This is the largest amount ever received by the National League from any trade exposition previously held.

The exhibitors and exchangemen of New York tendered a dinner at Feltman's, Coney Island, on August 17 to all the exhibitors in attendance at the first meeting of the Executive Committee of the M. P. E. L. of America and the first directors' meeting of the National Association of the Motion Picture Industry. Those present included:

Thomas Furniss, A. P. Tugwell, Frank J. Rembusch, Peter J. Jeup, M. A. Choynsky, Fred J. Herrington, William J. Sweeney, William Isenberg, Ben Zerr, Alfred Hamburger, Ernest G. Horstman, Gus Koenigswald, Henry Haring, Aaron Corn, Sam Spedon, William Hilkemeier, I. Hartstall, Lee A. Ochs, M. Abeles, Charles Haring, L. S. Blumenthal, Charles Steiner, L. A. Atwater, Tom Howard, T. A. O'Donnell, Sam Zeigler, Morris Needles, Al Harsten, Samuel H. Trigger, Harry Danto, W. Stephen Bush, John Miller and Messrs. Stein, Lesselbaum, Kramer and Sanson.

Edgar Lewis Has Enviable Record

"The Light at Dusk" and "The Bondman" are great pictures. So are "Souls in Bondage," "The Great Divide," "The Nigger," "The Littlest Rebel" and many others bearing Edgar Lewis' name, and principally because



Edgar Lewis and his cameraman, Edward Earle, working on production of Rex Beach's, "The Barrier," released through Lubin-V-L-S-E.

Edgar Lewis is a producer rather than a director. He is at present working on a ten reel film version of Rex Beach's "The Barrier," which will be a special Lubin release.

His year contract with this concern expires in September.

Instead of directing a picture along certain cold typewritten lines and making a mechanical effort of a play, Mr. Lewis supports his stories with everything that should go towards bringing out their full strength and interest.

When he accepts a story for production he assumes entire responsibility for its success with it. He selects the cast, picks the locations and supervises the creation of the "atmosphere." Assured that his implements of production are of the right material, he proceeds with the visualized action of the play, the length of the picture and the time to be spent on it taking care of themselves.

The results are not theoretical. The features mentioned above and "The Gilded Fool," "The Plunderer," "The Flames of Johannis," "Samson," "Those Who Toil," "Northern Lights" and "Captain Swift" prove that his work is artistic and his product, dependable and popular. Mr. Lewis believes that a good motion picture can be every bit as dignified and magnetic in its interest as a stage success. He has ideals, as has every real artist, but they do not carry him to the mad flights of temperament.

A pronounced vain of human interest and a keen sense of what people like to see keep his pictures out of the dreary dreamy altitudes.

Artcraft to Handle Pickford Films

ON NO PROGRAM BUT RELEASED INDEPENDENTLY

ALTHOUGH many and varied rumours have been rife for some time regarding Mary Pickford and her plans for the future in the film world not until last week was the announcement officially made that Miss Pickford had formed her own company to be known as the Mary Pickford Film Corporation and gone into the producing business for herself.

The little star's contract with the Famous Players Company expired last March but she stayed with the company until she had completed "Hulda from Holland."

Most of the capital for the new organization has been furnished by the actress herself, and she will not receive a salary under the new arrangement but will share in the profits of the company.



She plays the title role in the Mary Pickford Film Corporation.

Further developments of the new organization bring the announcement this week that Miss Pickford has arranged with the Artcraft Pictures-Corporation to handle and distribute all of the products of her company. This means quite a radical departure from the general distribution of the films and will differ materially from that of most releases. It means that Miss Pickford will be the part of no program but will be presented to the distributor everywhere.

The Artcraft Pictures Corporation was organized by Walter E. Greene and others and is capitalized with $2,000,000. Mr. Greene has long been an active and prominent figure in the motion picture business. The company has offices at 729 Seventh Avenue. Al Lichtman, is assisting Mr. Greene in the organization of the company and will continue to look after the formation of the operating arrangements. Branches are to be established in the following cities: Boston, Philadelphia, Washington, Atlanta, Seattle, Denver, Minneapolis, Chicago, Kansas City, Detroit, Cincinnati, Pittsburgh and the principal cities of Canada. It is its purpose to see that every exhibitor in this country and Canada will have an opportunity to present Pickford films to his patrons.

Speaking of the alliance of concerns, Mr. Greene says:

"Heading her own film corporation, Miss Pickford with her art and experience, will bring to productions a new life, a stronger drawing power and a more lasting charm. Being alone and on no program she will completely pervade the entertainment presented, making its attractiveness all the stronger. It is the purpose of the Artcraft Corporation to give these pictures the best, broadest and widest distribution in our power.



Walter E. Greene.

"It is Miss Pickford's desire that her new productions shall be seen in every theater and motion picture in the land. These will surpass anything yet done on the screen, having supporting casts of distinction, master direction, and in all completely harmonizing every detail of the art in which Miss Pickford stands alone as its most popular and loved star.

"In presenting Miss Pickford and her productions to the exhibitors, the Artcraft Pictures Corporation does so with full confidence that it will give to motion pictures exhibitors and their patrons the highest attainments of this art industry. No personality so dominates motion pictures as that of Mary Pickford and the advent of a new play in which she appears is always an event in any theater."

Mary Pickford now has in preparation the first release which is being photographed at her studio in New York. It is promised that it will be the best production made for motion pictures. The director is John Emerson and the cast is one of distinction. It is the little star's plan to produce a limited number of productions each year but those at an unlimited cost, and the best brains, skill and resources of the industry will be secured to make her presentations the best that have ever been seen on the screen.

In explaining her decision to form her own company Miss Pickford stated that she believed the exhibitors who have so long co-operated with her and the great public who have been so loyal to her, will appreciate her work all the more when she stands along pervading the whole production, and not being part of any program.

Wells Hawkes, who some weeks ago was engaged as representative for Miss Pickford, will also direct the publicity of the Mary Pickford Film Corporation.

"Little Mary" feels sure of the success of her new undertaking because of the encouragement she has always received in the past from the exhibitors and the motion picture-loving public. In speaking of this support she expressed her gratitude for the affectionate interest and approval of her work which has always been an incentive to her and which now gives her confidence that she can reach still higher and give to the public the supreme in art endeavor.

"CIVILIZATION" TO BUYERS

Spectacle Offered to State Rights Buyers Quoted as a Gilt Edge Security Equal to United States Bonds

State rights buyers will rejoice to hear that Thomas H. Ince's spectacle, "Civilization," is now to be offered on the state rights basis. Although a few territorial rights have already been disposed of, they were accidental more than anything else, as it was Mr. Ince's original plan to retain the whole proposition for himself and his associates and thus take the gross profits for the benefit of a few chosen friends. However, a cold analysis of facts, coupled with pressure brought to bear by enthusiastic buyers, materially altered the initial plans. It was found that at least sixty prints would be necessary to accommodate the demand and that an organization of vast proportions would have to be formed. Then, too, it was pointed out that Mr. Ince's best interest could be guarded by allowing individuals to continue to dominate their own territories rather than for him to enter direct competition with them where it was not necessary.

The nation-wide publicity campaign which has been waged in the interest of "Civilization," admittedly the greatest ever accorded a motion picture production, had enhanced the money value of "Civilization" at least 1,000 fold and consequently permitted shrewd buyers to organize themselves into units and take advantage of an opportunity that comes but once in a lifetime.

As above stated, certain rights have been snapped up by smart showmen, but there is enough unsold territory to permit of half a score of men making fortunes out of "Civilization" along with Mr. Ince and his associates.

At the Thomas H. Ince New York offices in the Times building applications for territory and bookings receive prompt attention by J. Parker Read and Alec Lorimer, who are on the job twenty-four hours daily. To quote a very apt and fitting statement of Mr. Read: "'Civilization' is not simply an investment; it is a gilt-edge security. It is as good as U. S. bonds." To which a well-known Wall street banker sagaciously adds: "It is the safest proposition ever offered in the motion picture business."

Vitagraph Sues Ford for Million

On the ground that Henry Ford has injured the reputation and business of the Vitagraph Company of America by causing an advertisement to be inserted in over two hundred and fifty newspapers of the country to the effect that the feature picture, "The Battle Cry of Peace," was inspired by munitions manufacturers and backed by their capital, the film company has started suit against the automobile manufacturer for one million dollars.

J. Stuart Blackton, vice-president of the Vitagraph Company, states that the suit is being brought for two reasons; first, to vindicate his own reputation, and second, to demonstrate that the possession of money and power does not carry with it the right to publish false and malicious statements that have no foundation whatsoever.

Mr. Blackton states further:

"The cost of producing the picture and presenting it in an elaborate manner with extensive advertising for three months in New York, Boston and Chicago before its general release to the motion picture theaters amounted to hundreds of thousands of dollars. The investment was borne entirely by the Vitagraph Company of America, and this extensive advertising campaign resulted in a larger subsequent distribution than any other film production we have ever put out.

"Mr. Ford's printed statement, however, that munition manufacturers were back of the picture prejudiced many persons against 'The Battle Cry of Peace' and damaged the business of theaters in many cities."

McCLURE STARTS PRODUCING

Will Issue a Superseries of Seven Five-Reel Dramas Portraying the Seven Deadly Sins—Wide Publicity Planned

McClure Publications have already started work on their first production which will be the first of a superseries of seven five-reel dramas, entitled "Seven Deadly Sins."

The following statement of the plan of production is authorized by the McClure Company:

Nance O'Neill and Charlotte Walker have been added during the past week to the McClure Program. These, with Ann Murdock and Holbrook Blinn, will appear in the first pictures of our new superseries of seven five-reel dramas, entitled "Seven Deadly Sins."

While issued as a series, each McClure play will be complete in itself.

For instance, the first McClure play, in which Ann Murdock, the Frohman star, is to appear is called "Envy." The second one, in which Holbrook Blinn is the most important player, is called "Pride." Charlotte Walker is to play "Sloth," Nance O'Neill "Greed," and so on until all of the Seven Deadly Sins have been portrayed on the screen. The continuity of interest is further strengthened by the appearance in each play of a pair of young lovers played by these sterling young actors, George Le Guere and Shirley Mason.

We expect, through our advertising campaign in magazines, trade papers and newspapers, to insure the success of these pictures at the very beginning of the campaign. Before these pictures reach the theaters in the big cities the people will not only know that the productions are up to the established McClure quality and that they are played by stars gathered from all the best picture programs, but they will know all about the pictures themselves, what they are about, what lessons they are trying to teach, whether they want to see them themselves and whether they want their children to see them. Thus we expect to assure the man who exhibits the pictures of an absolutely certain attendance at his theater and to be able to guarantee the public against the evil results of indiscriminate theater going.

The motion picture of the future is to be the advertised picture.

Arrangements have been made with Thomas A. Edison, Inc., for the use of their studios. No definite steps will be taken for some time toward a studio of their own but several propositions are now under consideration for the use of studios in California for the winter work of the organization.

Ruth Clifford New Stock Player

One of the newest additions to the Universal stock company is Ruth Clifford, who for a number of months has appeared in different productions at the big studios and previously was a player for the Edison Company in the east.

Miss Clifford recently appeared in Director Henry McRae's company, playing a leading part in his production entitled, "Behind the Lines."

Miss Clifford is very young and pretty and is an actress of ability.

The Smalleys are producing in five reels Universal's "Idle Wives."

V-L-S-E Takes "Fall of a Nation"

LUBIN COMPANY IN YUKON PRODUCING "THE BARRIERS"

V-L-S-E has just completed a contract whereby Thomas Dixon's spectacle, "The Fall of a Nation," will be released through that organization. The Big Four has done a great deal to further the propaganda of Preparedness by such films as "The Battle Cry of Peace," "The Nation's Peril," and "The Hero of Submarine D-2" and it believes that the need for such object lessons is daily increasing and their appeal to the public is steadily heightening.

In announcing the acquisition of this spectacle Walter W. Irwin, general manager of the V-L-S-E, said:

"The Fall of a Nation" is a masterful and fascinating production and we are greatly gratified that it has come to us as an addition to our list of notable offerings, and that our exhibitors are to have the benefit of the returns to be gained from such a picture.

The picture has had a remarkable reception wherever shown, and it now is placed upon the open market with the fullest measure of proved success back of it. It is compelling in theme, and thrilling in its presentation.

Particularly gratifying, also, is the fact that the picture came to us unsolicited. Dr. Dixon has been flooded with proposals from states rights buyers and prominent distributing concerns to handle the picture on terms that were most flattering.

But after canvassing the entire field, Dr. Dixon of his own initiative came to us and asked us to take over the picture upon terms that were most advantageous to the V-L-S-E.

In speaking of his decision not to handle his production himself Mr. Dixon said that his object was to place his war drama before the greatest number of people as quickly as possible and while it will be most timely, and when he turned to the distributing end he found that it would take a year to perfect an organization to handle the inquiries in the number with which they poured in upon him. Therefore, after making a thorough investigation of the field he decided that through the V-L-S-E with its open booking policy the picture would be available to all exhibitors everywhere rather than limited to a few contract customers.

"The Fall of a Nation" will be released by the Big Four on September 18. An adequate number of prints have been provided to insure a quick and thorough distribution of the production and with it there will be available the specially prepared score by Victor Herbert.

Director Edgar Lewis and an all-star company of Lubin players has arrived in the Yukon country, Alaska, and started work on "The Barrier," which is being adapted from the novel by Rex Beach and will be released through V-L-S-E. Director Lewis has not yet decided upon the length of the feature but intends going ahead with the photographing and let the length of the picture take care of itself. It may run as high as ten reels and perhaps more. Mabel Julian Scott, a young woman of wide stage experience, has been chosen for the leading role. Victor Sutherland will play opposite her and others in the cast include Rosemary Carr, Howard Hall, Mitchell Lewis and Russel Simpson.

The "Masked Marvel," the wrestling champion who created such a sensation during the recent tournament in the Manhattan Opera House, will appear in the ninth release of the Selig Athletic Series, to be distributed through V-L-S-E on August 21. The "Great Unknown" will be seen in a match with Joe Wallace. In this same film will appear Frank Kramer, who has held the championship for bicycle sprinting for a number of years; a pony polo match between the Westmoreland and Washington, D. C., teams; a demonstration by Miss Dulcie Hall, the Australian physical culture expert, of jiu jitsu methods and holds for the benefit of women; the annual regatta between Yale and Harvard; and a three-cushion billiard match between Joe Capron of Chicago and Frank Hahman of Minnesota.

That the motion picture industry is thriving in Japan and that V-L-S-E features are playing a large part in upholding the high standard of the American product, was borne out recently by the receipt in the Big Four offices of an attractive motion picture magazine from Tokio. Although no one in the office was able to translate the articles anyone can read pictures and three in the book were of Charlie Chaplin in "Carmen," Edna Mayo and Bryant Washburn of the Essanay Company. They proved to be encomiums on Chaplin in "The Burlesque on Carmen," on Edna Mayo in three of her Essanay subjects, and of Bryant Washburn, who appeared with her in "The Blindness of Virtue."

Tom North, manager of the Seattle branch of V-L-S-E, was very much pleased on a recent visit to Spokane, Washington, to find that out of the twelve motion picture theaters in that city nine were using Big Four pictures. V-L-S-E features were appearing simultaneously in the following theaters, charging 10 cents or more: Liberty, Clemmer, Hippodrome, Majestic, Lyric, Best, Casino and Natatorium Airdome. This left three small five-cent houses in Spokane without a V-L-S-E show, namely: Unique, Empress and Rex.

A WOMANLESS TRIANGLE

"The Patriot" Requires No Women Stars—Bessie Barriscale and Charles Ray Play Together for the First Time

The Triangle Film Corporation has achieved what has always been declared an actual impossibility in the filming of the latest William S. Hart vehicle, "The Patriot." It is a story without a woman. In this play there is not a single suggestion of romance and the only women seen on the screen are there for a very brief period toward the close of the picture. Hart plays the title role in this play. Next to the star in importance are Georgia Stone and Francis Carpenter, two well-known child actors. Others in the cast are Joe Goodboy, Roy Laidlaw, Milton Rose, P. D. Tabler, Charles K. French, and "Rags", the clever dog performer of Inceville.

"Home", will mark the first appearance of Bessie Barriscale and Charles Ray as co-stars. This is a seriocomic play which is also unusual for these two players who have always been seen in strongly dramatic offerings. Supporting the two stars are Clara Williams, George Fisher, Agnes Herring, Thomas S. Guise, Louise Glaum and J. J. Dowling.

Virtually all the accoutrements of modern warfare are used to a greater or less extent in "SHELL 43!", the spectacular Triangle war drama by C. Gardner Sullivan, in which Thomas H. Ince presents H. B. Warner and Enid Markey as co-stars. The story deals with the spy

system, as it is believed to be employed now on the battle fields of Europe.

Three of the prettiest actresses of the Ince forces are cast in "Honor Thy Name," an Ince Triangle play in which Frank Keenan and Charles Ray take the leads. The trio is made up of Louise Glaum, Blanche White and Dorcas Matthews.

"The Payment," the Triangle Kay Bee drama by C. Gardner Sullivan, in which Thomas H. Ince presents Bessie Barriscale as star, was given the benefit of two experts' experience. It was directed by Raymond B. West and photographed by J. D. Herriot.

Hon. Charles E. Hughes' "double" is the name given to Will Bray, the veteran character actor of Inceville. Mr. Bray's resemblance to the presidential candidate is very striking. The character actor takes an important part in "The Thoroughbred" in which Thomas H. Ince presents Frank Keenan as star.

Norma Talmadge, the well-known Triangle-Fine Arts star, will be the guest of honor at the regular monthly meeting of the Professional Women's League, Monday, August 28th, at the League's headquarters, 1999 Broadway. Mrs. Susan Westover Allen, sister of Lillian Russell, who is president of the League, extended a personal invitation to Miss Talmadge, who is spending a brief vacation at Long Beach prior to starting work on a new feature picture in which she will be starred. During the course of the year the Professional Women's League make it a practise to invite each month some woman who has earned distinguished honors in her particular work to be its guest. Miss Talmadge is one of the very few motion picture actresses that have been less honored.

Pictures in Japan, China and Russia

An enlightening insight into motion picture conditions in Japan, China and Russia, in which countries each picture fan spends over one-third of his day's wages every time he pays admission to a picture house, and where he encounters what in this country would be considered hardships, was received recently by Tom North, Seattle manager of the V-L-S-E, from one of the exhibitors he serves, who is traveling in the Asiatic countries.

To the average American "movie fan," who enjoys everything of the best when he attends a picture show, it will be surprising to learn that in Japan there are no seats in picture houses—that patrons sit on the floor, which is reserved just as are the seats in American theaters.

The letter says in part:

I have made a complete study of conditions in Russia, China and Japan, and the more I go into the study the more do I find cause for wonder that Americans are not more pleased with what is being done for them in the exploitation of motion pictures.

In Japan, for instance, where the rate of wages is only a small fraction of what it is in America, one has to pay fifty sen, or half a yen, for a good seat (on the floor). There are no seats and all the people squat on the floor. The prices range from twenty sen to fifty sen a seat, according to its location.

As a first-class mechanic or clerk in Japan gets only one and one-half yen a day, when he spends twenty sen for himself and the same for his wife in admissions to a picture theater, he spends over one-third of his day's pay, but they go just the same, and the show houses are usually packed to the doors.

In Russia seats range from 45 kopek to one ruble, on each ticket for which there is a war tax. Each ticket has a stamp on it calling for a tax, and the people pay the tax, not the theater owner. This, in my opinion, is a more equitable manner of taxation than our own.

The ruble in Russia is about equal to the American dollar, and I find that the most patronized seat is the 55 kopek seat, which is about 55 cents in our money. The houses are all making money.

IVAN INCREASES PRODUCTION

Anna Nilsson Added to Cast and Victor de Villiers Made Head of Scenario Department—New Studio Purchased in Los Angeles

The Ivan Film Productions, Inc., are extending their operations and adding to their force in all departments. Ivan Abramson will continue to produce pictures as director general for this company and arrangements have been made with a well-known director who will shortly sever his connections with one of the largest film manufacturing companies to direct all-star productions under the Ivan banner. The scenario department has been increased by the engaging of Victor de Villiers as editor-in-chief. Several original scenarios have been purchased of L. V. Jefferson and the department is corresponding with a number of well-known authors with a view to acquiring screen rights to popular books and plays. A new studio has been purchased in Los Angeles and will be under the supervision of W. A. Norton.

Anna Nilsson, who has just completed her work in the Pathe serial "Who's Guilty?" has been engaged by the Ivan Company to portray the leading female role in the next all-star cast production to be released by that company. The first vehicle for Miss Nilsson will be "Her Surrender," a photoplay written and directed by Ivan Abramson. An all-star cast supports Miss Nilsson including Rose Coghlan, William H. Tooker, a delineator of screen character roles; Wilmuth Merkly, who has been leading man for such stars as Mme. Olga Petrova and Virginia Pearson; Harry Spingler, who was co-star with William Farnum for over a year; and Frankie Mann, formerly with the Lubin organization. This picture will be released shortly as the regular scheduled Ivan feature for September.

Arrangements have been completed between the Ivan Film Productions and John Perkas, president of the Ohio Feature Film Company, whereby the latter will become exclusive distributors of all Ivan productions in the states of Ohio and Kentucky. The first Ivan subject to be released by the Ohio Feature Company will be "The Faded Flower," an all-star production. This will be followed by "Her Husband's Wife," after which "The City of Illusion" and "The Immortal Flame" will be released.

The entire company of "Her Surrender," under the direction of Ivan Abramson, have been in Asbury Park utilizing the beautiful sunken Italian gardens on the Duveen estate for locations. Sing Sing prison has also been obtained and a number of interior settings will be made within the prison walls.

Success Captures Edna Goodrich

Edna Goodrich, long a favorite on the legitimate stage, has capitulated to the lure of the screen. Miss Goodrich has signed with the Success Films Comporation and will be presented as a star in one of the first releases of the newly formed motion picture organization.

Nell Shipman, the new star with the William Fox forces, is a relative of the late Sir Walter Besant. Like her illustrious kinsman, the motion picture actress is also an author. She has already written one book, and in spare moments is busy completing another.

Pauline Frederick—Picture Fan

WHY ONE "LEGITIMATE" STAR PREFERS SCREEN TO STAGE

By Genevieve Harris

BECAUSE she can do a larger amount of creative work in pictures than on the stage;

Because she can reach a greater number of people in pictures than she possibly can on the stage;

Because she can lead a more normal personal life as a picture actress, working in the daytime and sleeping at night;

Because of the variety of her work and the absence of monotony;

Because of the outlet it gives for her abundant energy;

Because pictures are more realistic than the stage.

These are a few of the reasons why Pauline Frederick, one of the most brilliant of the younger women on the American dramatic stage, has, after a year of studio work, elected to continue in this field and has signed a contract binding her for two years longer in the Famous Players' camp.

When Pauline Frederick does a thing, she does it with her whole force. There are no half-way measures with Miss Frederick. When she tried pictures, she brought all her energy and radiant vitality into the work. When she found that she had come into a field where such attributes win for their possessors success, health and happiness, she decided that this was a good place to stay. And because that's her fashion, she became a "fan," a booster for pictures with whole-hearted enthusiasm.



Pauline and her "pal."

Miss Frederick is the sort of person one terms a "live wire." That is not an expression usually applied to a beautiful emotional actress, and the combination of the imagination and temperament of an artist with a personality as frank and enthusiastic as a boy's is a most fascinating one. That it is a fortunate one, this mixture of feeling, intellect and vital energy, her rapid rise in her profession and her high rank as a dramatic artist attest.

The first impression this young woman gives is that she enjoys just being alive. She is a most refreshing person to meet, who wakes you up a bit, and communicates to you something of her own buoyant spirit. She is lithe and active, and although slenderly built, gives an impression of force. While on the screen, she appears to be a brunette, in reality she is, as she says, "just medium," having light brown hair and grey eyes which are very clear and meet yours frankly.

"I am thoroughly a picture fan," Miss Frederick stated, on her recent Chicago visit, when she came to take part in the exposition. "I've seen scarcely six stage plays this year, and I go to picture shows every week. Do you know, the stage settings seem so crude and artificial to me now, after seeing the 'real thing' in the pictures. So many things on the stage now seem unnatural. Pictures have spoiled me. I want reality. Some people think my love for the screen a pose, but they're wrong. I can't resist seeing a picture-play. If it's a Douglas Fairbanks play, I simply have to see it, and I never miss Mary Pickford, and oh, don't you love that little Marguerite Clark?" Sounds very much like an ardent "fan," doesn't she? But I wanted to talk about Pauline Frederick.

"What sort of roles do I like to play? I like strongly emotional ones into which I can put feeling and energy. The role I happen to be playing gets into my spirit, somehow, even while I'm away from the studio. For instance, when I played the countess in 'The Moment Before,' I went around moping as though I'd lost my last friend, but when we came to the part where I played the gypsy, mother said I simply was not fit to be lived with, I was that saucy and wild!

"I enjoy working in pictures very much. For one thing, I have a chance to interpret so many different roles, to create more characters than on the speaking stage. It would have taken me years on the stage to attain the variety I've had in this year of pictures. And then I like the normal life, getting up in the morning and going to work and coming home tired at night and sleeping, instead of turning night into day and getting up at noon, as you must in stage work. At first, of course, there was the wild longing to play before an audience, but that's gone. I don't want to be before an audience. You know, I really get stage fright now when I have to be before a crowd. All these people, who rushed up when we got off the train today, all this publicity, why it frightens me to death! All I want now is just a word of approval from my director and the people playing with me. It seems so much more sincere than the applause of an audience. The approval of my audience now comes through letters from fans. I wish they could all know how deeply I appreciate these letters. I answer many of them, but I can't all." Then Miss Frederick told of her pleasure in hearing from a group of southern girls who had named their club after her and who had given a costume party at which each girl appeared dressed as a character their favorite had played.

"I sent them a club banner of my favorite colors, special shades of blue and of yellow. Oh, wouldn't I love to have walked in, unannounced, at that party!

"I like the fun there is in pictures, too," she continued. "I had the time of my life making 'The World's

Great Snare,' that western play. Of course, I was suffering with the poor girl, (especially my feet in those great boots!) but I enjoyed the activity of it. I'd like to play in a regular 'thriller,' like the wildest of Keystone comedies! And they just must let me tear through some picture in my racing car! My motors are my hobby and I insist on getting them into the pictures!

"The sort of role I don't like? A 'pretty clothes' role! Ever since 'Bella Donna' they want to dress me up like a doll. None of that! I won't be a doll!"

She is far too live, too keen for a "doll" role, is Miss Frederick, either filmed or in real life. And it is the fresh, wholesome things which appeal to her, outdoor sports, tramping, motoring and hunting. She loves horses and she loves dogs. "Towsi Mongolai," who succeeded in getting into this picture, is her "pal," and he seems as keen for a good time as his mistress. In brief, Pauline Frederick works hard, and plays hard, and has a tremendously good time.

Priest to Handle "Civilization"

Robert Priest has been appointed by Thomas H. Ince to the position of director of publicity of the "Civilization" companies.

Unlike many who essay the onerous work of motion picture publicity, Mr. Priest has slowly but surely graduated from his old lines of work, theatrical press work, to his present responsible position by some useful preliminary experience in the film field. He directed the publicity campaign of the Captain Scott Antarctic Pictures in this country, and managed the entire enterprise when those films were brought here after the tragic death of the intrepid explorer.



Robert W. Priest.

In addition to handling the Captain Scott feature, Mr. Priest achieved success in the exploitation of Paul J. Rainey's African Hunt Pictures (series 1914) and Pathe's biblical masterpiece, "The Life of Our Saviour." He has also been identified, in a managerial capacity, with the Gaumont Company and was for a limited period a member of the Pathe sales force. Prior to his entrance into the film industry, Mr. Priest exploited such stage celebrities as De Wolf Hopper, William Faversham, Mordkin and his Russian ballet and many others equally as famous, including New York Winter Garden stars and attractions. He was also film director at the New York Hippodrome when that amusement temple was converted to the feature picture policy.

One of the oldest actors at Universal City is W. H. Boyle, 81 years of age.

Three baby leopards are the latest arrivals in the Selig zoo nursery.

FLORIDA FEATURE A SUCCESS

First Production of This Company Pleases State Rights Buyers—Two Other Features Completed and Fourth Started

The success of the Florida Feature Films' first five-reel production, "The Human Orchid," has been marked. Bids from state rights buyers from all parts of the country have been received and the consensus of opinion among the exhibitors appears to be that at last they have found a product full of punch and quality at a price which will allow them to make money.

Work has now been started on the fourth five-reel production of this company, the title of which has not yet been decided upon.

The second and third features of the Florida Feature Films Company, "The Toll of Justice" and Fate's Chessboard," have both been completed, but will not be shown until most of the territory for the "Human Orchid" has been sold. The reason for this as explained by Thomas J. Peters is to avoid confusion and at the same time give the buyers of the first feature an opportunity to test its pulling power in ample time to submit their bids for the future releases of the company. This as he explains is one of the measures taken by the company to protect the buyers of their features in their respective territories.

Another rule in the selling policy of this company that is intended to work to the mutual benefit of both buyer and seller, is that no contracts will be accepted for any territory at any price until after the release of the film has been announced for at least two consecutive weeks. This time is considered by the company to be necessary for all buyers who have become interested through their advertising to make screen examinations and be in a position to make their bids intelligently.

Glantzberg Undergoes Operation

Ernst Glantzberg, president of the Typhoon Fan Company, has just recovered from a serious operation.

While attending the Chicago exhibition, Mr. Glantzberg was stricken with an attack of appendicitis. He did not take it very seriously and not only stayed until the finish of the exhibition, but stopped at Detroit, closing up contracts for two theaters there, as well as stopping another day in Cleveland, Ohio, where he closed up contracts for the Alhambra, Standard and Mall theaters.

He did not give up until the day that he returned to New York, when the doctors advised immediate necessity for going to the hospital. He drove his own auto to the Roosevelt Hospital and was operated on immediately.

Mr. Glantzberg not only surprised the doctors by attending to business, keeping two secretaries busy at the hospital taking dictation two days after the operation, but a week later he was dressed ready to leave the hospital and in two weeks' time he was in his office attending to business in the usual way.

Anthony P. Kelly, the photoplaywright, who has been at Lake George for the past few weeks following all lines of least resistance, has returned to New York and officially announces that he is getting ready for a big autumn drive on eastern studios. Kelly's last screen play, "The Blossom and the Bee," was recently completed by Astra-Pathe with Pearl White in the leading role.

Holding the Children's Attendance

EXHIBITOR HOWARD CLEMMER UTILIZES THE "KLEMMER KLINK BOOK"

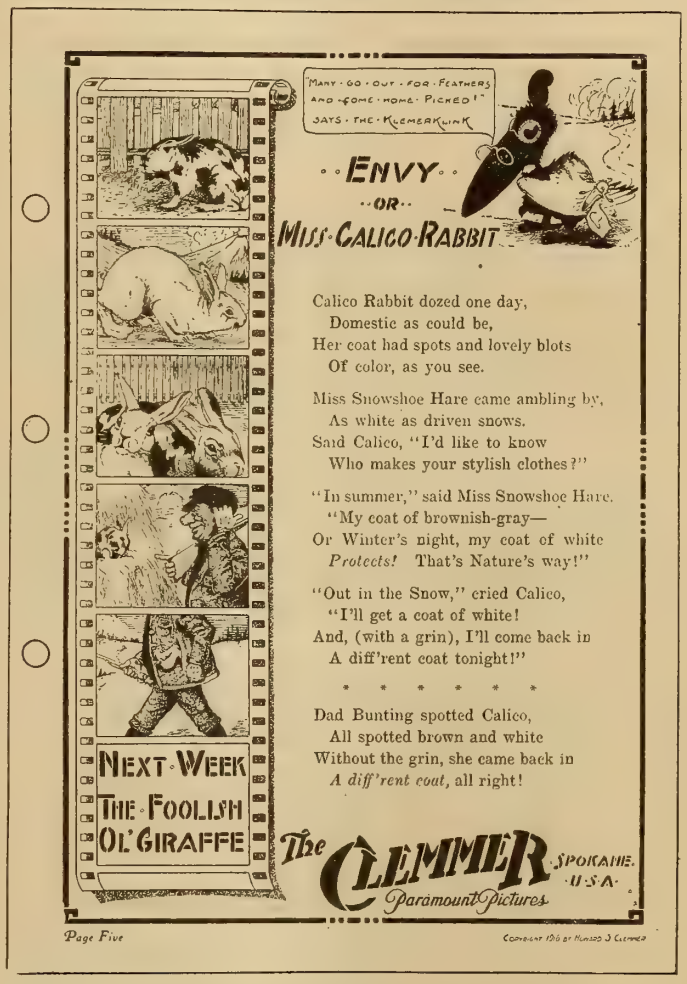
WHEN the matinee especially for children was first inaugurated it was a novelty in itself and the grown people and the children all came out of curiosity to see what the manager was offering in the guise of a children's program. The parents as well as the children were delighted with the efforts of the exhibitor and for a while the theaters were crowded at every entertainment of this kind. The little folks were proud that the theater man considered them of enough importance to give an entertainment arranged especially to please their fancy and the parents felt that at last the problem of the child and the motion picture was solved.

But with the children's hour as with everything else planned to please the fickle public, as soon as the newness wore off the interest began to wane. First the older people ceased coming, they had tested them and found that these afternoon entertainments were all that could be desired for the children, they did not care to attend them any more and so they sent the children alone. Gradually the children began to lose their interest. It was only a motion picture show after all and they had seen lots of those and were beginning to tire of them and look for new fields of interest. If some actress was playing whom they particularly liked they would go, or if they had nothing better to do, but the children's hour was no longer the big thing in the week to which they looked forward.

When this stage is reached the exhibitor has to begin to work for their patronage, which before had been so easily gained, for although the parents have lost their personal interest they would immediately resent it if he discontinued these special programs after they were so well established, and also the conscientious manager felt that it was a step in the right direction toward establishing a higher standard for his house. A great many managers run these special programs Saturday mornings and it means that much more profit added to their weekly earnings if the interest of the children is held and the theater filled for this extra performance. An added advantage is that it keeps the children out of the theaters in the evening to a great extent so that the exhibitor gets full price instead of half price for his seats at the evening performance.

Therefore the exhibitor is forced to look around for some way to hold the interest of the children and to keep them coming as regular patrons every week to this show arranged for them. The ingenuity and originality of the theater man is often taxed more to find "stunts" which will draw the children than to keep the patronage of the older people. Many clever schemes have been devised by the managers to keep their houses filled. Contests have been started, free tickets given away for meritorious work in school, ice-cream parties, crackerjack matinees, candy afternoons have been tried, and numerous other schemes which would appeal directly to the child.

Howard C. Clemmer, manager of the Clemmer Theater, Spokane, Washington, has demonstrated his versatility in a number of unique and attractive means of pleasing the children but the cleverest of them all is the distribution of a twelve-page book called the "Klemmer Klink Book." All children love stories and picture books and Mr. Clemmer was wise enough to cater to that desire. The book, 7x10 inches in size, is of the loose leaf variety and consists of twelve pages and cover. It is printed in red and black on tan stock, each page is profusely illustrated with clever sketches and contains a little jingle



A page of "The Klemmer Klink Book" with its clever sketches and catchy jingle.

about animals or other subjects which especially appeal to the child.

This artifice not only attracts the children for one performance but keeps them coming every week for thirteen weeks because they want to complete their book. The first week the cover is distributed, on which is a picture of Klemmer Klink, a new kind of "woofen-puf-like-pelliken." Each succeeding week any child purchasing a ticket is given another page until the whole book is complete. Clasps come with the cover and the additional pages can be put together.

But with the end of the thirteenth week does not come the end of the plan. Then Mr. Clemmer offers a prize of a season pass to the theater to any child who will write an essay of one hundred words on "Why I Like the Clemmer," and return it to him accompanied by the complete Klemmer Klink Book.

Contestants in the essay contest must be between the ages of five and twelve, and all contestants have their books returned. The winner of the prize is announced

on the 14th week, the announcement being made on the screen.

In speaking of his work with the younger generation Mr. Clemmer says: "I have accomplished great things with the children of my city, as the parents realize that I have the interest of the little ones at heart, and would not put on the screen any kind of a picture that the smallest tot could not see and go home and tell mother that they had the time of their young lives. It's the greatest performance of each week, and it is surprising how many mothers and big sisters and big brothers come to that single performance. I hold this children's hour on Saturday morning, but I do the business of a Saturday night performance. Three times I have been compelled to raise my order for Klemmer Klink Books and as soon as that idea is over, there'll come another that's better yet."

And right in that phrase, "As soon as that idea is over, there'll come another that's better yet," lies the fundamental secret of Mr. Clemmer's great success not only with the kiddies but with the regular business as well. It is not the carrying out of one plan that brings lasting success, but the steady building, following one scheme with another just as good—or better— and when that has done its part being ready with still another.

Bergen and Goodwin on Unity Program

The Unity Sales Corporation will release "The Lottery Man" the second week in September. This five-reel comedy, an adaptation of the stage success, was produced by the F. Ray Comstock Photoplay Company. Thurlow Bergen takes the principle role assisted by Elsie Esmond.

"The Barriage Bond," produced by the Mirror Films, Inc., and starring Nat C. Goodwin supported by Margaret Green, will be released the first week in September. The story is in five parts and contains many striking photographic effects and scenes.

In addition to the heralds, banners and oriental novelties issued in the exploitation of "The Yellow Menace," the Unity Company has produced a book of twenty-four pages which contains in brief form a general synopsis of the entire story written and signed by Louis Tracy, the author; a composite photograph of the stars and scenes from the play; and on separate pages are given a short synopsis of each one of the sixteen episodes, also written by Mr. Tracy, and a still picture from each. This is but one of the many plans which this company has inaugurated to help the exhibitor.

William Steiner, general manager of the Serial Film Company, and supervising director of "The Yellow Menace," announces that his company has added a new exterior glass covered studio and doubled the stage space of the interior studio in its plant at Cliffside, N. J. These additions make it possible for four producing companies to work at the same time.

A new exchange has been opened in Atlanta to be known as the Unity Film Service. R. M. Savini will take charge of this exchange and handle "The Yellow Menace" in the southeastern territory, as well as other productions of the Unity Corporation.

Kleine Moves General Offices

The general offices of the George Kleine Company are now located at 80 Fifth avenue, New York City. The new telephone number is Chelsea 6155-6156.

Powell Discovers Veta Searl

Frank Powell, the man who first saw the picture possibilities of Theda Bara and Blanche Sweet, believes he has made another discovery.

This time it is Veta Searl, a young woman hitherto unknown to stage or screen. Miss Searl will be seen in a prominent part in the support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in the first feature of the Frank Powell Productions Inc.



Veta Searl; to appear in support of Creighton Hale in Powell films.

"I have always believed," says Mr. Powell, "that one of the most important factors contributing to the success of the player in pictures is that intangible something, which, for lack of a better term, we call personality. Given that and with it intelligence, add an inherent sense of the fitness of things, and you have the stuff that makes stars.

"Take, for example, Miss Sweet's case. In 1909 when I was directing comedies for the Biograph, Miss Sweet came to the studio job hunting. I saw and talked with her and decided to give her a chance. She played Cupid, and appeared in three scenes. They were enough. The next day she was cast for the lead in 'Too Many Husbands.'

"A friend wrote me of Miss Bara. She had never been on the screen. At my suggestion she waited three months until we were ready to picturize 'A Fool There Was'. She immediately was cast for the vampire and the rest is screen history.

"Recently I met Miss Searl. She impressed me as possessing in abundance those qualities which make for prompt and lasting screen success, and I engaged her on the spot."

Pictures Getting Better

President H. M. Herkheimer of the Balboa Amusement Producing Company, recently made some interestingly optimistic statements:

"I am of the firm belief that as this year's photoplay productions are better than those of last year," he said, "just so you will find next year's showing a distinct advance over those of the present. We know there is no such thing as standing still. We either go forward or backward. It is one or the other. I feel sure that it is not the latter.

"As for the future of the motion picture industry, that is largely a matter of speculation. But it looks to me that we are soon to see a big shakedown. I would not be surprised if, almost any day, some of the generally regarded strongest companies retire from the field. Only those producers who are honestly organized for picture making can hope to continue. As in every other activity, the fittest will survive. But the stock-jobber must go."

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

No Price Too High for Satisfactory Pictures

BY SIDNEY M. NUTT.

Proprietor New Central Theater, Hot Springs, Arkansas.

I HAVE been successful because I have given the picture business my time and attention. I have kept up with the trade and its people; with the various companies and the stars they employed; with the big features that were being made and with those contemplated.

SERVICE—THAT'S WHAT COUNTS!—has been my motto.

The price of no feature has been too high if I reached the conclusion it would give satisfaction to my patrons.

I am a firm believer in printer's ink. I can truthfully state I set the pace among local picture managers where advertising is concerned. I have a daily standing "ad," two columns, five inches, in the morning and afternoon paper, but there is never a week when I do not plant a "streamer" for some feature, and I have taken on exceptional features as high as a half and a full page display.

I believe humanity is interested in human features. I look for the human interest in a picture, scan the advance "dope," pick out some human note and play it up big. It gets me results. I insist my press agent shall write heads for my picture readers that will catch their eye. Let me illustrate. We have in this city a very progressive church organization in one of the denominations known as "The Ladies' Aid." All Hot Springs knows of it. Well, in featuring "Susie Snowflake" I came out with a startling headline in 30 point, thus:

LADIES' AID WAS RUDELY SHOCKED

TINY ACTRESS PUTS ON HER TIGHTS AND DOES HOT ACT AT CHURCH SOCIAL.

You can see the headlines caught 'em! Of course, when they read the story they soon wised up to the fact that it was, after all, a "movie" and the whole town had a good laugh, the Ladies' Aid included. It made them curious, with the result that "Susie" showed to a big business.

I try, however, never to "overplay my hand." I make a conscientious effort to get the best pictures. I feature Paramount to the limit. I get results, too. Friday I give what is considered the biggest and most varied program in the city, for instance: "The Mysteries of Myra," the Paramount "Pictograph," with its wonderfully entertaining and instructive features, its merry animated cartoons, its Travalogue features, and also the Hearst International News Pictorial. I am booking, too, the V-L-S-E features.

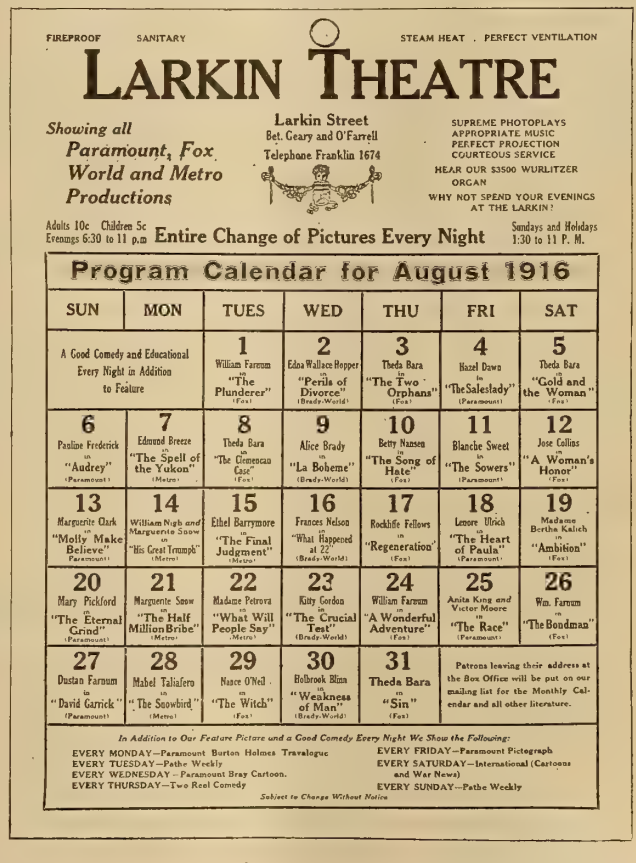
I guess one reason why exchanges regard me as successful is because I am never back in my payments. The day a picture is run, that same day a check goes to the exchange. If this were not so I would not dare state it for publication.

A Clever Monthly Program

One of the greatest problems of the theater manager is getting the people to take his printed program home with them and hang it in a conspicuous place as a constant reminder of what is going on at the theater.

C. W. Goodwin, manager of the Larkin Theater, San Francisco, showed his ingenuity in devising a monthly program which was out of the ordinary and decidedly different from most house organs.

Working on the theory that there is nothing which is consulted oftener than a calendar, Mr. Goodwin conceived the idea of keeping his program before the public in this way. A sheet is mailed to his patrons and distributed at the theater each month and shows just what feature will be shown on each day of that



FIREPROOF SANITARY STEAM HEAT . PERFECT VENTILATION

LARKIN THEATRE

Showing all Paramount, Fox World and Metro Productions

Larkin Street
Bet. Geary and O'Farrell
Telephone Franklin 1674

SUPREME PHOTOPLAYS
APPROPRIATE MUSIC
PERFECT PROJECTION
COURTEOUS SERVICE
HEAR OUR $3500 WURLITZER ORGAN
WHY NOT SPEND YOUR EVENINGS AT THE LARKIN?

Adults 10c Children 5c
Evenings 6:30 to 11 p.m **Entire Change of Pictures Every Night** Sundays and Holidays 1:30 to 11 P. M.

Program Calendar for August 1916

SUN	MON	TUES	WED	THU	FRI	SAT
A Good Comedy and Educational Every Night in Addition to Feature		1 William Farnum in "The Plunderer" (Fox)	2 Edna Wallace Hopper in "Perils of Divorce" (Brady-World)	3 Theda Bara in "The Two Orphans" (Fox)	4 Hazel Dawn in "The Salesladv" (Paramount)	5 Theda Bara in "Gold and the Woman" (Fox)
6 Pauline Frederick in "Audrey" (Paramount)	7 Edmund Breeze in "The Spell of the Yukon" (Metro)	8 Theda Bara in "The Clemenean Case" (Fox)	9 Alice Brady in "La Boheme" (Brady-World)	10 Betty Nansen in "The Song of Hate" (Fox)	11 Blanche Sweet in "The Sowers" (Paramount)	12 Jose Collins in "A Woman's Honor" (Fox)
13 Marguerite Clark in "Molly Make Believe" (Paramount)	14 William Nigh and Marguerite Snow in "His Great Triumph" (Metro)	15 Ethel Barrymore in "The Final Judgment" (Metro)	16 Frances Nelson in "What Happened at 22" (Brady-World)	17 Rockliffe Fellows in "Regeneration" (Fox)	18 Lenore Ulrich in "The Heart of Paula" (Paramount)	19 Madame Bertha Kalich in "Ambition" (Fox)
20 Mary Pickford in "The Eternal Grind" (Paramount)	21 Marguerite Snow in "The Half Million Bribe" (Metro)	22 Madame Petrova in "What Will People Say" (Metro)	23 Kitty Gordon in "The Crucial Test" (Brady-World)	24 William Farnum in "A Wonderful Adventure" (Fox)	25 Anita King and Victor Moore in "The Race" (Paramount)	26 Wm. Farnum in "The Boodman" (Fox)
27 Dustan Farnum in "David Garrick" (Paramount)	28 Mabel Taliafero in "The Snowbird" (Metro)	29 Nance O'Neil in "The Witch" (Fox)	30 Holbrook Blinn in "Weakness of Man" (Brady-World)	31 Theda Bara in "Sin" (Fox)	Patrons leaving their address at the Box Office will be put on our mailing list for the Monthly Calendar and all other literature.	

In Addition to Our Feature Picture and a Good Comedy Every Night We Show the Following:

EVERY MONDAY—Paramount Burton Holmes Travalogue
EVERY TUESDAY—Pathe Weekly
EVERY WEDNESDAY—Paramount Bray Cartoon.
EVERY THURSDAY—Two Reel Comedy
EVERY FRIDAY—Paramount Pictograph
EVERY SATURDAY—International (Cartoons and War News)
EVERY SUNDAY—Pathe Weekly

Subject to Change Without Notice

month. It also carries all the other announcements of the theater. This plan not only calls especial attention to the feature—and the feature is what brings the

people into the theater—but the general statement of "a good comedy and educational every night in addition to the feature," and the added announcement of specials in the way of weeklies, travelogues and cartoons on specified days, gives all the information required. The calendar is artistically arranged and well planned to bring the important items into prominence, and the hole punched ready to be hung over a nail in a convenient place is a good added touch.

How to Get a Mailing List

"We have secured our mailing list," writes H. P. Wareham of the Wareham Theater, Manhattan, Kansas, to *Paramount Progress,* "with the aid of telephone directory, the city directory and by making it known through the use of a slide and a note in our weekly program that that we were issuing a mailing list and would be glad to have the name of anyone interested. The fact that we had a mailing list soon became known, and we received many names by mail, telephone, and some called at the office and left their names. When we got these together we had no trouble in selecting a list of 500 which we felt were the best prospects.

"We have had this mailing list in use for about two years, always keeping it up-to-date, and find it to be a very successful method of advertising.

"For our weekly program we have a specially designed electrotype border, size 6x9, and on this we give an announcement of each day's attraction. We also use three or four thumb-nail cuts of the more popular stars of the week, or trademark cuts to make the program as attractive as possible.

"We have our house organ printed at the local newspaper office on first-class stock which costs us $3.75 per thousand. We also run this program in the Saturday issue of our local newspaper.

"For mailing we use the No. 9 one-cent stamped envelopes, which we buy at the post office for $12 per thousand, printed. We have an addressograph which we use for addressing the envelopes. We deliver these to the post office so they will reach our patrons on Saturday afternoon.

"We think everyone of our patrons looks forward to receiving this program every Saturday."

Explains to Patrons

The Parkway Theater of Baltimore takes its patrons into its confidence and explains to them just what "contract booking" means. In departing from that method of securing its service the Parkway printed the following explanation on the back cover of its weekly program. People like to be made confidants and are brought into closer touch with the house that makes its policies clear.

Following are some interesting facts relative to future film presentations at the Parkway:

First: The Parkway stands for clean, wholesome, artistic photoplays, presented amid luxurious surroundings, and in the proper manner.

In order to maintain the standard which we have striven to keep up to the very highest quality, we have discontinued the so-called contract booking arrangement.

By contract booking we mean that we have been compelled in the past to run pictures made by a certain company, whether they be good, bad or indifferent. Very often we have taken the pictures that were sent to us, and after examining them found them to be unfit for our clientele, paid for them, sent them back and substituted another film at a tremendous extra cost.

By our new arrangement we will not contract to take any one company's films.

We have secured the privilege of viewing every picture that we contemplate showing, and will only present such plays that contain the very highest artistic and dramatic values, and which are sure to appeal to our refined and discriminating audiences.

Such stars as E. H. Sothern, Otis Skinner, William Gillette, Mary Gardner, Mme. Nazimova, Clara Kimball Young, Mme. Petrova, Charlotte Walker, Mary Pickford, Wallace Reid, Francis X. Bushman, Harold Lockwood, Mary Miles Minter, House Peters, Alice Brady, Ethel Clayton, Carlyle Blackwell, Kitty Gordon, Anita Stewart, Earle Williams, Peggy Hyland, Marshall Neilan, Irving Cummings, Edith Storey, Antonio Moreno, Lillian Walker, Gail Kane, Viola Dana, Douglas Fairbanks, William S. Hart, Lillian Gish, Dorothy Gish, Norma Talmadge, Mabel Taliaferro, etc., will be seen at the Parkway the coming season.

Parkway performances are all run on schedule time, as follows:

First performance, 2:15; second, 4:00; third, 5:45; fourth, 7:30; fifth, 9:15. Main feature picture presented 2:50, 4:35; 6:20, 8:05; 9:50.

You will never miss a picture if you come at the advertised time.

The Parkway Management.

Doesn't Believe in Contests

Manager W. B. Martin, of the New Star Theater, Modesto, California, does not believe that contests pay a house in the long run. Mr. Martin was one of the first in the country to use prize and contest schemes in connection with newspapers and has tried them in all parts of the country.

"When worked fairly," says Mr. Martin, "they are not really good business getters for houses that have the future in view, for, no matter how careful one is in conducting them, the element of chance is there and the losers are likely to complain that they were 'fleeced.' They will go among their own friends and spread this impression, which is anything but envious for the manager of the newspaper or theater. On the other hand, you have only a few boosters, those who have won, and they generally realize that their friends and family have paid dearly for the prizes they have won.

"For houses that are figuring on 'unloading' it will get them the money, at the time, but woe unto the one who buys. Contests of this character are generally promoted by outsiders who make this their business and whose only thought is to get the money. The nature of the game itself makes the public feel that it has been cheated.

"Summing up the entire scheme, I believe that it generally proves mighty dear experience and that any house would be better off to leave it alone. I figure that when I am compelled to give away automobiles, diamonds, houses and lots, I am no longer competent to run a theater, and that it is time that I seek other means of livelihood.

"Bearing out this contention, I will say that I have been approached by a number of so-called 'business-getters' during the past several years while in the theatrical business, and that I do not even give them the time to explain their plan when they say 'contest' for, should I want one, I would certainly run it myself and not let an outsider clean up the public at my expense.

"Theater managers can make no mistake in leaving these schemes alone, and I would consider myself lucky if a competitor ran one, for I know that in the long run I would be much ahead, having conducted my business along legitimate lines.

"I hope that this advice will be of some assistance to brother exhibitors who might think of using this plan."

Vitagraph Director Harry Davenport is producing a three-part Broadway Star Feature in which he is seen as a farmer lad.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY. Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - -	Per year $4.00
Foreign - -	Per year 5.00
Single copy - - - -	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, SEPTEMBER 2, 1916 Number 10

Films That Were Ahead of Their Time

THE percentage of film output that classifies technically as "educational" is much less today than it was six or seven years ago, when the producers were groping for the key to the public interest. At that time the foreign makers were sending over subjects ranging from the adaptation of popular science to purely esthetic visualizations of poetic inspiration. Not many of the costly and complicated subjects of the present hour surpass in artistic merit and intellectual value some of those comparatively early productions.

Yet at the time they were marketed these classic bits were generally regarded as commercial failures. Crude as were most of the contemporaneous dramatic productions, the people infinitely preferred them to the "high brow" demonstrations that appeared on the same program. The appearance of an "educational" on the screen, indeed, often was the signal for a general exodus from the theater. Even the exhibitors of education and culture—not so common then as now—soon recognized the impossibility of giving the people what was good for them when they did not want it, and abandoned the attempt. For which concession to vulgar taste many of us (we plead guilty, for one) condemned the exhibitor with all the argument we could find.

And we could always find it. The showing of travel pictures, for example, was saturated with logic, in spite of the apparently luke-warm attitude of the public; for we know that everybody wants to travel and few have the opportunity. If the people would not accept the vicarious journeyings of the screen, it must be because they didn't know a good thing when they saw it. And as for the scientific and poetic productions that also registered vaguely under "educational" for want of a better classification, their very interest and beauty was sufficient argument. That people did not take kindly to them did not change our viewpoint; it merely reduced our estimate of human nature.

So the subject of educational pictures gradually lost its significance as a vital issue. In the increasing stress and pressure of dramatics we almost forgot that it had ever been a definite problem.

And then, as so often happens with such problems, when the subject was neglected it began to develop. The pictures became more pretentious and the theater kept pace with them; and presently we found that we were showing to a different class of people from those who helped us establish our five-cent shows. Perhaps the class was not really different; perhaps it was the same group of people improved by the education of the screen, and augmented by those who had heretofore regarded picture shows as vulgar. At any rate, the public taste improved; there was no denying that fact.

Today we have screen newspapers and screen magazines whose educational features are their strongest hold on popularity; and in that popularity they vie with the most sensational of dramas. The educational picture—so-called, as we said before, for want of a more expressive term—has come into its own. Where the people used to walk out upon the showing of a popular science subject or a study of strange lands, they now walk in, in increasing numbers.

The producers are keenly alive to public temperament, and the newly awakened demand

for cultural productions is being satisfied. On that score we have no criticism to offer. Particularly do we commend the excellent work of a few producers who are making the screen a successor to the best of our current literature; and in this connection it is not amiss to point out that the highest grade magazines are never all fiction. The best of care is being taken of those esthetic aspirations that the screen itself has crowned.

Our only regret—and it is one that must be equally potent in literary circles—is that so many good films were apparently wasted because they came before their time. When we recall the splendid examples of earlier educational production that were greeted so coldly, we wish it might be deemed expedient to make new prints of those old negatives and give them definite release dates again, so that those who once scoffed might return to praise and the world not lose by its indifference.

And when we realize how many of those productions were completed in full knowledge that there was no monetary profit in them—works of true inspiration—we are doubly eager to see them put back upon a more appreciative screen. For we cannot doubt that many of them today would be hailed as marvels of the art—true exponents of the best there is in motography.

Many a modern critic of motion pictures, essaying, out of his store of innocence, to tell the producers what they should do in place of what they are doing, has named as suggestions of the ideal the very subjects that were covered so effectively years past. Why not dust off some of those old reels and show an awakened world what the industry accomplished while the people slept?

Nothing But Opportunity for the Association

THE completion of the work of organizing the National Association of the Motion Picture Industry by the election of a competent set of officers and an aggressive executive committee has cleared the way for the most important accomplishments of the industry's history. The opportunities before these executives are so extraordinary that no one without a proper sense of the stupendous possibilities of motion picture power can realize them.

The decision of the association to take an active hand in political campaigning would mean little without a perfected organization. Knowing that the new organization is, if not perfect, at least sound and practical, we are assured that its efforts will have more significance than the imagination of the average politician can conceive. The impending lesson cannot have other than a salutary effect.

The professional politician's only curb is public opinion, and heretofore the only source of information that gave the public any opinion has been the press. When it is considered that newspaper editorials are read by only a small portion of the country's voting population; that some of those that are read are subsidized; and that many newspaper publishers are themselves in politics and therefore prejudiced, it is not remarkable that our legislative and governing bodies indulge in activities that draw criticism.

To say that it is within the power of the pictures to cure all the ills of our political system is to display an almost supernatural faith in their power. Yet that is the attitude we must take.

For as a machine for combatting evil the motion picture is perfect. Only the element of human weakness, that must tinge all activities, can restrict its usefulness. The "great white light of publicity," that long recognized panacea for social and industrial derangements, becomes a literal fact on the screen.

No type ever used by the press is big enough or black enough, and no copy writer is clever enough to equal its force. It will be the people who benefit when the picture has exercised its strength—even though the motive of the industry be for its own advantage and benefit.

And the opportunity inside the industry, though less spectacular, means nearly as much to the future development of the business. It means, primarily, the greatest achievement of all commercial activity, and the one most rarely accomplished—harmony and understanding between all the branches of the art.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

J. E. SCHLANK, of Omaha, Nebraska, who recently sold the Hipp Theater to Hugo F. Bilz, has organized the Fine Arts Feature Film company and will now engage in the feature film business on the state rights basis. The new company will operate in Iowa and Nebraska. Mr. Schlank has already secured the state rights on "The Little Girl Next Door" and "Where Are My Children?"

An ordinance prohibiting all motion picture exhibitions on Sunday has been introduced in Traverse City, Michigan.

A special exhibition of Thomas H. Ince's spectacle "Civilization" will be given on board the U. S. battleship Nevada.

B. A. Rolfe has resigned as manager of the Strand Theater and Harold Edel, manager of the Buffalo Strand, has been selected to succeed him.

William Barry has resigned his position as general manager of the Frank Powell Productions to accept a similar position elsewhere in the trade.

All children under twelve years of age are barred from the motion picture theaters in Baltimore, Maryland, on account of the infantile paralysis epidemic.

Mrs. E. C. Niver, of Charleroi, Pennsylvania, has been reappointed by Governor Brumbaugh as a member of the State Board of Motion Picture Censors.

Nora Bayes had added the "Peace Song," with music by Victor L. Schertzinger and words by Thomas H. Ince, to her reportoire of songs she uses in vaudeville.

The Metro exchangemen held a get-together convention at Atlantic City August 10 to 14. New York was represented by Richard A. Rowland, president; Joe Engle, treasurer, and Arthur James, director of publicity.

Hal Kelly, manager of the Gilbert and Lyric theaters, Beatrice, Nebraska, has presented a petition to the city commissioners requesting that motion picture theaters be allowed to run shows on Sunday. This petition was signed by 750 residents of Beatrice.

M. H. Hoffman, general manager of the exchanges; E. H. Goldstein, his assistant, and Mr. McGowan, general auditor, visited Minneapolis recently in connection with the taking over of the Laemmle Film service by the Universal in Minneapolis and Fargo.

Henry Ford was refused permission to show his Ford weekly pictures and give a concert in the city park of Lincoln, Nebraska, but a compromise was made by arranging to close a street just north of the park and use the high school grounds for the exhibition.

An ordinance is under discussion by the city commission of Ft. Smith, Arkansas, which provides for a monthly license of $10 and a yearly license of $100 for motion picture theaters charging five cents admission. Theaters having a seating capacity of over 400 are to be charged $25 a month or $250 a year.

At the summer home of Mr. and Mrs. Askel C. P. Wichfeld at Beverly Farms, Mass., was given a motion picture performance to which the admission price was five dollars. It was for charity, however, the proceeds going to the fund for wounded French soldiers. The films shown were the official French war films.

Ben H. Atwell, director of publicity at the Rialto Theater, New York, has resigned his position and will go into the field of producing on his own account. For some time Mr. Atwell has been planning to return to active managing, his most important enterprise along this line was the direction of Pavlowa during the Russian dancer's first tour of this country.

The United Film Service Corporation of Chicago, controlled by Messrs. Levy, Shatkin and Feldstein, well-known film men operating a string of exchanges throughout the west, has taken offices in the Plaza Block, St. Louis, Missouri. The new quarters will be known as the L. C. F. Film Exchange, and the company will handle "The Yellow Menace."

The Oliver Morosco Photoplay Company is attaching a little sticker to each letter going out from its office, which reads: "If anything should occur in our handling of your business that is not entirely satisfactory to you be kind enough to let us know at once. Our exhibitors MUST be satisfied for we cannot afford to have one dissatisfied customer and we will not, if there is any way within our power to prevent it."

William Szarka, of Sydney, Australia, representing the Australasian Films, Ltd., is spending about two months in the United States to study the motion picture business at first hand and gather data on civic topics in this country. Mr. Szarka says Australia is totally dependent upon the United States for motion picture films, and the number of exhibitors has increased to such proportions that the industry will soon rank first in the commonwealth.

John A. Herberger, a photographer of Rochester, New York, has obtained an injunction against the Clinton-Mortimer company to restrain them from building the entrance of their motion picture theater as planned. The photographer claims that the proposed plans would necessitate the removal of his show case and that his prospective customers would have to go through the same entrance as the theater patrons, a procedure to which they might object.

Hereafter all the motion picture theaters of Eau Claire, Wisconsin, will be under the management of the Eau Claire Theater Company, with the exception of the Orpheum. Captain E. S. Pearsall, manager of this the-

ater has not entered into the combine. The Eau Claire company will operate the Grand Opera house, Unique, Lyric and O'Klare theaters. Mr. Schwahn will have charge of the contracting for films for all the theaters, while B. J. Bostwick will continue in the management of the Grand.

B. F. Keith's Theater, Washington, D. C., issues a very "classy" program consisting of one sheet of rough edged paper in buff printed in brown. The program evidently is meant to appeal to the "highbrow" and would not please the "fan" as it contains no feature stories. The three numbers composing the program are a cartoon comedy, "Little Stories by Big Men," showing incidents in the life of Mark Twain, and the first showing of "Motion Picture Portrait Studies of the President of the United States and His Cabinet."

In the city of New York alone, one-half million people see motion pictures every day, while only one-fifth more persons attend the formal schools from kindergarten through university. The best figures obtainable indicate that one person in five in the United States sees motion pictures every day. Only one person in five in the United States is supposed to attend the public school system. Twenty million people see motion pictures every day. In all the educational institutions in 1912 there were enrolled 21,102,113 people.

A clever advertising scheme was carried out by the management of the Goedon's Washington Street Olympia Theater, Boston, in connection with the presenting of Mary Pickford in "Hulda from Holland." A float representing a scene from a Dutch village, with a girl made up as Miss Pickford in the character of Hulda and the three little Dutch kids, was drawn through the streets of Boston, and so clever was the idea that not only did the people talk about it, but it was given widespread publicity in all the newspapers.

Edwin Mocsary, treasurer of the Rialto Theater, New York, is very glad that many doctors like motion pictures, in fact he owes his life to this fact. Mr. Mocsary went to dinner at a leading restaurant recently and as he was about to leave was notified that he had been poisoned through the careless use of a cleaning fluid which had been spilled in the soup which he had just eaten. He hurried to the theater and an inquiry at the box office showed that Dr. E. J. Dreyfuss, intestinal specialist, was present at the performance. His prompt work saved Mr. Mocsary from any unpleasant results of a most unpleasant experience.

P. E. Coe, manager of the Theater Louisiana, Baton Rouge, Louisiana, issues a program 2¾x6¾ inches. Two innovations are interpolated into this house organ. One is the announcement that with each admission before 6 p. m. every day are given tickets for Rogers silverware. The other is an appeal for criticisms reading "This program will be mailed you weekly if you leave your name at the box office. Also oblige us by an occasional line of criticism as to our show. Say what kind of pictures you like. Do you like long pictures? What picture or pictures have you seen that you consider ideal, and why? We want to know these things because it is our business to please you."

Dee Robinson, president of the Apollo Amusement Company of Peoria, Illinois, believes that if people look at cool objects they will feel cooler during this hot weather. Mr. Robinson has a cooling system in his theater which makes a great difference between the temperature of the inside of the house and the street and recently in the foyer he erected an aquarium ten feet long, three feet wide and three feet deep, filled with all kinds of fancy fish. A mirror placed back of the aquarium made it look twice as large and gave the effect of there being twice as many fish in the water. It was decorated with all kinds of castles, sea shells and ferns, and above it were hung a number of bird cages in which there were canaries which sang almost continually.

All motion picture houses in the state of Colorado are affected by the demand of the Denver Motion Picture Operators' Union for increased wages and a change in working conditions. The members of the organization claim that their action has received the approval of the International Alliance of Theatrical Employes. In class A theaters the operators demand $25 per week, with an eight-hour day, and 50 cents per hour overtime; class B houses, opening at 10 a. m. and closing at 11 p. m., chief operator, $25; assistant, $15 per week; when split, $20 each per week, with eight-hour day, overtime 50 cents an hour; class C theaters, running nights only and Sunday matinee, $15 per week; extra matinees, $2; loss of supper to constitute a matinee. Demands are made for various other classifications.

A very clever advertising stunt has been bringing results in a number of small towns around Kansas City. In this scheme the manager of the local theater apparently co-operates with the local newspaper for a double-page spread. The theater takes space in the center of the two pages and the local merchants all of the remaining available space. Each and every advertisement carries a cut of a Paramount star and each advertisement has a misspelled word in it. The letters assembled form the words Paramount Pictures. The prize of six dollars' worth of tickets to the theater is given to the reader who assembles the letters correctly and pastes them on a card together with the portraits of the stars with their correct names written underneath.

Under this scheme the theater gets considerable free advertising and in addition pays a minimum rate for the space used, the merchants paying for their ads.

Perfume Named for Valkyrien

Valkyrien is the latest screen star to have a perfume named for her. Vivaudant, the French perfumery connoisseur of New York, has just signed a five-year contract with the youthful Danish diva to star her in a perfume named for her and composed under her direction to insure her favorite odor being composed in the bouquet.

The French connoisseur recently saw Valkyrien as "Diana" in the classic screen allegory by that name, and decided that here was the maiden radiantly supreme in physique and facial beauty to be his perfume star. Valkyrien won the official beauty prize of the Government of Denmark, and was complimented by King Frederick VIII with the now historic remark: "You are the most beautiful maiden in my kingdom."

Valkyrien has been starred in eight screen features during this her initial year in this country. She is now with the Fox Films, and is at present on her vacation at Long Beach, New York.

First Aid to Theater Men

BY S. L. ROTHAPFEL

THE first week in September will usher in the beginning of a new business year for a large number of motion picture theater managers who closed their houses during the warm weather. While you are laying your plans for the coming year as to the redecorating of your house, if necessary, the program you are to run, and so forth, is a good time to look back over your past experience and consider the management of your house. Ask yourself these questions and study the answers carefully:

Have you been making your theater as comfortable as possible for your patrons in every way?

Have you been paying attention to all the little things as well as the big ones?

Have you been exerting every effort to give the public the best service possible?

Has your house been noted for the courteous treatment received there?

Have you been allowing things to run along in a haphazard manner or have you a well-defined system?

Are you holding up the standard of your theater and making it the very best it can be made under the existing conditions?

Are you making your house so attractive that it will stand all competition?

Are you alert to try any new ideas which occur to you or schemes which you learn have brought success to others?

Are you showing the clearest pictures?

Are you putting thought into the selection of the music which accompanies those pictures?

Are you personally supervising the running of your theater or leaving it to your employes?

Before you start on your winters' business take time for retrospection. Think over your sins of omission and commission during the past year and determine to rectify them during the coming one. Take into consideration the fact that the public is demanding more and more from the exhibitor all the time and be prepared to meet that demand. Consider thoughtfully the fact that competition is growing stronger all the time and to hold your patronage and your business you must be able to stand comparison with these competitors and make just as good or a better showing.

If you are going to be an exhibitor be a live one. If you are going to run a motion picture theater make it one of which you and all the people of the neighborhood can be proud. Start out this new business year with high ambitions and aspirations and then work faithfully toward the lofty mark you have set for yourself and your reward will await you in the form of increased business and greater success.

56—My family wants to live in New York and I guess I'll go over there and build a theater. What are the building restrictions? Thanks.

The building ordinance in New York has just recently been changed. Under the old building law every new theater had to have an open court on three sides of the building fronted only upon one street—one to the right, and one to the left of the auditorium and one back of the stage. The new law saves the builders of theaters a space not less than eight feet wide the length and twice the depth of the stage as it does away with the requirement of a court around the stage, confining the requirement to the sides, and only far enough back from the street on the sides to take in all the exits. This new provision also gives increased protection to the public because upon exiting into a side court from a theater there will be no danger of the people turning in any direction but toward the street. When there is an open space entirely around a theater a panic-stricken audience rushing into the courts would be as likely to turn to the rear of the theater as toward the front, thus making confusion and injury almost certain.

Another good point of the new amendment which is causing the theater owners to rejoice is that henceforth the written law must be followed absolutely, and the Board of Examiners and other officials cannot use their own discretion, so the owners will no longer be placed at the mercy of officials with discretionary powers.

Other laws governing the theaters are that every house accommodating 300 persons shall have at least two exits; when accommodating 500 persons, at least three such exits; these exits not referring to or including the exits to the open court at the side of the theater.

Every theater is required to have one or more entrances or exits on the street aggregating not less than twenty-five feet in width. Each exit has to be at least five feet in width and provided with doors of iron or wood, and all doors must open outward.

Restrictions regarding the interior of the theater require the aggregate capacity of the foyers, lobbies, corridors, passages and rooms for the use of the audience to be sufficient to contain the entire number to be accommodated on the floor in the ratio of 150 square feet of clear floor space for every one hundred persons. All aisles must not be less than three feet wide where they begin and increased in width toward the exit in the ratio of one and one-half inches to five running feet.

All seats have to be not less than 32 inches from back to back, measured in a horizontal direction, and firmly secured to the floor. There shall not be more than fourteen seats in any row extending from one aisle to another or seven seats in a row extending from an aisle to a wall.

This covers all the principal points, I believe, and at least will give you an idea of the conditions you have to meet in erecting a house in New York city.

57—I am not an exhibitor and expect I have no right taking up your time, but I am an ardent "fan" and know just what suits me in a theater when I see it. While I was away on my vacation in a small town I stopped in a small theater half in fun for I thought I would find something to amuse me in the way it was run. But instead I found something to astonish me for I never saw more perfect management anywhere, and I was never treated so well in my life. Everyone about the theater from the girl selling tickets who greeted me with a cheery "good evening," to the manager, who was in the lobby as I went in and also as I came out, made me feel as if I was an honored guest and nothing was too good for my pleasure and comfort. I sat down in the back of the house near the door where I could look out into the lobby, and noticed that over three-quarters of the people who came in were greeted by name and some pleasant remark addressed to them. The same way in the inside of the house. There was only one usher because the house was small and there was no occasion for more, but he moved around very quickly and quietly and seated the people with no confusion

and no delay. Everything about the program went like clockwork. There was no delay caused by the film running off the reel, and while there was only a piano to furnish the music it was appropriate to the picture and changed as the scenes changed. As the people came out they all spoke to the manager and I could not refrain from telling him myself what an enjoyable evening I had spent. I spoke of the deft way in which the usher handled the people as they came in and the manager explained that one reason for this was that they had a large regular patronage and these people always had the same seats and a special section was saved for the transients.

We are always glad to hear from the "fans" and I do not know who has a better right to offer suggestions or criticize the management of the theater for they are the backbone of the motion picture theater business. Every fair minded exhibitor is always glad to hear of any schemes which have brought success to others or any suggestions which might improve his own theater and make it more nearly conform to his patrons' idea of an ideal theater.

The description you have given certainly is a good example of what can be done with a small house in a small town if the exhibitor exerts all his efforts along the right line. Too often the village manager thinks his is just a small house anyway, he does not have much competition, the people will come anyway, and they should not expect the same programs and same service as they receive in the city, and consequently allows things to slide along in a half-hearted way which is evident all through the theater. These managers mean well enough but are lazy or do not realize in what a slipshod way they are allowing things to run. It may take a little more time in the first place to work out a system covering the management of your house and just what each employe is to do, but it means a great deal less work and much better results when that system gets into good working order.

And the courtesy to the patrons—this costs nothing, you will never find it entered on your list of expenses, but you will feel the results in the box office receipts. A pleasant greeting, a little thought for the comfort and pleasure of your patrons, makes a vast amount of difference in their feeling toward you and your house, in their appreciation of your efforts to please them, and in the coffers of the theater.

The idea of giving the regular patrons the same seats is really a small thing, and yet what a feeling of being perfectly at home it gives them. While it may not be possible always to assign exactly the same seats every time it is possible to seat them in the same section, and a little extra attention like this will add to the number of your regular patrons. Also it facilitates the seating of the audience and assist the usher in placing them quickly.

There is nothing more annoying to an audience when it is very much interested in a picture than to have people going up and down the aisles looking for a good seat, pushing their way into the middle of the row and then almost as soon as seated deciding they do not like those seats and getting up again and disturbing the people in that row and also in the next section which they decide to try. This assignment of the same seats every time will eliminate a great deal of this confusion.

In many ways the usher is one of the most important attaches of the house and more attention should be given to him, his methods and actions, than to any other of the employes. He comes in direct contact with the people and by his manner it is just as easy for him to antagonize them as to make them staunch friends of the theater. Never allow the usher to talk in a loud voice to the people he is seating as this distracts the attention from the screen and annoys the audience. What you want to strive for at all times and in all things is the comfort and pleasure of your patrons and in this connection very often the trivial annoyances assume gigantic proportions.

Bristol Fights Health Law

Up to the middle of August Bristol, Conn., was free from the infantile paralysis scare but one of the health officers on his return from his vacation decided to look into the matter and started an agitation which made the Board of Health practically decide to barr all children under sixteen years of age from the motion picture theaters whether accompanied by their parents or not.

The theater managers immediately were up in arms because there are very few cases of the disease in the city and it did not seem reasonable to take such drastic measures.

Nathan M. Higbie, manager of the Higbie Circuit of pictures and vaudeville, wrote a letter to the editor of the local newspaper in behalf of the exhibitors and the publicity given to his views on the subject, added to other forces brought to bear on the Board of Health, made them decide to postpone the passing of the health law. Mr. Higbie said in part:

The writer bows meekly to the law, but when after careful analysis that which has been made law seems to be in error, such error cannot be corrected unless attention is called by some one to the matter, and if the official or officials who have made the law investigate the friendly protest and find that they have erred in their first judgment it is their duty as servants of the public to recant.

If it is right and proper that children under 16 years of age should not enter a theater even with their parents during the present scare, why should they be privileged to enter churches, Sunday schools, ice cream parlors, drug stores with ice cream tables where the same spoons, dishes and glasses are used after being scantily washed or to congregate in private houses at children's parties or to attend picnics? In the case of the writer's theater it can be readily ascertained that since the present management has controlled it, that each and every morning the place is not only swept but scrubbed and thoroughly cleansed, and all exits and ventilators (of which there are many) left open. In addition to this there are eight large rotating fans. In front of six of them there is a cake of ice placed, with the result that the air is rarefied. Does this condition prevail in the church or Sunday school, or in the back of an ice cream parlor where at the tables are often many children congregated and where there is no ventilation to dispose of the fumes of candies, etc., or does it prevail in a private home where many congregate and visit in a small room? Bristol has up to date not joined in the scare that has burdened other cities, and it is to be hoped it will not.

Mr. Higbie mentioned the fact that as he owned a motion picture theater some readers might think that his motive for writing was purely a personal one and quoted a number of editorials which had appeared in different newspapers of the country which upheld him in his opinions.

The brilliant sun of Southern California no longer bothers Director Al Netiz of the David Horsley producing forces and he has discarded the tinted goggles and eye shade due to a discovery he has made. It is the substitution of a dark green paper in place of the white or yellow for his scripts, which has a most soothing effect on the eyes.

Universal Director Ben Wilson is making "The World's Enigma" in three reels, featuring Neva Gerber, with Edward as leading man.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Greater Function of the Screen

BY ROBERT GRAU

Editor's Note:We are glad to be able to give one more message to the photoplaywright from the now silent pen of Robert Grau, through this article which was written shortly before his death. Every writer feels keenly the loss of Mr. Grau for he has long been looked upon as their staunch friend and adviser.

THE average writer for the screen, at least those whose efforts are confined to original stories prepared with the screen alone in mind, would find the task immeasurably less difficult if the writer would endeavor to familiarize himself not only with the literary and artistic requirements for his work, but also he must possess an intimate and first hand knowledge of the business conditions in a new art's ever changing development, as it marches on to a final goal even now none too clearly defined.

It is a tradition of the theater that authors rarely have the gift of managerial perspective. By this is meant that the men and women who write American plays invariably embrace their work with not a thought of the problems a theatrical manager has to cope with. "The stage playwrights ought to be subsidized by the railroad companies for they seem to wholly ignore in their plans of play-making that a play with eight characters can be as interesting and draw the public as well as one which requires from twenty to thirty players to interpret the test."

These words were spoken by one of the few men who still produce plays with profit, and at the time he was speaking a play with seven acting roles and but one scene throughout the four acts was attracting capacity audiences, while but a few doors away a play with forty-seven speaking parts and a maze of costly paraphernalia was being dispatched to the storehouse that night because even the most competent stage direction failed to make the complicated story go over the footlights. The plot was not complicated, but the wide distribution of characters befogged the audience.

With the photo-dramatist—if indeed photoplays are really the greater function of motion pictures—the need of a keen perspective as to the trend of productivity is almost paramount. Moreover there is nothing to indicate that the present mode of procedure on the part of the photoplay producers is likely to obtain throughout another year. The invasion of stage stars, while it has brought perhaps a dozen permanent additions to the screen's acting forces has nevertheless merely emphasized the vogue of the established screen player who more often than not achieved little or nothing in the older field of the theater. Not a few of the veritable stars of the screen never even trod the boards in the flesh until they acted before the cameras.

All of which is of significance to the author of photoplays. Of even greater significance is the temporary resort to stage plays of other days, and even of today adapted to the screen. The writer believes that this movement was a mere accident in the evolution of an infant art. That the photoplaywright should take cognizance of the conditions created by this movement is really the basic purpose of this writing, for who shall say that with almost the very last of stage stars converting fame into cash, yet contributing nothing vital to the new art's development and with practically every available play picturized, that the day is not near when the literature of the screen will be wholly original?

Many there are who believe that photoplays are after all not the greater function of scientific entertainment, others insist that a *blase* public is gradually acquiring a dislike for fictional productivity with its sameness of story and a tendency to unconvincing simulation of life's realities. Certainly Mr. Griffith did not achieve his great triumph with "The Birth of a Nation" with the aid of stage stars—moreover "The Clansman," as a spoken play, was not a success. It was the distinctly non-theatrical nature of this production which created an epoch.

The same is true of "Quo Vadis" which failed as a spoken play, or at least was but a quasi-success, yet on the screen with not a single well known player in the cast it made several fortunes.

The photoplaywright should take his cue from the public, as he observes the tremendous vogue of the countless brands of war films, most of which are the result of newspaper influence—not one of the theatrical, or even the established film companies, has offered an authoritative production of this nature. It is only a truth to state that the advent of these newspaper pictures of the various sides of the European war has operated to vastly reduce the attendance in the theaters where fictional and adapted stage plays have been vizualized on the screen. As many as 20,000 persons have paid for admission in one day into a playhouse seating less than 1,500 persons. The spectacle of the police being called out to preserve order and handle the crowds has been on view daily at almost every theater where these war pictures were shown.

The very fact that such films are creating an equilibrium to preserve the status of the theater should indicate to the author of picture plays the gold laden opportunity which awaits him when the day comes—as it will come and perhaps soon—that the warring nations get together and peace is declared. Then will come a new literature for the screen for this war will leave as a heritage to the photoplaywright a wealth of story and picture which the speaking stage can embrace only with the limitations of a four-walled playhouse in mind.

Already men and women who never evolved a spoken play in their lives are on the scene in war-stricken Europe—cameramen under the guidance of the world's greatest minds—literary talent heretofore reluctant to harken to the siren call of the screen are at last awakened to what many believe is merely the approach of the

motion picture's vital era when the productivity of the screen will be wholly changed.

And as this great war will hasten the day of real life films so it will usher in the growth of the animated news film which is now merely of a primitive character. Some may doubt whether the actor is to find an increased vogue on the screen with this new era, but the real screen player will always be a necessity, but we may well believe that even two or three years hence the type of films we see now will wholly disappear—in short this writer believes, as do not a few others, that the productivity of the screen is not only to be revolutionized, but also to be *un*-theatricalized.

Tricks of the Trade

By Will M. Ritchey

AT every studio methods of handling the camera differ. Directors, photographic experts and cameramen are constantly studying new ways of artistic "shooting." Some experiments become fixtures. Others are discarded.

Of trick photography there are almost as many examples as there are studios. There is in vogue at some studios now a method of filming a large scene without losing detail that may be adopted generally. This consists in mounting the camera and tripod upon a rubber-wheeled platform, and moving camera and operator about the scene. Thus, first a corner may be photographed; then the camera moves and more of the scene enters the field of vision. Finally, the lens may point only to the chief character in the scene.

In this there is the advantage of holding the connection between the different parts of the scene without interruption. At present, however, there is a sense of mechanics which to some may destroy the illusion of the picture.

There is but one way in which the writer may become familiar with the possibilities of the camera—and this is by constant study of the newest pictures—features especially—exhibited. Having seen something done, he may write a similar action in his script. He need not know exactly how it is done, so long as he has learned when the method is possible and appropriate.

The "cut and flash" method of showing simultaneous action in two or more different localities is widely used—even to excess. In a magazine story or novel one chapter may tell the actions of the hero. The next chapter may reveal how his enemies are plotting against him. The third may swing back to the hero's adventures leading up to his encounter with the villain. So it is in the pictures, except that here the scenes are much shorter and the audience is not allowed to forget what one character is doing while following another.

The "cut and flash" is illustrated best by the "chase" scene. One person is seen hurrying along a street. The scene changes to another part of the street, with the same person running past. That is "cut" and his pursuer is shown passing through the first part of the street shown. Another "cut" and the pursued passes through a third street. This in turn is "cut" to the pursuer again, but now he is on the scene which shows the second part of the street. Continued thus for several scenes, the audience gets the impression of the one closely followed by the other through several streets.

Variations of this method are almost infinite, but it may safely be used by any writer to show what two or more persons are doing at the same time in different places.

Where to Reach the Film Companies

With five letters on my desk which have been received this last week asking the addresses of film companies—some desiring one or two and some asking for all the companies—it appears to be an opportune time to give a complete list of these addresses which can be saved for future reference. As the desire for this information in most cases is to submit scenarios to the companies I am marking with a star the companies which are not buying anything from outside writers, so that you need not waste your time submitting to them.

American Film Manufacturing Company, West Mission St., Santa Barbara, Calif.
Arrow Film Corporation, New York, N. Y.
Atlas Motion Picture Company, Detroit, Mich.
*Balboa Company, Long Beach, Calif.
*Biograph Company, Gerard and Georgia Sts., Los Angeles, Calif.
Blache Studios, Fort Lee, N. J.
California Motion Picture Company, San Rafael, Calif.
Centaur Film Company, 1919 So. Main St., Los Angeles, Calif.
Chicago Film Company, 1128 Otis Bldg., Chicago, Ill.
Eastern Film Corporation, 1100 Elmwood Ave., Providence, R. I.
*Thomas A. Edison, Inc., 2826 Decatur Ave., Bedford Park, N. Y.
Emerald Film Company, 166 W. Washington St., Chicago, Ill.
*Essanay Film Manufacturing Company, 133 Argyle St., Chicago, Ill.
E. & R. Jungle Film Company, 1720 North Soto St., Los Angeles, Calif.
Famous Players Film Company, 124 W. 56th St., New York, N. Y.
Fine Arts Film Company, 4500 Sunset Boulevard, Hollywood, Calif.
Fox Film Company, 130 W. 46th St., New York, N. Y.
Gaumont Company, 110 W. 40th St., New York, N. Y.
David Horsley Studios, 2009 South Main St., Los Angeles, Calif.
Juvenile Film Corporation, World's Tower Bldg., 110 W. 40th St., New York, N. Y.
Kalem Company, 235 W. 23rd St., New York, N. Y.
*Keystone Film Company, 1712 Allessandro St., Los Angeles, Calif.
George Kleine, 805 E. 175th St., New York, N. Y.
Komic Company, 71 W. 23rd St., New York, N. Y.
Jesse L. Lasky Feature Play Company, 485 Fifth Ave., New York, N. Y.
*Lubin Company, 20th St. and Indiana Ave., Phila., Pa.
Majestic Motion Picture Company, 71 W. 23rd St., New York, N. Y.
Melies Manufacturing Company, 326 Lexington Ave., New York, N. Y.
Metro Pictures Corporation, 1476 Broadway, New York, N. Y.
Oliver Morosco Photoplay Company, 220 W. 62nd St., New York, N. Y.
Mutual Film Corporation, 71 W. 23rd St., New York, N. Y.
National Film Corporation, corner Gower and Sunset Blvd., Los Angeles.
New York Motion Picture Corporation, Culver City, Calif.
Mabel Normand Feature Film Company, Hollywood, Calif.
Paramount Pictures Corporation, 485 Fifth Ave., New York, N. Y.
Pathe Exchange, Inc., 25 W. 45th St., New York, N. Y.
Mary Pickford Film Corporation, 729 Seventh Ave., New York, N. Y.
Planet Film Company, World's Tower Bldg., New York, N. Y.
Reliance Motion Picture Company, 71 W. 23rd St., New York, N. Y.
Rialto Film Company, 220 W. 42nd St., New York, N. Y.
Royal Film Company, 71 W. 23rd St., New York, N. Y.
*Selig Polyscope Company, Los Angeles, Calif.
Solax Company, Lemoine Ave., Fort Lee, N. J.
Thanhouser Film Corporation, New Rochelle, N. Y.
Triangle Film Corporation, 1847 Broadway, New York, N. Y.
Universal Film Company, Universal City, Calif.
*Vitagraph Company of America, E. 15th St. and Chestnut Ave., Brooklyn, N. Y.
World Film Corporation, 130 W. 46th St., New York, N. Y.
Ziegfield Photoplays Company, 4137 Cottage Grove Ave., Chicago, Ill.

The "sport of kings," with all its attendant excitement, is thrillingly portrayed in a number of scenes in "The Thoroughbred," the Triangle play by C. Gardner Sullivan, in which Thomas H. Ince presents Frank Keenan as star.

Mutual Releases Three-Reel Serial

HELEN HOLMES AND WILLIAM RUSSELL FEATURES NOW ARER EADY

THE releases of the Mutual Film Corporation for the forthcoming months promise a number of big feature attractions which will go to the public under the title of Mutual Star Productions. In addition Mutual will shortly release the first chapter of a new series which is to be put out in five releases of three reels each.

Among these features will be the first six starring Mary Miles Minter, "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "Sunshine," "Fortune," and "Innocence.'

Richard Bennett will also appear in six features, the first of which will be "The Sable Blessing,' to be followed by "His Brother's Keeper."

In addition to the three already released Florence Turner will appear in three feature productions, "Grim Justice," "East Is East," and "The First Settler's Story."

Besides those already produced the Kolb and Dill comedies will include "The Three Pals," "The Bluff," "Beloved Rogues," and "Decent Deuces."

The next production of the Signal Film Corporation featuring Helen Holmes will be "The Diamond Runners," which will be followed by "The Manager of the B. & A."

Will Russell will appear shortly in his fourth feature, "The Man Who Would Not Die." Additional Russell features will be released under the titles "The Torch Bearer" and "The Love Hermit."

A special series of Mutual Star Productions featuring Margarita Fischer is also announced. Miss Fischer will be supported by a specially selected company of players and will work in her own studio at the American-Mutual plant in Santa Barbara. Her first feature will be "The Pearl of Paradise."

"Fantoms" is the title of Mutual's new series of Gaumont productions, the first of which will be released September 7. This will be presented in five releases of three chapters each and the story will be published simultaneously in the newspapers of the country.



Copyright 1916, Mutual Film Corporation.

Charles Chaplin in "The Count," released September 4.

Mutual's Last of August Program

Two Mutual Star Productions head the program of this company for August 28. Helen Holmes in "The Diamond Runners," ready for August 28, and William Russell in "The Man Who Would Not Die," for release August 31.

Supporting Miss Holmes appear Paul C. Hurst, Leo D. Maloney, Thomas C. Lingham, William G. Brunton, Katherine Goodrich and Charles G. Wells.

Charlotte Burton plays opposite Mr. Russell and others in the cast include Leona Hutton and Harry Keenan.

Mutual's three-part offering for the week, "The Forgotten Prayer" will be released August 31. Frank Borzage and Anna Little play the principal roles.



Winsome, blonde haired May Cloy has been selected for leading woman to Kolb and Dill, the famous character comedians who are to be starred in a series of five-act American Mutual Star productions.

Three two-part features will be released during the week, "The Key," an American production starring Edward Coxen and Lizette Thorne, ready August 26; "The Gambler's Last Love," a Mustang offering with Helene Rosson and Jack Richardson playing the leads, released September 1; and "The Trap," first of the Horsley-Mutual productions starring William Clifford.

Among the comedy offerings will be found "In Mexico," a Falstaff for release August 29; "Jerry and the Bandits," from the Horsely studios with George Ovey; "The Stolen Booklings," a two-act Vogue laughmaker featuring Ben Turpin and Rube Miller, for release September 3; and "Two of a Kind," a Beauty comedy to be released August 30.

Additional single reel feature releases include Mutual Weekly No. 87, which goes out on August 30, and "See American First," for release the same day. "Reel Life," the Mutual Film Magazine in pictures, will be released September 3rd.

Charlie Chaplin is again seen in his familiar baggy trousers and celebrated brogans in "The Count," the fifth Mutual Chaplin two-act comedy, and once more proves his right to the title of the world's funniest man.

Announcements

Announcement is made that "Youth's Endearing Charm," first of the Mutual Star Productions featuring Mary Miles Minter, will be released in six reels instead of five.

The big military Horsley-Mutual photodrama starring Crane Wilbur, originally announced as "Somewhere in Mexico," will be released under the title "The Painted Lie."

William Russell has resigned as director of the Mutual Star Productions in which he is being featured. Hereafter Mr. Russell will confine his activities to the acting end of the productions while Edward Sloman will look after the direction of the features.

With the release of "The Spite Husband," Crane Wilbur will make his last appearance as a star of two-act Horsley-Mutual features. Hereafter Mr. Wilbur will be featured only in five-act productions, the first of which will be "The Painted Lie."

Vogue-Mutual Notes

Frederick Palmer, former publicity man and scenario editor of the Keystone forces, is the most recent addition to the Vogue-Mutual studios. Mr. Palmer is now preparing a number of rapid fire two-act comedies in which various of the Vogue-Mutual stars will appear.

First of the two-act Vogue-Mutual comedies, filmed under the direction of Harry Kernan, who recently joined the Los Angeles studios, will be released under the title of "Bungling Bill, Grocer." Paddy McQuire had the leading role supported by Gypsy Abbott and Arthur Moon.

Ben Turpin, Rube Miller, Paddy McQuire and Arthur Moon, comedy leads of Vogue-Mutual releases, are to appear at a charity entertainment, arranged by a prominent Los Angeles woman, the proceeds of which will go to the city's poor. Each will appear in the make-up he wears in the roles assumed in Vogue-Mutual comedies.

Signal Players in Lumber Camp

A company of Signal Film Corporation players under the direction of J. P. McGowan are in the Hammond Lumber Company's logging camp making the exterior scenes in their production of the thirty-reel serial "The Lass of the Lumberlands," in which Helen Holmes is starred.

N. Z. "Daddy" Woods, character actor, is dangerously ill in his home in Glendale and it will probably be several months before he will have completely recovered. "Daddy" Woods, as he is affectionately known among the players, was cast for an important role in "The Lass of the Lumberlands," and had already worked in a number of scenes. The cast has therefore been revised and C. H. Wisschussen will appear in the role intended for Mr. Woods.

For some reason which none of the Signal players has been able to determine, practically every member of that company's forces has been ill since arriving in Arcata.

En route, producer J. P. McGowan was taken with what threatened to develop into pneumonia, but he is at work at present and in the vigorous air of the hills is rapidly regaining his health. Helen Holmes was also confined to her bed for two days with a similar illness. She has practically recovered now, but with her recovery, her sister, Florence Holmes, Thomas G. Lingham and Avis Botefuhr have developed high fevers and been enrolled among the hospital patients. Prompt medical attention saved Leo D. Maloney from an attack of the same trouble.

In addition to the above, colds developed en route have settled in several of the players' eyes resulting in conjunctivitis, which, though not serious, prevents them from appearing in any of the scenes now under production. They are receiving the best of medical attention and it is thought that within a few days the entire cast will again be as well as ever.

Doris Grey to Be Starred

Edwin Thanhouser announces that Doris Grey, the beautiful Boston girl, is to be starred in a Thanhouser-made Pathe Gold Rooster play to be called "Her Beloved Enemy." The story, by Lloyd Lonergan, was written expressly for Miss Grey. Ernest Warde is directing the picture.

Miss Grey sprang into public notice at the Moving Picture Exhibitors' ball in Boston last December, when she was chosen as the most beautiful girl at the ball. She was promptly signed by Mr. Thanhouser with the understanding that if she proved to have talent as a motion picture actress she would be given big things to do. She accepted a rare opportunity and made good.



A new picture of Doris Grey.

"What Doris Did" was Miss Grey's first picture and it was such a success that she was immediately given leading parts in other Thanhouser plays. Such natural aptitude has Miss Grey shown that in less than ten months she has taken her place as a real star in the motion picture world. Miss Grey is only 19 years old and Mr. Thanhouses believes she is the "find" of the year.

Five Lasky Productions for August

Changes during the past week in the forthcoming releases on the Paramount program gives five Lasky productions in the month of August.

The Lasky productions for the month and their release dates are as follows:

"The House with the Golden Windows," in which Wallace Reid and Cleo Ridgely are co-starred, August 3. Blanche Sweet in "Public Opinion," August 17; Sessue Hayakawa in "The Honorable Friend," August 24; Lou-Tellegen in "The Victory of Conscience," August 28, and Fannie Ward in "Each Pearl a Tear," August 31.

After a vacation of several weeks, including a trip to New York, Thomas Meighan, leading man of the Jesse L. Lasky Feature Play Company, has returned to the studios at Hollywood, California, to begin work at once on a new production in which he will be featured.

The next photoplay in which Mr. Meighan will be seen, however, is "The Storm," in which he appears with Theodore Roberts in the principal support of Blanche Sweet.

Notable Stars in Astra Productions

PATHE REISSUES "PALS" ON PROGRAM OF SEPTEMBER THIRD

THE Astra Film Corporation, which produces for Pathe, has built up a notable organization during its six months of existence. Louis J. Gasnier, who was formerly general manager of Pathe Exchange, is president and associated with him are George B. Seitz, author of "The Iron Claw," and George Fitzmaurice, Edward Jose and Donald Mackenzie, each of whom has a number of serial productions to his credit.

The Astra Company has just completed "The Shielding Shadow," Pathe's latest fifteen-episode serial which will be released October 1. Work has also been started on a new military serial written by Guy McConnell and George B. Seitz, in which Pearl White will be featured, and within two weeks Mr. Gasnier expects to start work on still another serial.

The activities of this company have not been confined to serials alone, however, as five features have already been produced for Pathe's Gold Rooster program—"Arms and the Woman," featuring Mary Nash; "The Test," with Jane Grey and Lumsden Hare; "The Romantic Journey," with William Courtenay and Alice Dovey; "Kick In," with William Courtenay and Mollie King and "May Blossom," with Pearl White and Hal Forde. "The Challenge," Al. H. Woods' melodramatic success, is now being produced.

In addition the Astra controls the rights to a number of literary and dramatic successes and also has made arrangements for original scripts. In discussing his plans Mr. Gasnier said the company would keep constantly in mind the importance of good stories. In the selection of stories for Pathe's serials the strength of the plot will be the prime consideration. He believes the day has passed when a lot of disconnected "stunts" can be thrown together and called a serial.



Louis J. Gasnier, president of the Astra Film Corporation.

Among the stars who will appear in Astra productions under the Pathe banner are Leon Bary, Cooper Cliffe, William Courtenay, Grace Darmond, Alice Dovey, Paul Everton, Claude Fleming, Hal Forde, Jane Grey, Lumsdon Hare, Ralph Kellard, Mollie King, Mary Nash, Florence Reed, Norman Thars, Madeline Traverse, Marie Wayne, Niles Welch, Pearl White, Suzanne Willa, Theodore Friebus and W. T. Hinckley.

The Pathe program for the week of September 3 offers a two-reel reissue, two reels of "Grip of Evil," a Luke comedy, another Florence Rose Fashion number, and a split reel scenic.

"Good Pals" is the reissue in which Marguerite Risser, a member of the old Pathe Jersey City stock company, is featured. "In Bohemia" is the title of the eighth "Grip of Evil" series, which depicts the Bohemian life in the artists' colony; "Luke Joins the Navy" is the slapstick comedy made by the Rollin company; "Week End House Party at Betty Young's," the third of the Florence Rose Fashions, shows hunting costumes and a variety of afternoon and evening gowns; the scenic is composed of "Picturesque Havana" and "Picturesque Ghent"; September 6 brings Pathe News No. 74 and No. 75 will be ready September 9.

J. A. Berst, vice-president and general manager of Pathe, presented Pearl White with a solid gold mesh bag as a reward for her excellent work in "The Iron Claw." All of the serials in which Miss White has appeared have been very successful, and the Pathe Exchange has a steady sale for her photographs in China, Japan, South America, Australia, the West Indies, South Africa and Europe. When Mr. Berst presented the bag to the star he said: "Miss White, the world knows you as 'Pathe's peerless fearless girl.' We



George Fitzmaurice.



Edward Jose.



George B. Seitz.



Donald Mackenzie.

know you here as the easiest player to direct and get along with of any we have ever had. Your popularity is deserved and we all of us are for you, all the time!"

The employees of the Bound Brook, New Jersey, factory of the Pathe Exchange held an outing at the Palisades Amusement Park on August 5th. A number of athletic events were run off for which prizes were offered. The committee in charge of the outing consisted of W. E. Smith, Arthur Miller, Henry P. Kloss and G. Clyde Somers.

The Pathe company recently received a letter from E. M. Biddle, manager of the Gem theater, Paoli, Indiana, in which he said that he has been running Pathe serials for seventy consecutive weeks, and, although he has been ten years in the game, they are the biggest money makers he has ever handled.

Mr. L. E. Ouimet, manager of the Specialty Film Import, Ltd., which handles Pathe's pictures in Canada, was in New York last week. While here he received a telegram from his representative advising him that the trade showing of the "Grip of Evil" to the Canadian reviewers was a big success. Mr. Ouimet expects a record-breaking business in Canada on this serial.

A letter received from the Des Moines, Iowa, branch of the Pathe Exchange states that in the State of Iowa 243 theaters are running Pathe serials, against 82 theaters running competitive serials.

Lesser Extends Operations

Sol Lesser, one of the biggest independent exchange men, has just completed the details and arrangements whereby he assumes state rights control of the Clara Kimball Young Films for the Pacific Coast; the Audrey Munson "Purity" film for Pennsylvania, New Jersey, West Virginia, Indiana, Ohio and Kentucky; "The Little Girl Next Door," in association with Leon D. Netter for Pennsylvania, and the Australasian rights of "Where Are My Children."

Mr. Lesser in the past has confined all his activities to the western coast, with the exception of his exploitation of "The Ne'er-Do-Well," which he bought outright from Selig and paid what was then considered a tremendously large sum of money for the entire United States rights. This feature is being marketed by the V-L-S-E, which is having eminent success with it.

These present plans mean a widening of activities all round, and by his branching out, along these channels and taking on these productions, Mr. Lesser confines himself no longer to the coast extension alone, but begins to get a foothold in the East. Nevertheless, his plans for the office out west mean bigger things, for they will be working in conjunction with his ideas of gradually taking over many of the bigger and more prominently successful features on state rights basis for the entire United States.

Pathe's New Cleveland Offices

Pathe is establishing a model sales organization in Cleveland, Ohio. C. E. Shurtleff and A. M. Holah, formerly manager and assistant manager of the V-L-S-E Cleveland branch, have been put in charge of Pathe's office. They bring with them J. A. Conant and Paul H. Tessier, who were also members of the V-L-S-E staff in Cleveland. In addition they have W. H. Windsor, M. J. Glick and A. W. Kurz.

WARDE IN "KING LEAR"

Thanhouser Presents Shakespearian Actor in Films—Ernest Warde Directs His Father in Production —Other Thanhouser Notes

Another Shakespearian production will be added to the growing list when Edwin Thanhouser releases through the Pathe exchanges, Frederick Warde in "King Lear." Mr. Warde is a noted Shakespearian actor and is well-known throughout the United States and Great Britain. The production was directed by Earnest Warde, son of Frederick Warde, who has had long experience as an actor in his father's companies and as stage director for Richard Mansfield. Ernest Warde also plays the part of the fool in "King Lear." Others in the supporting cast are Lorraine Huling, Wayne Arey, J. H. Gilmour, Hector Dion, Edwin Stanley and Boyd Marshall.

Florence La Badie, the Thanhouser star, has returned from her vacation and has started work with her director, Frederic Sullivan, on a new feature by Agnes G. Johnston. The picture, which will be released through Pathe, goes deep into the problems of free love, discussing frankly, but fighting against radical ideas. It is as yet unnamed.

Here's a bit of scandal from the Thanhouser studio. Jock Girondo, Thanhouser's "daredevil" who risks his neck without batting an eye, recently went fishing and refused to bait his own hook because he was afraid of the worms.

Marie Shotwell, Thanhouser star, has discovered a new thing in pictures. It is "studio tan". During the hot spell, she made a great many scenes in "Through the Open Door", a feature which is to be released through Pathe, under the hot glass of the studio. Strong lights were turned on her while the camera crank turned.

Miss Shotwell found that after several days of this work her face took on a peculiar light sunburn which she calls "studio tan."

Stanley Hand Promoted

Stanley W. Hand, who has been connected with the World Film Corporation for the past year and a half, has been promoted to the managership of the Boston office of that company.

Mr. Hand was formerly a newspaper man, drifting into the sales department of the Ingersoll Watch Company, and from there to the South Bend watches, later becoming eastern representative for the South Bend people.

Believing there was a greater future in the film game, Mr. Hand joined the sales force of the World Film Corporation March 22, 1915, being affiliated with the New York and Boston offices. Was made manager of the Boston office June 15 of the same year, then transferred to New York City as assistant sales manager.

Mutual Chicago Offices Moved

The Mutual Exchange offices of Chicago have moved from the Mallers building, and 117 North Dearborn street, to the entire 18th floor of the Consumers building. The office is under the direct supervision of B. N. Judell, who is the Mutual's western representative. The Consumers building is the same building in which the home office of the Mutual Film Corporation will be housed after September 1.

International Will Present "Jaffrey"

DOROTHY GREEN, MILTON SILLS AND WARNER OLAND HAVE JOINED CAST

THE first of the "Golden Eagle" series of photoplays to be offered by the International Film Service, Inc., will be "Jaffery," an adaptation of the story by W. J. Locke that was last year's "best seller." William Sherrill, president of the Frohman Amusement Corporation, and George Irving produced the film with which William Randolph Hearst was so pleased that he bought it outright for the International company.

Practically every member of the cast is a star. C. Aubrey Smith, class-mate and life-long friend of Mr. Locke, who was the ideal of "Jaffrey," takes the leading role. Eleanor Woodruff plays opposite him, and the balance of the cast is made up of Florence Deshon, Doris Sawyer, Ben Hendricks, Erie Blind, Paul Doucet and Claire Hillier.

"Jaffrey" will be presented in five acts and six reels and will be seen for the first time on September 5.

Three important names have been added to the long list of prominent players now appearing on the screen for the International Film Service, Inc. The newcomers are Dorothy Green, famous for her vampire parts; Milton Sills, celebrated leading man of the legitimate stage and the screen, and Warner Oland, the well known heavy.

All three are supporting Mrs. Vernon Castle in "Patria," the forthcoming serial of the International.

Dorothy Green is the youngest vampire on the screen, being only twenty-one years old. Possessed of remarkable histrionic ability from babyhood she appeared in France and England in pantomime when a little girl, and intended to go upon the legitimate stage in this country but an operation on her vocal cords was bungled by the physician and ever since Miss Green has had a hoarse voice. So the star just naturally drifted into pictures, for which she possessed every qualification.

Tracy Mathewson, staff correspondent of the Hearst International News Pictorial, has been appointed official photographer to the Shackleton relief expedition and will take pictures of the rescue of Shackleton's crew stranded on Elephant Island. Mr. Mathewson sailed for a point on the South American continent, his exact destination being kept a secret in compliance with the orders issued by the British Admiralty, where he will meet the members of the expedition. From this point they will proceed to some point in Uruguay, then to the Flakland Islands and the final dash from there to Elephant Island.

Betty Howe has returned to the studio after being laid up for several weeks with a broken ankle, and will appear in the fifth and sixth episodes of "Beatrice Fairfax." Nigel Barry will also appear in several of the episodes.

Harry Fox, who is making his debut in motion pictures in "Beatrice Fairfax," is so enthusiastic over screen acting that he is writing a morality play. Its title will be "The Screen of Life," and already Mr. Fox is preparing to produce it at Ithaca, Auburn and other towns in that vicinity.

The principal characters will be "Camera" and "Film." Among the other characters will be "Close-up," "Fade-out," "Static," "Dissolve," "Director," "Scratches," "Lights," "Action," "Negative" and "Positive."

The first showing of this film will be made at Auburn prison as an afterpiece to Harry Fox's Studio Minstrels, which he will put on for the entertainment of the prisoners. In the minstrels will appear all the film actors employed by the International. The first three episodes of "Beatrice Fairfax" will also be shown to the convicts.

Bessie Wharton was painfully injured while appearing in "Billie's Romance," one of the episodes of "Beatrice Fairfax." James Sullivan, an eleven-year-old actor, takes the part of "Billie" and is supposed to kill the Indian maid, which role Mrs. Wharton was playing. In his excitement "Billie" pressed the muzzle of his automatic pistol against her back and fired. The wad from the cartridge inflicted an ugly wound while the flames set fire to her waist. Although suffering great pain, Mrs. Wharton played "dead" until the end of the scene but has since been confined to her room.

A marvelous effect in illusions on the screen will be seen in the fashion section of the Hearst International News Pictorial showing creations from the house of "Lucile" (Lady Duff Gordon).

A heavy curtain is first shown which fades away in a misty manner revealing a pretty room and a beautiful young woman seated on a lounge in evening dress. She steps into a flood of light in the entrance and immediately the curtain reappears behind her, shutting off the room.

The model in this illusion is Mineta Timmayo, the fashion star of the International Film Service, Inc. The illusion and lighting effects were directed by H. E. Hancock.

Three Francis X. Bushman reissues are on the Essanay General Film program for August. These include "The Three Scratch Clue," released August 8, "A Man for a' That," August 22, and "His Stolen Fortune," August 29.



Stone hut built on Mount Baldy, Cal., for scene in the current Triangle-Kay Bee play in which Frank Keenan is starring. Reginald Barker is seen in the picture directing Mr. Keenan. All the Ince players who made the trip assisted in the construction work, which required a day.

EVE RETURNS

Essanay Presents Edna Mayo and Eugene O'Brien in "The Return of Eve"—August Program—New Walthall Story

Essanay is soon to offer an unusually artistic production, "The Return of Eve," featuring Edna Mayo. It is an out-of-door play, most of the exteriors of which were filmed in the beautiful Dells of Wisconsin. The best camera experts of the Essanay organization worked on the play and President George K. Spoor considers it a photographic achievement.



Edna Mayo and Eugene O'Brien in Essanay's unique new feature, "The Return of Eve."

A final trip for exteriors will be made to Philadelphia, where an ideal location has been found in a nearby suburb. Sets for the few interiors are now being constructed and filming under the lights will soon begin.

A reissue of Francis X. Bushman's two-reel drama, "A man for a' That," leads Essanay's fourth week in August, followed by George Ade's "Fable of How Wisenstein Did Not Lose Out to Buttinski," and a three-act drama, "The Face in the Mirror," featuring Edmund F. Cobb and Joseph Sylvester.

Marguerite Clayton plays the title role in a pretty two-act drama, "An Old-Fashioned Girl," which is released August 29, a story of love and romance. Follows Vernon Howe Bailey's "Sketch Book of Washington," together with five hundred feet of scenic. "The Higher Destiny," a three-act drama, featuring Warda Howard and Edward Arnold and released September 2, completes the week.

Latest:—Motion Picture University

A recent issue of the *Chicago Herald* contained the following effusion from Richard Henry Little on the establishment of a university to teach the art of motion picture acting.

Nicholas Vachel Lindsay has written a book, "The Art of the Motion Picture," which there hain't any such thing, and then he wrote me a letter about establishing a moving picture university.

Poet Lindsay says in his letter that we have brewers' colleges to teach boys how to make beer and he has heard the newspapers speak of schools for crime and he knows we have schools for journalism, so why, asks he, have we not a great motion picture school?

He thinks there is the same reason for having a motion picture school as there is of having a brewery school.

I think the movie school ought to be full of endless platforms or whatever they call them. The chief thing to teach the pupils in the moving college would be how to keep running all the time without getting tired. And jumping! The people that go to the motion picture university ought to start jumping three blocks from the school and then keep jumping all day because a motion picture actor that doesn't jump all the time gets fired in three days.

A motion picture class at recitation would be an awful thing to see, Vachel. First they would run like everything on the endless platform and then they would jump up and down for an hour or two and then they would have to make faces registering scorn, sorrow, pity, anger, hate, despair and an "I-am-going-to-vote-for-Wilson" expression, which is a combination of everything else.

I suppose there would be classes in each kind of expression. Think of the Professor of Hate saying: "Pupils taking the advanced course in Hate will kindly step this way, wearing the proper expression."

Imagine seventy-five or a hundred people, all glaring Hate on their faces, jumping down the aisles to where the professor stands, also wearing a look of hate.

Then the professor would say: "The class will now register hating their nice, kind teacher." "Very good." "You will now hate humanity." "Splendid." "The class will now register hatred of self." "Splendid." "Now hate one another." "Fine. Hold that expression fifteen minutes while you jump up and down in the air." "Grand."

One star said with great enthusiasm, "I don't know nothing about this poet guy, but he's certainly got some swell idea, get me? Say, it would be jest grand to have a big youniversity like Harvard an' study all about fillums an' how to act in 'em an' everything. They otto be a department of murder, where they do all the murderin' for the movies, an' they could be some big, swell murderer for professor so's he could tell the pupils how the thing is done right. And there could be a professor of safe crackin' an' train robbin' an' jumpin' offen sky scrapers an' bridges and everything. It certenly is some art to do all them things without breakin' your neck, an how can you learn a art without goin' to school?"

Ralph Bunker Completes Ten Reeler

Ralph Bunker, actor-playwright, has just completed another ten-reel scenario, which has been accepted as the first production of a new motion picture corporation capitalized at $1,000,000, the Riverside Producing Company, which has been formed chiefly to present this picture. Mr. Bunker, in addition to being one of the most successful scenario writers, now has four one-act playlets on the big time vaudeville stage and has just signed a contract to play the leading juvenile role of the Harvard man in "Two Janes," which opens out of town Labor Day and comes to a Broadway theater two weeks later.

Ralph Bunker will be remembered as having created the original role of the Honorable Archibald Graham in Cosmo Hamilton's "Blindness of Virtue." He has recently appeared with pronounced success in "Omar, the Tentmaker," and last season in "The Girl Who Smiles." This summer he has been posing in motion pictures and writing scenarios for the Mirror Film Company.

One Hundred in First Milo Comedy

A cast of one hundred people will appear in the first Milo Comedy, now being produced at the Milo studios in Baltimore, headed by "Tommy" Flynn, the former Selig-Mutual featured comedian, supported by George Ross, from Metro; May Hunt, also from Selig, and an all star cast of supporting players of reputation. The direction is under the personal supervision of Frank P. Donovan.

One comedy production will be produced each week. The first picture, "Busting in Society," is nearing completion.

All About the Vitagraphers

LILLIAN WALKER APPEARS AS REPORTER IN "THE KID"

VITAGRAPH'S releases on the General Film Program for the week of September 2 include a Vitagraph Broadway Star Feature and two comedies. The feature, "A Fool and His Friends," was written by Agnes Johnston and produced by Director William Wolbert with a cast of players of Vitagraph's Coast Division, headed by Webster Campbell, Corinne Griffith, Jack Mower, Louise Owen, Otto Lederer and George Davis.

"The Fair Fare" is a single-part comedy which contains many beautiful scenes showing the harbor of Seattle, Mount Rainier and the North Pacific Highway. The play was written and produced by Frederick Hiller.

"Love and Trout" is the second comedy on this program. It comes from the pen of Josephine Lovett and was photographed under the direction of John Robertson. William Lytell, Jr., Thomas Keog and Julia Dodson assist in the laugh-making.

In "The Kid," a Vitagraph Blue Ribbon Feature released on Monday, August 28, Lillian Walker is seen as a reporter on a large newspaper. An interesting feature of this film is that it affords an insight into one of New York's daily newspaper plants and shows the workings of the various departments employed in the turning out of a great daily. Wilfrid North is the author and producer of "The Kid." Eulalie Jensen, Ned Finley and Robert Gaillard support Miss Walker in its enactment.

E. H. Sothern and Edith Storey are busily engaged in "An Enemy to the King," by Robert N. Stephens. This is the play in which Mr. Sothern has appeared in all parts of the world and is one of his best-liked vehicles. Vitagraph Director Fred Thompson is directing the production of the picture.

Charles Brabin, who has been supervising the filming of a five-part Blue Ribbon Feature in which Naomi Childers and Marc McDermott play the leading roles, will direct the last five chapters of the Louis Joseph Vance story, featuring Charles Richman, Arline Pretty, Joseph Kilgour and an all-star Vitagraph cast.

Director Paul Scardon is putting the finishing touches to the George Randolph Chester and Lillian Chester story, "The Enemy," which, when completed, will be released as a Vitagraph Blue Ribbon Feature. Peggy Hyland, the dainty English beauty, Evart Overton and Charles Kent, are the stars of this photoplay.

One of the largest single "sets" ever erected by the Vitagraph scenery staff, was an interior of a church which was blown to pieces to suit the action of a scene in "The Battle Cry of War," the sequel to Commodore J. Stuart Blackton's famous photoplay spectacle "The Battle Cry of Peace."

It took three weeks' time, the services of thirty men, forty barrels of Plaster of Paris, fifteen tons of rock, four car-loads of lumber, six massive plate glass windows and a number of pews, to erect it, but it only took Herman Rottger, the pyrotechnician, two seconds, with the assistance of fifty pounds of powder to blow it to smithereens.

Director William P. S. Earle, is thankful, however, that Alice Joyce, Harry T. Morey, Peggy Hyland, and the balance of the cast managed to get out in time to escape injury.

Scenes in this picture representing the bursting of shells from enemy guns were photographed at Pittsfield, Mass. To get the proper effect, Wally Van, who, with Earle Williams, journeyed to Pittsfield to take some exteriors for "The Scarlet Runner," in which he used a balloon, decided to photograph the exploding shells from above. With his cameraman he rose to a height of five hundred feet and "shot" down on the missiles as they landed. Wally has expressed the wish that he hopes the public will enjoy as great a thrill in the witnessing of the scenes as he had in the taking of them.



George Randolph Chester and Lillian Chester discussing the picturized version of their widely read novel, "The Enemy," with Vitagraph director Paul Scardon, Evart Overton and Charles Kent.

Western Vitagraph News

Jack Mower who is playing a prominent part in Director Wolbert's big feature, is renowned as one of the best swimmers on the Pacfic Coast. He learned the art at Honolulu and is often called upon by beach authorities to give exhibitions of his prowess as a surf board rider. After saving a number of lives he was honored by being made a member of the United States Red Cross Life Saving Society.

Corinne Griffith was warmly welcomed back to the studio by her "Gang" as she calls her fellow Vitagraphers and the most demonstrative of all was Nigger, the black dog she brought back with her from Truckee last winter where she was featured in "Sin's Penalty." On the principle of "Tall Oaks from Little Acorns Grow," we are anxiously awaiting results.

A gentleman who has been collecting autographs of famous people since 1893, has written Sunshine Mary Anderson, the little Vitagraph Star, for a few words from her together with her autograph. Mary feels quite elated at the thought of her name and calligraphy appearing alongside Roosevelt's and the other president's—Sir Charles Tupper and other Canadian Politicians—Cardinal Gibbons and others of the Cloth—Sir Henry Irving, Sarah Bernhardt, Ellen Terry, Olga Nethersole, De Wolf Hopper, and numerous others of that profession as well as authors, artists, scientists, etc. of various nationalities and descriptions.

EXHIBITORS' COURT

F-I-L-M Club of Chicago Settles Grievances of Both Theater Men and Exchanges—May Expand to Other Cities

When an exhibitor returns a shipment C. O. D., or fails to take up a show that he has contracted for, or is running his theater to the detriment of the business, or, on the other hand, an exhibitor may have a grievance against an exchange, or there may be a claim dispute with an express company—all of these and similar difficulties are now straightened out in Chicago by the F-I-L-M Club. And "fairness" is the slogan.

The membership of the F-I-L-M Club is open to all who are interested in the film business and the promotion of its welfare. The executive committee is at present made up of exchange managers who meet in executive session every Wednesday. E. C. Jensen, World; S. E. Abel, V-L-S-E; I. Van Ronkel, Blue Bird; R. O. Bronton, Metro; M. Fleckels, Universal; F. M. Brockhill, Paramount; J. F. Bowman, International; I. Kuh, E. L. K.; J. M. Hayes, Picture Play House, and M. Flemming, Eagle, constitute this committee at the present time and the work which they have already accomplished has made the F-I-L-M Club of Chicago a strong organization.

In speaking of the scope of the work now being done, S. E. Abel of V-L-S-E said: "There is one thing which the club absolutely will not stand for, and that is the returning of a film C. O. D. by an exhibitor. Yet despite this avowal when such a case comes up (and there is one before the executive committee at the present time) the situation is looked into thoroughly—there are no sudden dictatorial decisions made—but the details are investigated and the exhibitor is treated with extreme fairness. On the other hand, if an exhibitor believes a certain exchange is taking undue advantage of him he may appeal his case before this organization, and feel that he will always be given a fair hearing and if the exchange is at fault the power of the executive committee is sufficient to demand suitable retribution."

Warrants Co-operation of Manufacturers

If the F-I-L-M Club of Chicago can accomplish such splendid work as outlined above—and it is doing it every week—is it not entitled to co-operative recognition from the manufacturers? Just as our federal, state and municipal courts are beneficial for the progress and welfare of the general public, so the work of the F-I-L-M Club is raising the standing and standard of the moving picture industry in and around Chicago and it is sincerely hoped that the work done here will be taken up in other cities by the formation and affiliation of similar clubs, thereby creating the F-I-L-M Clubs of America.



Keeping well babies well. Medicated and salt baths aboard her floating hospital maintained by St. John's Guild, New York. Filmed for Paramount.

GAUMONT RELEASES MYSTERY

Mutual Will Present "The Mystery of the Riviera" as a Masterpicture on August 24. Boy Scouts Shown in "Reel Life"

"The Mystery of the Riviera," produced by the Gaumont Company, will be released by Mutual as a Masterpicture on August 24. The scenes are taken at Nice, France, and a strong cast was picked from the Gaumont favorites maintained in Paris.

Three Gaumont single reels will be released through Mutual during the week of August 27. The first will be "Reel Life," the Mutual Magazine in Film, with a series of views of boy scout life. This is called "The Oath of a Boy Scout." Another division of this reel shows various animals and reptiles which are becoming familiar to our soldiers quartered on the Mexican border. There is also a Gaumont tabloid photodrama from an episode taken from "Life," the national humorous magazine.

"See America First" for August 30 shows scenes "North of Boston," and on the same reel is one of Harry Palmer's Gaumont Kartoon Komics.

The third reel of the week is the news reel the Mutual Weekly, which shows pictures of the German subsea freighter "Deutschland" and some views of France under war conditions.

New Ince Blossom

A newcomer to Triangle followers is introduced in "Honor Thy Name!" the Triangle drama by J. G. Hawks, in which Thomas H. Ince presents Frank Keenan and Charles Ray as co-stars. She is Blanche White and is seen in the role of "Rosalee Carey," the sweet Southern girl, whom Ray, as Rodney Castleton, in his weakness, shirks for a siren of the New York cafes.

Miss White came to the attention of Producer Ince at a charitable function he attended early in the spring. She appeared in a tabloid and Ince was at once startled by her blonde beauty. The sweet, childishly-innocent face possessed all the requirements set forth by Author Hawks in drawing his character of Rosalee for "Honor Thy Name!" Introduced to the young woman, Ince bade her visit the studio for a "test" before the camera. Miss White presented herself the following day and instantly convinced the producer that she could successfully handle the part. Ince's belief in her, it is said, has been borne out by her delightful performance of the role.

Valeska Suratt nearly lost one of her best hats in a peculiar manner recently. Miss Suratt is an ardent baseball fan and she was attending the last game in the Giant-St. Louis series at the Polo Grounds, when Dave Robertson knocked a high foul. When it came down it landed in the box in which the William Fox actress was sitting—and incidentally bent the rim of her latest hat while in transit.

Joan Sawyer Dances Into Fox Films

FRITZ LEIBER TO PLAY LEADING ROLE IN NEW FEATURE



Valeska Suratt of Fox.

JOAN SAWYER, who is well known to all lovers of modern dances, has joined the William Fox Company and will begin work immediately upon her first picture as leading lady with the Tefft Johnson company. Mr. Johnson is one of the new directors recently added to the staff. Miss Sawyer made her first appearance on the legitimate stage when seventeen in musical comedy, for a couple of seasons graced the vaudeville stage, and then proceeded to become one of the best known dancers in the world within a very short time.

Another new name to be featured in Fox productions is that of Fritz Leiber, the noted Shakespearean star. Mr. Leiber has already started on his first picture under the direction of Bertram Bracken. After a season in stock Mr. Leiber joined the Ben Greet players and later played with Julia Marlowe and Robert Mantell.

Advance September Releases

Three photoplays starring Valeska Suratt, Theda Bara and Walter Law are announced for the first three weeks in September.

Miss Suratt will appear in "The Straight Way," an unusually dramatic play with Glen White and Herbert Heyes in the supporting cast.

Miss Bara's picture, "Her Double Life," shows her in the last of her sympathetic roles before she begins "vampiring" again. Stuart Holmes, A. H. Van Buren, Walter Law and the Lee children also appear in this play.

Walter Law, the new Fox star, makes his second appearance on the screen in "The Unwelcome Mother." Mr. Law is supported by an all-star cast.

Farnum Visits Little Cripple

William Farnum received a very pathetic letter from a little girl twelve years old, a cripple from childhood and an orphan for many years. A film in which the actor starred had been exhibited in the hospital ward in which she lay and immediately Agnes fell in love with the big Fox star, and wrote him a letter pouring out her admiration. When Mr. Farnum received the note he telephoned to the hospital and learned that the little girl had only a few hours to live; her case was hopeless. He made a record dash to the institution and asked for the sick child. When he walked up to her bed she said: "I'm so glad! I been praying you'd come, but I didn't think you would. No one else ever did." These were the last words of the little sufferer, and she died with her hands clasped tightly in those of her hero.



Jane and Katherine Lee, Fox stars.

Governor Pleasant, of Louisiana, saw William Fox's picturization of Ouida's famous novel, "Under Two Flags," at the Empire Theater in New Orleans last week, and praised the photoplay highly. The governor rarely attends a picture show, but he thought that the picture was decidedly worth his while.

George Larkin, who played "Bob" Saunders in "A Tortured Heart," was entered in several events at "The Stampede," in Sheepshead Bay, last week. Mr. Larkin contested in a bucking horse event, the pony express, the half-mile race, and tried for the honor of "most distinguished-looking cowboy." He is now entered in a new William Fox photoplay.

The employes of the World Films fell before the onslaught of the William Fox baseball team at MacCombs Dam Park, score 8-3. Virginia Pearson showed her loyalty to the cause by throwing out the first ball. It wasn't a bad throw, either, when one considers that she had driven her car from Palisades, New Jersey, to perform the feat. About 5,000 persons saw the game. Next week the Fox players will cross bats with the Triangle representatives.

The photoplay which Director J. Gordon Edwards completed for William Fox a few days ago makes the twentieth production in which Stuart Holmes has played. The veteran villain of the Fox Films has acted in 100,000 feet, or nearly twenty miles of celluloid. This certainly must be a record for screen villainy. It is estimated by experts that the hissing power which has been devoted to Mr. Holmes by devoted audiences would supply enough energy to drive a freight train with seventeen cars and a caboose from New York to Nyack, with only one stop for water.

Theda Bara has returned to the vampire role for which she is internationally famous. She is highly pleased with her latest part, and says it was like a home-coming after playing Cigarette and Isabel in "Under Two Flags" and "East Lynne."

The exteriors for many of the scenes in the new Bara picture were taken at Long Beach, New Jersey, and are exceptionally attractive.

Charles Craig, who played the part of Lord Rockingham in "Under Two Flags," the William Fox photoplay adapted from Ouida's novel, will appear again in June Caprice's third picture, now being screened.

Virginia Pearson's new picture of a Scotch girl's adventures during war-time is remarkable for the close-ups which it will show. The southern beauty has

never done a finer piece of acting, and Director Kenean Buel takes full advantage of this fact by giving an unprecedented number of views of the star's features at close range.

Arthur Vaughan, assistant director to Will S. Davis, who made "The Straight Way," has been transferred to Tefft Johnson, the new director who joined the Fox forces recently.

Walter Law, the new William Fox star, puts up one of the best film fights yet presented to movie fans, in the ship cabin scene of the picture in which he stars. The photoplay will be released within a short time.

June Caprice is at work on a new picture for William Fox which will deal with a girl's life in an orphanage.

West Recovers from Breakdown

Raymond B. West, who worked with Thomas H. Ince on "Civilization", has returned to Culver City after a six weeks' vacation spent in Honolulu. Mr. West worked night and day for eighteen months on "Civilization" and immediately after the completion and marketing of the picture suffered a complete nervous breakdown, and his physician insisted that he take a long rest.

Upon returning to Culver City Mr. West plunged into the work of making Ince-Triangle multiple reel features. Recently he completed "The Wolf Woman," featuring Louise Glaum.

Hot upon the heels of "The Wolf Woman" Mr. West produced "Home," featuring Bessie Barriscale with Charles Ray. In this Ince-Triangle multiple reeler he introduced some novel lighting effects.

Mr. West now has ready two plays which so far have not been named. The first, by J. G. Hawks, features Charles Ray. The second, by Monte M. Katterjohn, is enacted by three Ince stars—Dorothy Dalton, Enid Markey and Howard Hickman. Some of the scenes are



Raymond B. West

taken aboard the yacht of E. A. Featherstone, a Los Angeles millionaire, whose friendship for Mr. West enabled the director to stage the scenes on the decks of one of the finest yachts on the Pacific coast.

Metro Declares Dividend

At the annual convention of the Metro Film Corporation held at Atlantic City a twelve per cent dividend was declared. The stock of the company will be held in close corporation.



Creighton Hale as a "Stampeder"

Selig Denies Entering Amalgamation

William N. Selig, president of the Selig Polyscope Company, makes the following statement:

When there is any news interesting to the pictureplay public or to the trade the same will be authoritatively announced. I would say that the many rumors that seem to emanate from New York concerning the plans of the Selig Company are for the most part unfounded. Speaking for the Selig Company, I would state that we have completed no "organization," entered no "amalgamation," despite the many and varied rumors to the contrary. It is true that I am considering plans beneficial to the Selig Company and to the pictureplay public. These will be announced correctly and in detail in due time.

It is true that "The Country That God Forgot," the five-reel western drama, will not be released through V. L. S. E., nor will the original date, August 21, be observed. This photoplay is in my opinion an unusually excellent one and a drama that will long be remembered. In many respects it is a worthy successor to "The Spoilers," although a picture of entirely different atmosphere. The correct date and the method of releasing this picture will be announced at the proper time. I hope to have some definite announcements to make concerning release plans for "The Crisis" soon. This wonderful picture, the best I think I have ever made, will speak for itself.

Rothacker Films Advertising Managers

At the close of the first day's session of the National Dealers Service Conference, held at the Sherman House, August 16, Ed. H. Philippi, sales manager of the Rothacker Film Manufacturing Company, Chicago, addressed the conference, having assigned him the title "Putting Your Story Over."

The conference was called for the purpose of discussing ways and means for manufacturers to render the dealer greater service in their efforts to promote the sale of their goods.

Mr. Philippi spoke on the popularity of the short, dealer-advertising film, now quite generally adopted by some of the largest manufacturers in the country. Following his talk he extended to the advertising managers present an invitation to visit the new plant of the Rothacker Film Manufacturing Company.

By special arrangement with the Simmons Motor Company, the party was taken to the new plant in a number of new Bour-Davis motors. Upon arrival the entire party was "filmed" and then began a trip of inspection through the film manufacturing plant.

An Automatic Arc Adjuster

"AUTO-ARC" WORKS SIMPLY

AN automatic device that would adjust the carbons of a projection arc, and maintain a light as steady as that obtained through the constant ministrations of an attentive operator has always appeared a most desirable addition to projection technics. Such a device, however, is more easily desired than designed, and of the number of inventors who have tried and failed along this line we have no record. Feeding the carbons of a street arc lamp, for illuminating purposes only, is a comparatively simple problem. The projection arc demands a nicety of adjustment for length (separation), focus (location), and steadiness that has heretofore put a premium on purely manual operation.

However, every purely mechanical problem must eventually be solved by the concentrated application of inventive brains; and this one already seems to have found its answer. The new arc controller known to the trade as the "Auto-Arc" not only claims to care for the projecting machine carbons with all the efficiency of an expert operator, but the simplicity and positiveness of its principles bear out those claims.

The illustration marked Fig. 1 shows, of course, merely the convenient compactness of the finished apparatus as it is installed in the operating room—under the projecting machine, for example, which space easily accommodates its small bulk and puts it out of the way. Fig. 2, showing a square side view of the device with its casing removed, gives some idea of the arrangement of its few parts.

The heart of the machine is a sort of differential relay. This consists simply of a soft iron core on which are wound two separate coils of wire. One of these coils is of heavy wire, with low resistance, and this is connected directly in series with the arc. The other coil, consisting of fine wire of high resistance, is shunted across

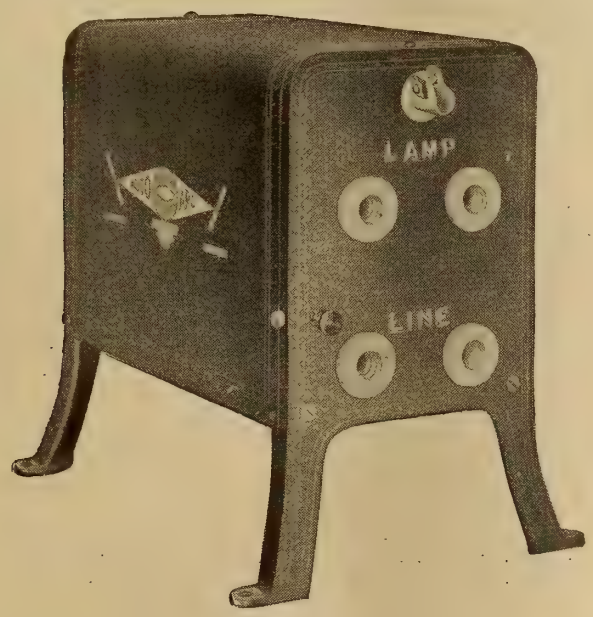


Fig. 1—The Auto-Arc closed.

the terminals. The magnetic effects of these two coils oppose each other, so that normally there is no magnetism in the core. If the current in either coil is increased or diminished, however, the core becomes magnetic at once.

There is a pivoted armature mounted at each end of the iron core, the function of which we will now see.

The Auto-Arc is inoperative until the line switch on the projection machine has been closed and the arc

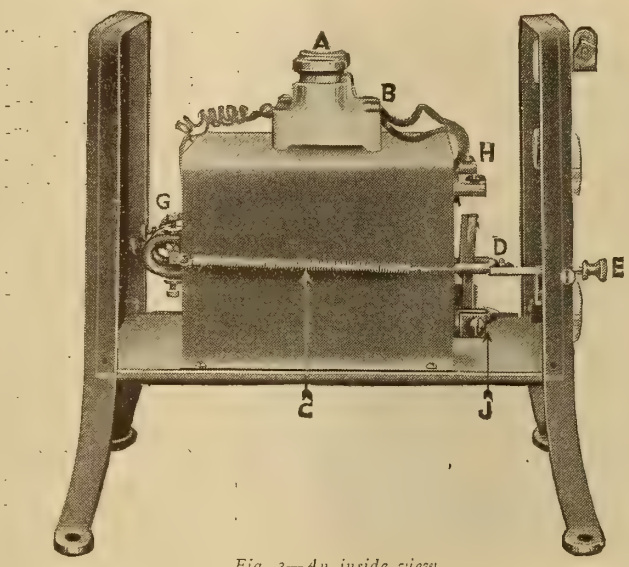


Fig. 2—An inside view.

has been struck by hand. The series coil then becomes operative, and the core attracts its armature. This action is merely preparatory, however, and has no immediate effect on the arc.

Presently the arc has burned to a perfect crater, and begins to lengthen. As the space between the carbons increases, its resistance also becomes higher, weakening the current through the series coil. The magnetism of the core decreases, and the armature at the end of the core is pulled away.

When this occurs the armature, thrown backward by its coiled spring, makes a contact through platinum points that sends current into the carbon-feeding mechanism. The carbons are instantly brought slightly towards each other. The current through them, and consequently the current through the series coil, increases again, raising the magnetic flux in the core.

Meanwhile the other armature has short-circuited momentarily the shunt coil of fine wire, and its counter magnetizing influence is neutralized. The core, now at its full magnetic power, draws its armatures back again, and the original conditions are restored. The machine is ready for the next shifting of the carbons. The operation occurs just as often as the arc demands it; and indeed the adjustment each time is so slight because of the sensitiveness of the instrument, that it might almost be called a continuous adjustment, at least so far as the effect is concerned.

The actual carbon-shifting device is simply a solenoid, a lever and a ratchet. When the solenoid receives current it pulls down the lever and moves the ratchet forward one tooth. The crowning feature of the arrangement, however, is that the ratchet is absolutely free except at the instant it is being moved by the dog on the lever. This means that the operator may move his carbons with

perfect freedom at all times, without regard for the presence of the Auto-Arc.

Another remarkable feature is the adjustability of the machine for any amperage between 25 and 60, simply by moving a plunger in the core.

Ince Signs Baby Star

The sixteen-months-old baby pictured here is a lucky star. She will receive $1,000 a week when she is 15 years old.

She is Baby Lillian Read, the daughter of J. Parker Read, Jr., of New York, and has created unusual comment and interest for her remarkable performance in play produced by Thos. Ince. Her chubby little hand has just been guided across the face of a twenty-year contract, perhaps the most unique contract ever signed. It reads that Thomas H. Ince's Enterprises are to have Baby Lillian's exclusive services for the next twenty years, the contract to be void and null if she should marry before the expiration of that period. For the eight months remaining before Lillian is two years old, her salary is to consist entirely of monthly presents of chocolate and picture books, but when she is two, she will begin her first picture at a salary of $50 per week; when she is three, $75 per week; when she is five, $100 per week. At seven she will be raised to $250, at ten to $500 per week, and when she is fifteen to $1,000 per week. Between fifteen and twenty the sum is to be mutually agreed upon between Mr. Read, Lillian's father, who is Mr. Ince's personal representative, and Mr. Ince.



Experienced star who has just signed a twenty-year contract with Ince.

Plans are now being formulated to produce a Lillian Read series of a better class of children's films, and it is intended that 11 o'clock Saturday morning matinees of these pictures will be given in New York and throughout the country. Miss Beulah Livingstone, a former kindergarten teacher now engaged on Mr. Ince's publicity staff, and Mrs. J. Parker Read, Jr., will direct Lillian's pictures and organize a company of twenty-five child actors and actresses to be known as "The Lillian Read Child Players, Inc."

Lillian is, of course, blissfully unconscious of all that has been mapped out for her. Just as soon as she is old enough, she will be taught to ride as well as to swim and to do all of the things that may be helpful to her assured career. Then she may elope with some Lochinvar and spoil it all.

The Raver Film Corporation has moved its executive offices to their studios at Rockville Centre, Long Island.

Margaret Anglin Studio in Dallas

By S. G. Parker.

Special Correspondent for Motography.

Definite announcement that the winter studios of the Margaret Anglin Picture Corporation will be located in Dallas has been made, following a recent luncheon-meeting to Jas. D. Barton of New York, president of the corporation, at the Adolphus Hotel, by a number of prominent Dallas business men.

Among those at the luncheon were Royal A. Ferris, D. E. Waggoner, John R. Babcock, Herbert Hughes, Judge John L. Young, Edward Titche, Fred Rogers and E. H. Fitzhugh. All made short talks indorsing the proposition and promising aid in bringing the studios to Dallas.

The Margaret Anglin Picture Corporation, has a capital of $750,000. Its summer studios will be located in Detroit. In a recent visit to Dallas, Mr. Barton submitted a proposition to the Chamber of Commerce and Manufacturers' Association that if $75,000 should be subscribed by the citizens of Dallas, the winter studios would be located in this city.

Margaret Nichols Joins Rolin

The Rolin Company, ever increasing its output, has secured Miss Margaret Nichols, to play leads in a new release. She was with the Balboa Company before joining Rolin, and played the leading part in a child picture "Little Mary Sunshine." Before that she was with the Flying-A in Santa Barbara. She is to appear in comedies for Pathe with Fatty Lampton.

The Rolin Film Company will move from its present Hollywood home to the new studio in Los Angeles the latter part of next week. The finishing touches are now being put on the new home, which was the original one, and it is nearly ready for occupancy.

In Hal Lloyd's newest picture a street car accident is used as a base for the story which shows how each person who saw the wreck, explained it in court. Dissolves are done and the different versions shown on the screen in the courtroom. A great mob is used here and some very funny situations arise during the arguments. The different versions of the wreck cause many laughs.

Improvements at Rolin Studio

Improvements at the new hilltop studios of the Rolin Film Company, where Rolin Comedies are made for Pathe release, are nearly completed. A force of workmen are toiling to make the new home of the slapstickers as good and efficient as possible. With new wiring, new stages and lights, and a lot of other things, the studio will be one of the best of the smaller places in and around Los Angeles. The studio is several hundred feet above the level of Broadway, and is far above the smoke, soot, and foul air, yet it is just three minutes by automobile from the center of the business section, so its value is very apparent.

"That fellow would make a wonderful typewriter operator," said Stuart Holmes as the chap in question walked blithely away.

"How's that?" queried the unsuspecting director.

"The only way he works is by touch," the Fox villain replied, as he counted the remains in the billfold.

Current Releases Reviewed

"The Crimson Stain"

Consolidated Film Corporation's Serial Offered by Metro. Reviewed by Thomas C. Kennedy

THE first two episodes of the first serial to be released by Metro convinced us of this: Either "The Crimson Stain" will establish a notable success as a sixteen-episode continued photoplay or it will do as some other serials have done in



Episode two of "The Crimson Stain," carries this scene.

becoming less stirring as the number of episodes released grows larger. We admit the lack of anything unique in the above quoted conviction, but we are not to blame if experience has taught us things about serials.

To our mind only one thing is necessary to make "The Crimson Stain" a vastly popular see-the-next-episode picture and that is the maintenance of the standard reached by the first two episodes through the suspense created and sustained by the action, effective realism of the production and remarkably good acting by Maurice Costello, Ethel Grandin and the supporting cast. But let "The Crimson Stain" releases that are to follow live up to the promises furnished by "The Brand of Satan" and "In the Demon's Power" and it will win the patronage of an immense following among those patrons of the screen who are only too anxious to respond to the strange, not easily comprehended appeal of this form of entertainment. No matter what happens there is no denying the fact that "The Crimson Stain" commences its sixteen episode run with a determined bid for honors in the class of serials listed under the word "Successful."

"The Crimson Stain" is a person, a murderous man whose eyes assume a terrifying red hue when the fiend within him is about to manifest itself in some horrible act of violence on those who happen to cross his twisted path. The identity of this man is the mystery of the play. So far, the author, Albert Payson Terhune, shows a most admirable spirit in playing fair with the spectator in that there is introduced here and there a bit of suggestion which may serve as working evidence to those who are desirous of solving the mystery.

The main characters in the story consist of a young man whose father is the publisher of a newspaper, the girl he has an affection for, her father, a scientist and the mysterious criminal. The scientist has discovered an element which he originally believed would greatly improve the human race but his experiments have brought trouble upon him for it turns out that the strange discovery makes those to whom it was administered criminals of a most relentless nature. And to make matters worse these people crave the treatment which is destroying their moral sense.

Two of the confederates of "The Crimson Stain," who is also known as Pierre La Rue, make visits to the home of Montrose and force him against his will to give them the remarkable treatment. The first episode, "The Brand of Satan," tells of the panic existing in a city alarmed by the countless murders, all of them having robbery as their motive, apparently that is, and the police are unable to locate the criminal. Harold Stanley is walking with Florence Montrose and a noise attracts them to a house which investigation shows to be the latest scene of Pierre La Rue's hideous activity. The next day the paper owned by Harold's father scores the police for their inability. Later the journalist is killed while visiting at the home of Montrose.

In the second chapter Harold Stanley, who now has taken up the duties of running the newspaper formerly published by his father, rescues Florence from the mysterious Pierre La Rue, who has lured her to the home of her neighbor, a young painter. The episode closes with Florence at her own home but still under the hypnotic influence of the murderer.

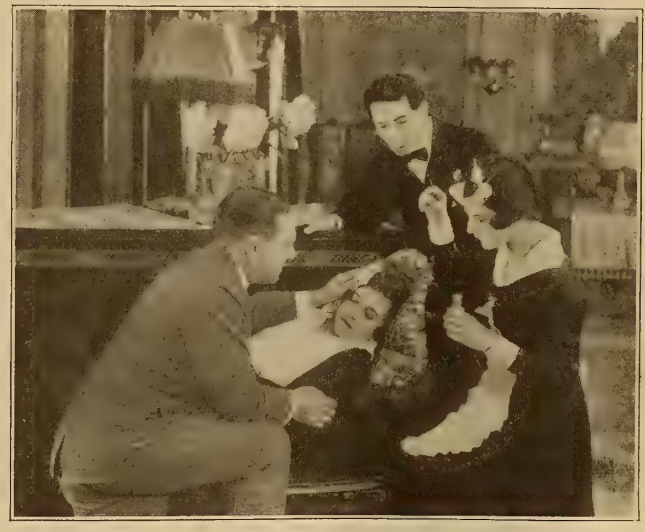
Mr. Costello and Miss Grandin make favorable impressions in the leading roles. Olga Olonova is an interesting Vanya Tosca, the vampire. In several vivid scenes she is mightily interesting. Thomas J. McGrane, Eugene Strong, Wm. H. Cavanaugh, John Milton and N. J. Thompson make up an adequate cast. The production was made by the Consolidated Film Corporation under the direction of T. Hayes Hunter. The producers are to be complimented for the excellent quality of the visualization given these chapters of this promising serial story.

"Husband and Wife"

World Film Offering Has Notable Cast. Reviewed by Thomas C. Kennedy

WITH a cast which includes such well known and able players as Ethel Clayton, Holbrook Blinn, Emmett Corrigan and Montagu Love the exhibitor showing "Husband and Wife" should experience little difficulty in attracting people to his theater. Those spectators in the audience who have responded to the magnetism of the posters bearing the names of these celebrated actors will have no cause to be disappointed by the performances rendered by the players, though they will have grounds on which to base regret that all this good acting was expended on "Husband and Wife."

"Husband and Wife" is an adaptation from a stage play by Charles Kenyon. It had a rather brief run on Broadway last season, with Robert Edeson in that role further dignified by having first mention in the title. The adaptation was made by Gardner Hunting and Barry O'Neill directed its production. The play considered on its own merits, if there be any merits, is not successful in exciting any enthusiasm whatever and it is doubtful if either the scenario writer or



One of the scenes from "Husband and Wife."

the producer could have made it a more impressive picture even at the expenditure of more skill than either manifested here.

The story hinges on a misunderstanding between a bank

cashier and his pretty wife. One has a deep affection for the other but neither is demonstrative enough, or naturally honest enough to dispell the feeling harbored by each that their love is not reciprocated. The wife spends lavishly on clothes and cards and the husband finds it necessary to resort to embezzlement to pay the bills.

Matters come to the point where Doris decides to leave her husband and go to Japan with a wealthy and socially prominent sportsman. A detective's stupidity is the means of bringing them back to the house where the husband is in consultation with an accountant who has discovered the shortage on the books at the bank. A way out of the tangle is seen by the accountant. He proposes that the sportsman go fifty-fifty with him in making up the shortage, because both really love Doris. The proposition is accepted by Alliston and happiness comes to the Bakers at last.

Ethel Clayton is a beautiful Doris and Holbrook Blinn is as usual interesting as Baker. Both, however, struggle with characters that are barren of any one quality calculated to excite sympathy. They make no impression, both being devoid of strength or weakness in sufficient quantity to distinguish them.

Montagu Love has a rather grateful sort of part and he misses no opportunity to further the interests of Pat Alliston. Emmett Corrigan is also good. Dion Titheradge has the role he interpreted in the stage production and Gerda Holmes is seen as Mrs. Prescott. The settings and photography are up to the best standard of World Film offerings.

"A Welsh Singer"

Florence Turner in Mutual Star Production. Reviewed by Thomas C. Kennedy

THE third Florence Turner picture offered by Mutual is an adaptation from a popular English novel by Allen Raine and the character presented Miss Turner is a particularly good one, providing her ample opportunity to display the talents she possesses. She shows her gratitude to the part by rendering its impersonation in the finished style a long experience before the camera has made possible to her.

Mifanwy is a child of the distant hills who, by means of a wonderful natural singing voice, becomes celebrated throughout the land. "A Welsh Singer" presents its story in surroundings of natural magnificence. Pictorially it is as delightful as "Far from the Madding Crowd," and the offering has a good story to tell in addition.

First we see Mifanwy as a simple, poorly dressed country girl and later she is the famous artist with all the pretty clothes and luxuries which go with fame on the stage. Her country-boy friend, Evan, is encouraged in his love for sculpturing by an artist who is wealthy. Evan is now both celebrated and in command of a large income. The years he searches for Mifanwy are not happy ones for him, and many of them are distinctly unhappy for her, for Mifanwy



Florence Turner plays "A Welsh Singer."

finds that the road to recognition as a singer winds its way through a thicket.

Evan then falls in love with the much admired La Belle Russe, a great singer. La Belle Russe knows Evan well but he fails to recognize in her the object of his many attempts to find Mifanwy. Before the end which brings them happiness, Evan and Mifanwy have a narrow escape when the theater catches fire.

It is an interesting and well told story, and the settings, especially the hills of Wales, have rare beauty, which is revealed by good photography. The picture was produced by Larry Trimble. Henry Edwards, who co-stars with Miss Turner, is a capable screen actor and he makes much of the part. Malcolm Cherry who appears as the grouchy John Powys is very good and the same may be said of Campbell Gullen as Tom Pomfrey.

"The Parson of Panamint"

Pallas Production Offered by Paramount. Reviewed by Thomas C. Kennedy

"THE PARSON OF PANAMINT" is a picture of genuine impressiveness. If not the best, it is for certain one of the best Pallas productions Paramount has ever offered exhibitors. Dustin Farnum surpasses by a wide



The Parson's luck endures—"The Parson of Panamint."

margin the general average he has struck in his previous appearances in pictures from this studio, and mostly because he has opportunities plus a good story. This is a real advantage, since it is always more pleasant to see a good actor act than a certain well known star exploited as such.

"The Parson of Panamint" is a narrative account of a minister who takes up his duties in a western town of a bygone day and it carries the vigor and color characteristic of its author's stories. If "The Person of Panamint" be accepted as a criterion it is to be hoped that more Peter B. Kyne stories will find their way to the motion picture screen.

Mr. Farnum presents a life-like figure as Philip Pharo, the parson who accepts the pastorship of the new church at Panamint, a mining town with a citizenship embracing the elements which go to make up most every citizenship, only in a more pronounced form. There are the gamblers including both men of strong and weak character, the saloonkeeper who runs a place of sin but is above-board in his dealings, the hypocrites and scandal mongers and all the rest.

It is into this camp, which has for years been run on a wide-open basis, that the new mayor, who believes that the institutions representative of respectability—a church, school house and jail—are now necessary, brings Philip Pharo, who proves himself to be the very person Panamint needs. Chuckwalla Bill finds Pharo only after a thorough search in San Francisco. Immediately upon arriving in the camp the parson is of course the objective of an attempt at monopoly by the set headed by Absalom Randall and his sister Arabella.

The parson visits the saloon owned by Bud Deming. Chappie, who runs the roulette game, urges the parson to try his luck and he is so insistent that Philip retorts that he will play Chappie's game if the latter will play his by coming to church next Sunday. It is an agreement and the parson has an astounding run of luck. Before he quits he has won the whole establishment.

Bud is game, he turns the place over to the parson who then decides to run the restaurant, but no drinks are to be served. This episode incites the anger of the hypocrites and

they succeed in having the authorities of the church unfrock Philip. This is a severe blow to the parson but he harbors no malice and later dies in rescuing the man who injured him from a burning building.

This story is a visualization of an old man's account of Panamint to a friend. Of Panamint no stone remains upon another now, and it lives only in the fond memory of Chuckwalla Bill, now an old man. William D. Taylor directed the production, an artistic and effective one in every respect. Winifred Kingston, Howard Davies, Pomeroy Cannon, Colin Chase and Ogden Crane are members of a praiseworthy supporting cast.

"The Thoroughbred"

Triangle-Ince Production a Story of the South. Reviewed by Thomas C. Kennedy

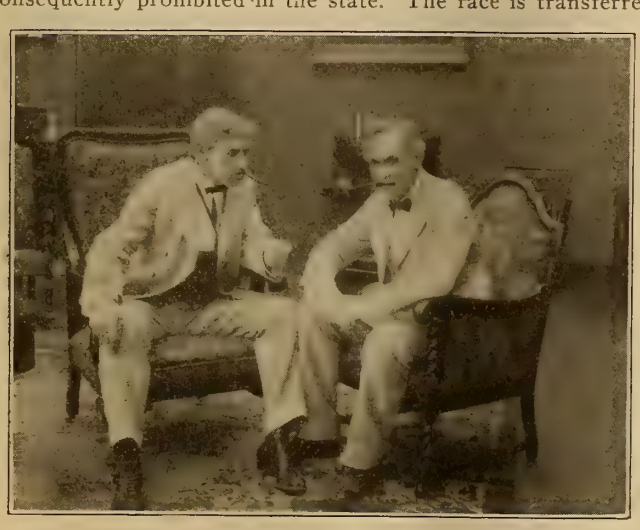
ONCE more Frank Keenan is seen as the southern gentleman and once more is he a convincing southerner, though by no means does he suggest any of his former screen impersonations. Major Ainslee, the main character in "The Thoroughbred," resembles other spirited sons of America's south only in that he loves a race horse and poverty threatens his home, the home of his illustrious forebears. In general character he is much more logical and practical as to viewpoint than any other fancy waist-coated, soft-hatted gentleman the motion pictures have shown us. Also his face is without hirsute adornment.

C. Gardner Sullivan must be given credit for some originality in so equipping a blue-blooded product of the land lying below the Mason and Dixon Line with a mind capable of looking at things as they should be looked at by all living men who would know some sort of happiness in this present unsentimental age. It is with this character that "The Thoroughbred" ceases to be original to any remarkable degree. The play required amplification to be the subject of five reels of film.

"The Thoroughbred" tells of a man who has lost the bulk of his fortune on a stock investment. Major Ainslee looks forward with much apprehension to the day when he must tell his daughter that they are now without income and must give up the home of which they are proud. Ainslee sees one ray of hope. His mare, Miss Minta, gives great promise and he is banking on her winning the racing classic of the season, which will be run in his native county.

The new minister regards horse-racing a vice and in accordance with his principles he lends his aid to a bill now before the state legislature to abolish the sport. Ere long he and Major Ainslee differ so completely on this point that the minister to his regret finds himself no longer welcome in the Ainslee home. The daughter of the house is of course loyal to her father, but she does experience a certain amount of difficulty in standing aloof while the minister makes all the advances possible to a gentleman to revive the friendship.

The racing bill is passed and the famous sweepstakes is consequently prohibited in the state. The race is transferred



An earnest discussion in "The Thoroughbred."

to a distant city and as the Major has not enough money to send Miss Minta, things look black for him. But the minister learns this and by persistence combined with a bit of diplomacy he, in a round-about way, advances the amount necessary. Miss Minta wins the rich purse and the minister's manly act comes to the notice of the Major.

Reginald Barker produced this admirably treated play. George Fisher is good in a grateful part, that of the Rev. Hayden and Margaret Thompson is a charming Betty. When the story carries the spectator to the race track it does its best by those who like a picture with zest and color. The action laid there is really exciting.

"The Pretenders"

Metro Crook Play Produced by Rolfe Photoplays. Reviewed by Thomas C. Kennedy

ADAPTED from a Channing Pollock and Rennold Wolf story telling of the newly rich country folk having a fling at society life in New York. "The Pretenders" is a Rolfe-Metro picture that is not lacking in interesting moments.



Home scene in "The Pretenders."

"The Pretenders" serves another good purpose in that it brings Emmy Wehlen back to the screen after a period of absence her admirers have found to be quite too lengthy. Such loveliness and beauty when blended with an ability to act should not be permitted the luxury of vacations which run into months.

Without becoming too complicated this play engulfs the characters in a network of circumstances that holds their power of sustaining interest intact throughout the picture. There is nothing decidedly novel or original about the story, but the plot is well handled and barring the exuberance of the detective in the matter of putting the handcuffs on people, nothing happens to disturb the pleasurable entertainment afforded by the major influence of the picture.

The Pettingills suddenly become wealthy. Oil is discovered on their farm and as Mrs. Pettingill has social aspirations, they leave the country and take up their residence on Fifth avenue. Of course, father still likes to smoke his corn-cob, and mother's hope of becoming a social leader grows pale because the aristocrats show no desire to call and be chummy.

One night Pettingill indulges an appalling thirst and ventures forth upon the avenue; returning several hours later with a pal, a taxi driver. The next morning he finds it necessary to introduce the chauffeur as Count Erfitt. Having a count as her guest sends Ma Pettingill into the seventh heaven of delight.

A certain crook who is posing as an English nobleman about this time realizes his ambition to become acquainted with the newly-rich Westerners. He is even more welcome in their home than the Count, as his title is "sweller." The scene now shifts to the new country home of the Pettingill family and there a series of complications culminate with the exposure of the crook and the vindication of the chauffeur, who after all turns out to be a genuine Earl. The Earl of Bradford and Helen marry.

The settings are at once appropriate and handsome, while the general direction is of the high character usually attained by George D. Baker. This is Mr. Baker's first production for Metro.

The Helen of Miss Wehlen is a girl of vast charm and haunting beauty. She is well worth all the pains to which Herbert goes in the endeavor to win her. Charles Eldridge contributes much to the amusing phases of the picture and Paul Gordon is a handsome hero. William Davidson, Kate Blancke, Ilean Hume, Harry Neville and Edwin Holt are all equal to the demands put upon them.

"The Diamond Runners"

Helen Holmes in Signal Mutual Feature of August 28. Reviewed by Genevieve Harris

THERE is dramatic and romantic material in this five-act picture directed by J. P. McGowan and featuring Helen Holmes. There are interesting complications and exciting action. And in addition, the adventures take place in a new



Helen meets her society friends aboard the ship.

field and deal with new characters, the diamond mines of South Africa and a band of thieves engaged in diamond running, smuggling the uncut stones from the mines to the ships. Because of these elements, the play will prove interesting to those who like adventure stories. It is in many ways a very good adventure play, but viewing it, one has the feeling that it might have been presented more effectively, that the dramatic material has not been treated in the most dramatic way.

This feeling may be due partly to the lack of the surprise element and to the fact the action occasionally drags. There are also a number of events which appear very improbable, and there are details of action not well worked out. The introduction of the group of society people of exaggerated manners is also a fault.

However, in spite of these defects, the story does make an appeal to the adventurous side of one's nature. And doubtless an audience which cares little about the fine points of a production will be unreservedly delighted with the drama. The exterior settings, especially the shipboard scenes, are very good.

The excitement of the play lies in the story itself. That is, there are no artificial thrills introduced, no straining for effect, a good point. Helen Holmes, an adventuress working with a band of crooks and engaged in diamong smuggling, Paul C. Hurst, the leader of the gang, and Leo Maloney, head of the secret service trying to capture the crooks, have the leading roles. Helen arrives in the mining district with letters to the important people of the city. She also is in communication with Hurst, who directs her work. He tells her that their agent at the mine has a number of the precious stones awaiting her. The next day she visits the mine with young Holsted, the son of one of the owners. She has an opportunity of reaching the hiding place of the stones to be smuggled, and by concealing them in a bouquet of roses, gets them safely out of the mine.

Hurst books passage for Helen on the next ship for the United States, but before she makes her escape, the secret service becomes suspicious of her and searches her apartments. Helen places the stones in a toy balloon which she lets float from the window and which is later recovered by Hurst. He plans to have a messenger deliver them to Helen at the ship.

On the ship the messenger makes a mistake and gives the precious package to the maid of the Holsteads, who are also leaving for the States. Hurst has an opportunity of seeing Helen again, and she tells him she did not receive the package. Believing that she is keeping them for her own profit, Hurst also takes passage on the vessel. Hudson of the secret service is on the boat, believing the Holstead maid, whom he saw receive the package, is the guilty one.

Hudson and Helen become good friends, while Hurst, who does not believe Helen's story, quarrels with her. At last, Helen discovers the package in the maid's possession, regains it, but instead of giving it to Hurst, she turns it over to Hudson, with whom she has fallen in love, and aids him in capturing Hurst.

"Public Opinion"

A Five-Part Lasky-Paramount Drama Released August 17. Reviewed by George W. Graves

SELDOM has the popular dramatic star, Blanche Sweet, appeared in a more sympathetic role than the one created for her in this story by Margaret Turnbull, in which she plays the part of a nurse accused of poisoning her patient, and in which public opinion and the passion for condemning nearly overrules justice. Being the victim of relentless human decision, Blanche Sweet as Hazel Gray, has many heart-affecting scenes which she employs to great advantage. Next to Miss Sweet's part, that of Elliott Dexter will win the audience's sympathies, for it is a pleasing role exceptionally well played. Tom Forman in a part which shows up a very mannish weakness is effective, and will impress his audience if the latter can momentarily forget the more likeable traits contained in the heroic role.

The familiar old word "heart interest" can be applied to every minute of the story's skillfully constructed story, the development of which exemplifies both good artistic and technical direction. In entertaining value, "Public Opinion" stands very high. An excellent story played by a powerful cast, capably directed and lavishly produced is all that most of us require for the appeasing of our playgoers' appetite. Clever photographic work in respect of the spirit form of the murdered wife is worthy of mention, although we feel that the story would suffer none from the absence of this "spirit stuff."

Earle Foxe fulfills every last requirement in the heavy role, while Raymond Hatton gives a remarkable interpretation of a drug fiend. Edythe Chapman portrays the murdered wife.

In the beginning of the story we are shown how a pretty nurse, Hazel Gray, discovering that a doctor she has agreed to marry, is already married, eludes him at the last moment on the train. Later she falls in love with Phillip Carson, who is living apart from his family, having had a quarrel with his step-father, the same doctor who came so near ruin-



An episode in "Public Opinion."

ing Hazel's life. The latter does not tell her lover of her affair with the doctor.

Next we see the family quarrel appeased for Mrs. Carson-Morgan's sake, and Phillip's return to his sick mother's side.

Dr. Morgan is secretly giving drugs to his wife to get her out of the way and gain free control of her money. Phillip sends for Hazel to care for his mother. The doctor diabolically arranges evidence so that after Mrs. Morgan's death Hazel will be charged with the crime. His plan works out to perfection; the wife dies, evidence against Hazel is found, the latter's former relations with Dr. Morgan are unearthed, and public opinion speedily jumps at condemnatory conclusions.

How, when this same public opinion is about to decide the girl's fate, one of the jury men, led by the murdered woman's spirit, is able to bring the prejudiced jurymen to their senses and thus acquit the girl, follows. Angered because of the girl's keeping something from him, her lover fails to support her in the crisis. The result is that Hazel transfers her affections for good to the man who has delivered her.

"The Dawn of Freedom"

Blue Ribbon Feature Offered by V-L-S-E. Reviewed by Thomas C. Kennedy

"THE DAWN OF FREEDOM" reproaches America of today for the utter disregard for the ideals which inspired those heroes of the revolution and founders of the country by introducing into a modern family one of the valiant soldiers who made sacrifice that a nation offering its people Liberty, Equality and Justice might spring up and prosper.

The play is built on a splendid idea, but while the visualization of it compels interest and is possessed of a certain amount of depth, it is a fact that the structure is somewhat frail and void of the masterful touch its theme demanded. For one thing, "The Dawn of Freedom" is entirely too dependent upon its subtitles.

These inserts are remarkably well written, but they are all so long as to impart a heaviness which is ever present during the running of the five reels of "The Dawn of Freedom." Suspended animation is the agency used to bring the soldier who fought with Washington down through the span of years to the present.

The prologue tells of Captain Cartwright's burial by a missionary who has mastered the art of suspended animation, but the priest is killed by an Indian before he can dispell the influence which holds the patriot in a death-like slumber. Cartwright has left a will granting half of his land to his brother and half to his fiancee.

In the present we find a certain Cartwright, descendent of the captain's brother, a wealthy mine owner and oppressor of the working classes. Elizabeth McLean, who springs from the family of the patriot's fiancee, is now living in poverty, her father's land having been secured dishonestly by Cartwright.

A strike at the mine brings on violence in the form of dynamiting portions of the coal plant. The captain still reposing in the leaden casket is cast up from the grave and revives. He then is filled with both wonder and disappointment, wonder at the marvelous inventions such as the telephone and disappointment at the absence of the true democracy dreamed of by his fellows in



"The Shadow from the Past," marvels at modern invention.

the strife necessary to free the country from the tyranny of a monarch.

There is a love interest in both portions of the play and there is also much in the way of scenes which were obviously produced only at a considerable cost of money and skill on the part of the director, Paul Scardon. Credit for authorship of this unusual scenario goes to William J. Hurlbut.

Charles Richman is the featured actor. He has a lot to do in making the character seem alive but there his work ceases because the rest is all wearing a blank stare and much shaking of the head in the negative. But Mr. Richman is a splendid actor and he displays his ability in this picture. Arline Pretty and James Morrison head an adequate supporting cast. "The Dawn of Freedom." is out of the usual run of pictures; it will interest alike the serious-minded and the entertainment seeker, but it will not make a great impression on either.

"The Forgotten Prayer"

Three-Reel American Drama Released August 31. Reviewed by Genevieve Harris

FRANK BORZAGE, who plays the leading role, is credited with the direction of this play, which is presented in an especially effective manner. The simple theme on which the story is based is handled in a manner so skillful that the



Dan's conscience is aroused by the prayer.

result is a three-reel drama whose construction merits the term excellent. There are two threads of plot entwined, the old hermit and his problem, and the husband and wife, and their tragedy, and the connecting of these situations solves the problems. There is very little irrevelent material introduced. In order to fill three reels, some of the scenes have been lengthened longer than would be necessary otherwise, but the very fine acting of the leading players, notably of Anna Little and Perry Banks, makes this scarcely a defect.

The first scene shows the desert camp of "Mojave" Matt, an old hermit, (Perry Banks). His only companion is his burro, and the loneliness of the desert life has made him eccentric. Recalling by chance that the day is Sunday, he gives his burro an extra feeding and then in honor of the Sabbath, begins the Lord's prayer. He is unable to complete it, forgetting the words which follow "daily bread." The fact that he is unable to recall the prayer so humiliates him that he sets out with his burro for the nearest town to ask aid.

Leaving the old man on his way across the desert, we are introduced to Dan Page and his wife Alice, young ranchers, who are celebrating the fourth anniversary of their marriage. They go together into the neighboring town, where unfortunately Dan meets a stranger, Arthur Sanford (Jack Richardson), a mine inspector, who tells him that Alice was once his mistress. Horrified, Dan confronts Alice with the man's story and judges from her terror that it was true. He forces the man into the desert alone, where later he dies.

Alice explains that she had been tricked by an illegal marriage and that she had hated the man and left him. She had feared to tell Dan the story lest she lose her present happiness. Dan is unable to forgive her deception and the two are estranged.

In the meantime, the old hermit reaches the town. He asks in vain of a number of the townsmen the next lines of his forgotten prayer. Then he comes to the Page home, where Dan repeats for him the lost words, and finally writes them for him. This act of course brings about a change in

the attitude of Dan and he forgives his wife for her deception. And "Mojave" Matt, like Browning's "Pippa," wanders back to him home, unaware of the change he has brought into anyone's life.

The very good desert settings aid greatly in giving the play atmosphere. The photography throughout is good. The offering as a whole shows intelligent and thoughtful workmanship. Kenneth B. Clarke is the author of the story.

"Daredevil Kate"

William Fox Six-Part Drama Features Virginia Pearson. Reviewed by George W. Graves

TO find a better actress for the part of "Daredevil Kate" than Virginia Pearson would be a task well nigh impossible to accomplish. The part suits her perfectly. From scenes in which she figures as a rough and ready saloon



A bit of emotionalism in "Daredevil Kate."

owner in the West to those in which the tender womanly feelings come to the surface she demonstrates without interruption her versatility and power as a dramatic actress. Quite a complicated story by Philip Bartholomae is Miss Pearson's vehicle. It is not lacking in good dramatic material, although some of these complications as produced on the screen are a bit confusing. This applies to the first reel or so. Direction as a whole is very good, but there are details now and then which are inadequately looked after. There is a corking explosion and fire scene.

The three most important people in support of Miss Pearson are Victor Sutherland, Mary Martin and Kenneth Hunter, all of whom give consistently good performances. The "kid stuff" performed by little Jane and Katherine Lee is bound to captivate everyone. The scenario was written by Clarence J. Harris, and Kenean Buel directed the picture.

"Daredevil Kate" is built along lines which have been tried and proven popular, therefore it should meet with popularity.

At the outset of the play we see how, on their mother's death, two sisters are separated, Kate going West and her younger sister remaining in the East with a benevolent friend. Each sister is given a half of the mother's wedding ring. Years afterward Kate is the owner of a thriving saloon and a friend of the workmen in a munitions plant near by.

The workmen have trouble with the people at headquarters in the East and blow up a munitions storehouse. As soon as two representatives of the company arrive in the town to adjust matters the workmen plot to rid themselves of the intruders. But Kate, who is the most influential person in the community, shortly becomes engaged to one of the newcomers, Cliff Stone, and so the evil operations are held up. Stone's sister, however, who is the wife of the company's other emissary, John West, alarmed by reports of the immoral nature of Kate, succeeds in breaking the match.

Kate, her chances for happiness shattered, now becomes bitter and changes over to the side of the workmen. When about to discredit West in the eyes of his employers in the East and make a fool of him generally, Kate discovers that Irene, West's wife, is her sister, by means of the half wedding ring. Then she sensationally delivers West at the last moment from her own trap. A happy reunion between the sisters follows, matters in general are adjusted and Cliff Stone once more places his engagement ring on Kate's finger.

"Out of the Mist"

Three-Reel Selig Drama Released August 28. Reviewed by Genevieve Harris

ARTISTS and their customs seem to have a fascination for a certain class of photoplay patrons as well as magazine readers, and the type of story woven about them seldom departs far from one outline. This play is in no way exceptional. The artist introduced is a rather spectacularly costumed gentleman, being an Arabian and a famous portrait painter. Then there is the artist's model heroine, and a wealthy patron of art, whose critical judgment is supposed to be of much higher quality than his moral sense. The artist's studio furnishes the setting of most of the scenes.

Fritzi Brunette has the heroine's role. She is Louise Dillon, a stenographer, who loses her position and becomes a model for Ben Ali Hashim (Guy Oliver). There she attracts the attention of Arthur Marchand, his wealthy patron, who plots to accomplish her downfall as he had that of her predecessor. The plot of the story is thickened and the villain's plans foiled by the introduction of a hag of the streets whom the Arabian takes a fancy to paint. For when Marchand finds Louise alone in the studio and attempts to take her in his arms, they are discovered by the woman, who denounces Marchand and then reveals the fact that she was his former mistress and that Louise is her daughter and his.

The man is overcome by the shock of the revelation and dies of heart failure. Louise is reunited to a more worthy suitor and takes her mother to live with her.

The story is not planned for a very discriminating audience. It will have little difficulty holding the interest of the other class, who will overlook its improbabilities in favor of its theatrical situations. William Robert Daly directed. William Scott, Gertrude Oakman, Frank Clark and Lillian Clark complete the cast of players.

"The Footlights of Fate"

Five-Part Vitagraph Blue Ribbon Drama Released on V. L. S. E. August 21. Reviewed by George W. Graves

AS its name suggests, this play deals with fate, the stage and ambition. Back of its story is the name Louis Joseph Vance. It outlines in a natural way conditions that are plausible and things which are taking place in real life perpetually. More than one of the characters employed are studies in human nature.

Marc MacDermott's delightful portrayal of a delightful role is one of the most impressive features of the picture. Naomi Childers does very excellent work opposite Mr. Mac-



John introduces his fiancee in "The Footlights of Fate."

Dermott, but her part loses a little sympathy when she defies the man who has been so kind to her, although this is true enough to life under the circumstances. William Shea is excellent in a character part. Templer Saxe and Katherine

Lewis also lend their aid to the effective telling of the story. William Humphrey directed.

Although the picture neither strays far from the conventional nor gets wildly exciting, its entertaining value hits a very good average among the feature pictures of today.

Joan, a member of a family which works hard to support itself, the father being a fiery-tempered drunkard and idler, loses her job because she refuses to sacrifice her honor. In a fit of rage her father orders her from the house. John Matthias, a kind-hearted playwright, comes to Joan's rescue and she later becomes his assistant.

In a moment of indiscretion Matthias' sweetheart marries Marbridge, a backer of theatrical enterprises, and little by little Joan and Matthias come to mean more to each other. Through the aid of Marbridge, Joan is given a part in Matthias' new play. Matthias, however, tries to prevent Joan from making the stage her career, but she is obstinate, as Marbridge has given her a large part and fame seems near. So the lovers have a break.

After the first performance Marbridge lures Joan into his apartment and attacks her. But Marbridge's cast-off mistress, suspecting something amiss, enters at this moment and mortally wounds her old love. Before he dies Marbridge sends for Matthias, asks his forgiveness and exonerates his old mistress from guilt. Joan returns to her people, who have in the interval of her absence obtained a new hold on life, and the spectator is left to mentally affix any ending he chooses in regard to the reunion of Joan and Matthias.

"The Pacifist"

Two-Act Essanay Comedy Released September 5. Reviewed by Genevieve Harris

THIS is another Essanay offering into which the element of timeliness has been introduced. It shows in a humorous manner the probable treatment given to those who carry the peace at any price theory into everyday living. The leading character is a hen-pecked husband, a role which always proves amusing to an audience. Harry Dunkinson plays this part of Henry Alswell in a serious, rather pleading manner which will vastly entertain the spectators.

Henry Alswell, after playing the role of a humble and much trod-upon servant in his own household, is held in good natured contempt by his office force, from his junior partner down to the office boy. Henry spends his spare time writing letters above the signature, "Peaceful," to "The Voice of the People" department of the newspapers, setting forth the value of gentleness in dealing with one's fellow men.

After showing a number of humorous incidents in which Henry, pacifist, figures, there is a scene in which he is forced into a fight, and having tasted blood, figuratively speaking, he becomes a transformed man, ready to stand up for his rights and getting them. For when his son gets into a scrap with his partner's son, and the partner attacks Henry



Dan, as usual, gets the worst of things.

for trying to separate them, Henry fights his partner and wins. Elated by the victory and by the hero-worship his son lavishes on him, he asserts himself in his office and at home, to the consternation of those who had formerly laughed at him. The tone of his letters to the daily press changes radically. And the last act shows him being served breakfast in bed, instead of serving it to the family as formerly.

The photography in the play is very good. The directing is skillful and the acting very satisfactory. Camille D'Arcy, Tommy Harper, Frank Hamilton and Edgar Murray have important roles.

"The Man Who Would Not Die"

William Russell in Mutual Feature of August 30. Reviewed by Genevieve Harris

WILLIAM RUSSELL is the director as well as the hero and the villain in this five-reel drama, for he plays the dual role of twin brothers, alike in appearance but very unlike in character. From this situation, the author, Mabel



Clyde dictates the note to Ward.

Condon, has developed a sequence of exciting and complicated events which increase in interest until the spectacular ending, when the villains are dramatically disposed of.

A well chosen cast supports the star. Charlotte Burton, as the heroine, Harry Keenan and Leona Hutton as accomplices of William Russell as the villain, having the important roles. As Ward and Clyde Kingsley, Russell has an excellent opportunity to display his histrionic ability, and his work is very satisfactory.

Clyde Kingsley, when the story begins, has married a wealthy girl, Agnes, whose fortune he is rapidly exhausting. He and his friend, Steve Mercer, plan to trick the insurance company and collect the large amount for which Clyde is insured. Before their plans are perfected, Clyde learns of the approaching death of Ward, his brother in the east. Clyde sees in this situation a way to carry out his plan. He visits his brother in the east and, pleading that it is for the sake of Agnes, with whom Ward has always been in love, induces him to go west as Clyde, so that when he dies the insurance can be collected.

Ward submits to the plan and returns in Clyde's place, only Agnes being aware of the deception. Agnes is angry at the plot, but makes an effort to save Ward's life. Instead of dying, Ward recovers his health, and he and Agnes renew their early love for each other.

Clyde, suspicious of affairs, returns to the west. He plans with Mercer and a woman to trick Ward into meeting them in a lonely spot, where they will kill him and throw his body over a cliff. But before Ward leaves for the appointment, Clyde comes home, unexpectedly, and, his jealousy aroused by the apparent affection between his brother and his wife, he shoots Ward. Believing he has killed him, he rushes to warn his accomplices. He goes to the rendezvous and when he approaches Beth, Mercer, mistaking him for the awaited Ward, shoots him. He falls over the cliff, dragging Beth with him.

Mercer then goes to the Kingsley home, believing Agnes will be alone. From his story, they learn Clyde's fate and know that they are free to complete their romance.

"Gretchen the Greenhorn"

Dorothy Gish Is Dutch Girl in Triangle-Fine Arts Release. Reviewed by Thomas C. Kennedy

PICTUREGOERS cannot complain that picturesque Holland is at all remiss in the matter of giving them occasion to see their favorite screen actresses in characters such as will give opportunity for the display of innocent charm with all the beautifying qualities of quaintness, enthusiasm born of a healthy state of both mind and body, sympathy, self sacrifice and all the other virtues calculated to endear their possessor to all who have the good fortune to see her upon the screen.

"Gretchen the Greenhorn" is Dorothy Gish's latest starring medium and whatever it may lack in depth of theme or originality of treatment is compensated for by this dainty and engaging little actress. Gretchen is from Holland but she is not here long before the Fatherland ceases to be anything but a pleasant memory. She lives with her father in the downtown district of an American city.

Gretchen's beau is named Peitro and as one of the titles states, "He courts her with her native songs rendered in English with an Italian accent." The family up-stairs is a large one and on many occasions Gretchen comes to the rescue with bread and cake when the family cupboard fails to provide enough to go around. Her father is an engraver and in his simplicity becomes the tool of a counterfeiter. The villain kidnaps both the engraver and his sweet daughter but Pietro enlists the aid of the police and all ends happily.

Bernard McConville is the author of the play and the production of it was in the hands of C. M. and S. A. Franklin. There is charm to this offering even though there is little to grow enthusiastic over after Dorothy Gish has been excluded from the calculations. We see America as a Melting-Pot in the scenes depicting life in the neighborhood of Gretchen's abode. Japanese, Italian, Irish and Germans, as well as representatives of other nations are seen in the pictures.

Ralph Lewis is John Van Houck, Gretchen's father, and he is effective in the part. The only trouble with Van is his persistence in wearing spectable-frames which are void of the optical glasses for which they were built. Frank Bennett as Pietro shows that practice makes for improvement. He is by far a better actor than he was six, even three months ago. Eugene Pallette, Kate Bruce and the Fine Arts children are in the cast.



Ralph Lewis and Dorothy Gish as father and daughter.

"Rolling Stones"

Five-Part Famous Players-Paramount Comedy. Released August 21. Reviewed by George W. Graves

EDGAR SELWYN'S "Rolling Stones" was a huge success on the New York stage, and no less can be said of the motion picture version given it by Famous Players. Few comedies heretofore put out by this company have contained such a succession of laughable situations, evolved, as they are, through rapid, flawless action. The latter is well regulated as to time and place.

The real feature of the picture, standing out as a beacon light in its prominence, is its direction, which fires each scene with that vivifying element known as "punch." Del Henderson (formerly with Keystone) has worked every ounce of comedy material in each situation to its greatest possible capacity in comedy effect.

The story relies for laughs upon its big situations and the innumerable little touches of comedy brought out by the actors personally. Neither the incidents nor characters, however, are sufficiently freakish to bring the picture into the realm of slap-stick comedy, as picture-goers have come to know it.



Marguerite Courtol in her first Famous Players role.

Owen Moore's acting in the part of Dave Fulton places him securely in the top-notch class of screen comedians. Mr. Moore is responsible for a volume of laughs. The parts taken by Denman Maley and Alan Hale are both well played. Marguerite Courtot's part is small but perfectly handled. Others in the cast are Gretchen Hartman, W. J. Butler and Ida Fitzhugh.

The whole trouble is based on a will which stipulates that its two beneficiaries must marry within the space of five years in order to jointly inherit a large and prosperous candy factory. The will also states that if either of these parties marries otherwise than provided therein, the entire fortune will go to the unmarried person. It so happens that the male party involved, Braden, is already married, so it is up to him to do something desperate to force the girl to marry at once and keep her from receiving the whole inheritance. He receives an unlooked-for aid when, after a report has gone out that he has been killed in a railroad wreck, his place is brazenly usurped by a man of leisure, or "rolling stone," in league with a pal.

In letting the impostor have full reign, Braden sees a way out of his difficulty. Many ludicrous situations follow, difficulties finally being straightened out when the impostor marries the girl and becomes Braden's partner in the factory. The other "rolling stone," attempting to double-cross his own pal by looting the factory safe, barely escapes alive.

"The Test"

Pathe Gold Rooster Play Produced by Astra. Reviewed by Thomas C. Kennedy

FOR its first offering on the Pathe Gold Rooster Program the Astra Film Corporation presents an admirably produced and finely acted film revival of "The Test," a melodrama produced a number of years back on the speaking stage by A. H. Woods. The latter theatrical producer has every reason to feel kindly toward "The Test" and other plays of its type, and there is no doubt about the motion picture exhibitor's affection for them. For picturegoers find this kind of play eminently satisfactory.

"The Test" is a melodrama containing suspenseful situations, spirited action and it presents a love romance which ends happily in spite of the heroine's early misfortune. Add to this the fact that it is acted by a highly efficient cast and produced by George Fitzmaurice and nothing more should be necessary to convince the exhibitor that "The Test" will send his patrons away pleased with the entertainment furnished them.

There is little contained in the play that is convincing.

Put to the test, "The Test" is found to be piffle mostly. The heroine is the wife of a weak sort of young man who works as clerk in a hotel. The ownership of the hotel passes into new hands, and they are not very gentle or sym-



Put to "The Test."

pathetic hands. For the rich Freddie Wayne simply must have the affection of women who attract him, regardless of whether they care for him or not. Furthermore, he holds the bonds of matrimony rather lightly.

The clerk has a habit of overdrawing his account and Freddie, to serve his own ends, fashions a trap which the clerk walks into. He is then sent to jail. The hunted wife of the clerk is finally caught in the net spread with such pains by Freddie. But the skies begin to brighten for the girl. She frees herself from Freddie and later becomes the secretary of a novelist who falls in love with her. In order to save the sister of the novelist from Freddie, who is posing as the fine gentleman he should be but is not, the girl exposes the past. But the novelist is a broad young man and the girl at last achieves the happiness every spectator will sincerely wish her.

Jane Grey heads a cast which includes such well known players as Lumsden Hare, Claud Flemming, Inez Buck and Ida Darling. Miss Grey plays her part excellently. It is a performance leaving no room for improvement whatever. Mr. Hare is a most convincing novelist and Claude Flemming a not too heavy Freddie. Miss Buck and Ida Darling also deserve praise. Thanks to Mr. Fitzmaurice and the cast, "The Test" is a mighty good screen melodrama and it will be liked.

"The Almighty Dollar"

World Film Drama Produced by Paragon. Reviewed by Thomas C. Kennedy

SCENES depicting panic resulting from fire in a New York subway train are by no means usual to the picture-going public, and the very novelty of such scenes as are presented in "The Almighty Dollar" tempts one to give them first mention in commenting on this World offering produced by Paragon. Director Robert Thornby accomplished a great deal when he made these pictures showing the interior of a train as well as a portion of the station to which the passengers fortunate enough to escape make their way. There is as much realism to the pictures as possible and the more familiar one is with the subway the more real are the scenes.

"The Almighty Dollar" may display originality only in the spectacular scenes mentioned above, but taken as a whole it is a picture whose ability to entertain is too pronounced to be passed over lightly. The story is by E. M. Ingleton, who has devised, of familiar material, a convincing and appealing drama. The construction of the piece is admirable indeed. The play merited the effective production and fine interpretation given it.

"The Almighty Dollar" cocerns itself with two sisters who have been reared in a convent, but following the death of their mother, a woman who has led a frivolous life and given them little attention, the girls make their home in the apartment occupied by their mother. The younger girl marries a prosperous man, though she rather suspects that Harwood is really in love with her sister Nan.

Harwood spends most of his time at his office and before long Masie wearies of being alone so much. When her husband returns home injured from a tussle with two thugs Masie has occasion to call in Dr. Thornton, a man whose insincere attentions to the unsuspecting Masie were discontinued by the interference of Nan.

Thornton then becomes a frequent visitor to the Harwood home. On one of these visits he finds Masie in an excited state. She is certain her husband is meeting her sister secretly and proposes to leave him. The doctor asks her to take a motor ride with him and she agrees. They go to his apartment and are followed there by Nan and later by Harwood and Nan's fiance. This situation leads to a better understanding between Masie and her husband.

The acting is uniformly good. E. K. Lincoln is a convincing John Harwood, and June Elvidge as Nan gives a performance that leaves absolutely nothing to be desired. Miss Elvidge can well be proud of her acting in this picture—if one can call a characterization so decidedly natural "acting." Frances Nelson is as effective as she is usually in the role of Masie. George Anderson is Dr. Thornton and a player whose name is not to be found in the cast does splendidly as Harwood's partner.

The photography, barring the western scenes which contain so much static, is good and the settings are commendable. "The Almighty Dollar" is a picture of no little merit.

"Gloria's Romance"

Chapter 16 of the George Kleine Serial. Reviewed by Genevieve Harris

GLORIA proves to be relentless in her pursuit of the mysterious murderer. In this installment of the serial featuring Billie Burke, "A Modern Pirate," Gloria, who had escaped from the barge, returns home and enlists the aid of her father, Dr. Royce and the Stafford yacht in following the fugitive. At the beginning of the chapter, when Gloria recounts her adventures to her father and Dr. Royce, instead of the familiar flash-back, we have Gloria's recital of the events, done in Miss Burke's effective pantomime.

After some delay Gloria, accompanied by her father and Royce, sets out in the yacht. They are not long in overtaking the barge, and when Trask, the escaping murderer, sees the yacht, he fires upon it. A bullet wounds the pilot of the yacht. The pursuers return the fire and Trask is injured. Then the crew of the yacht, led by Royce, board the barge. There is a spectacular fight between the crew of the yacht and the men on the barge and the tug. Royce proves himself the hero of the occasion and pitches a number of his opponents into the river. Then he dresses Trask's wound and takes him and his daughter onto the yacht.

Gloria rejoices, as the story ends, that the murderer is



—Copyright 1916 by George Kleine.

Dr. Kolker's spectacular fight on the barge.

in her power and that she will soon learn the truth about Freneau. In the meantime, Judge Freeman, father of Lois, Gloria's sister-in-law, insists that all will be happier if Trask escapes.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Paramount Passes Second Birthday

Specialized Series of Productions that Have Made the Big Company's Program Famous

PARAMOUNT Pictures Corporation is receiving congratulations on its second birthday and good wishes for its continued success. The growth of this company, distributor of the productions of the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures, is wonderful even in the film industry.

It was the first organization to consistently distribute a program of feature pictures throughout the entire United States. In the two years of its existence it has issued 208 features, two each week, ranging from four to eight reels each. The stars represent the best known players in the industry: Mary Pickford, Geraldine Farrar, Marguerite Clark, Mae Murray, Lenore Ulrich, Marie Doro, Pauline Frederick, Hazel Dawn, Fannie Ward, Jack Barrymore, Lou Tellegen, Theodore Roberts, Dustin Farnum, George Beban, Victor Moore, Sessue Hayakawa, Edna Goodrich, Ann Pennington, Myrtle Stedman, and others.

Paramount began in a small way with its offices in the World Tower Building on 40th street, New York, two years ago. It was founded upon the highest of ideals, clean, wholesome, better pictures, for both young and old. Its policy was not the result of guess work, but a carefully studied out plan with a definite goal ahead. It proposed to give the public on the screen the best in literature, art, science, and travel; to produce feature photo-dramatic plays that were above the standard of the industry and to encourage a better grade of motion picture theaters, by catering to the better class of people and charging higher prices than were then obtained in the nickelodeon and giving the exhibitor handling its productions a protective franchise in a restricted district.

When the idea of Paramount was first formulated five-reel pictures were a rarity, but the organizers realized that the feature picture of four, five and six reels was the trend toward which the industry was moving. Such progressive ideas injected into the business two years ago caused the better public to be interested in picture houses for the first time.

Through its perfected distribution, its pictures are seen not only in the best theaters in the big cities, but also in the best of the smaller communities, until now its pictures are shown in the largest and most beautiful theaters in every big city and also in communities that have less than 500 population. They are shown in nearly 3,000 theaters each week, the largest number of theaters showing one brand of pictures in the industry.

From its foundation two years ago Paramount has grown to an enormous size. It now occupies a beautiful office at 485 Fifth avenue, and is planning for greater things for the coming year than came in either of the two just past.

Besides its features Paramount has released a new grade of single-reel productions, among which are the Paramount Pictographs, the magazine-on-the-screen; the Paramount-Burton Holmes Travel Pictures; and the Paramount-Bray cartoons, all of which have rounded out the Paramount program.



A charcoal sketch of Mae Murray, Lasky luminary, by James Montgomery Flagg. It is to be hoped that more work of this kind will be seen in the future in the art produced by producers in presenting stars and plays.

The same five men who began Paramount, were its first officers and directors, are the five men who are conducting its progressive policies today. The officers recently elected were Hiram Abrams, president; vice-president, William L. Sherry; treasurer, James Steele; and these three officers, with W. W. Hodkinson and Raymond Pawley are the Board of Directors. The last two named were formerly president and treasurer, respectively.

Two five-reel features head the program for the week of September fourth; they are "The Big Sister," a Lasky production in which Mae Murray is featured, and the Pallas production of "The Parson of Panamint," in which Dustin Farnum plays the title role.

Surrounding the big pictures will be three short-reel features: the thirtieth edition of Paramount Pictographs showing "Following the Bee Line," "New York's Floating Hospital for Sick Babies," "Yacht Racing in the Park" and "Dueling with the Sword Fish"; the Paramount-Burton Holmes Travel Pictures take the travelers to the sunny south of England and show 101 places of interest in this vicinity; and the Paramount-Bray cartoon, from the pen of Earl Hurd, tells of "Bobby Bumps and the Stork."

Paramount has recently added four New England theaters and four Pennsylvania houses to the list of those using the Paramount program. These include the Crystal Theater, Worcester, Mass.; the Gordon's Washington Street Olympia, the Gordon's Scolly Square Olympia, and the Fenway theaters of Boston; Carr and Schad theater, Reading, Pa.; Grand Theater, Chester, Pa.; Grand Theater, Camden, N. J.; and a new house to be opened by Mrs. George Krupp in Lancaster, Pa.

Horsley Produces Jungle Picture

A thrilling tale of the wild beast infested jungle is told in the Centaur feature "The Jungle Flash-Light," a David Horsley production co-starring Margaret Gibson and William Clifford, to be released through Mutual the week of September 9. The Bostock collection of wild beasts play a very important part in this drama.

"Making Things Hum," starring George Ovey, will be the comedy offering of the same week by the Cub Company. The cast includes Claire Alexander, George George, Arthur Mund, Janet Sully, Jefferson Osborne, Harry Jackson and Ray Lincoln.

An exact duplication of one of Los Angeles' big cafes, including singers, dancers and orchestra, will be shown with the release of Crane Wilbur's latest starring vehicle, now in the course of production at the David Horsley studios.

Close to two hundred persons were employed for this one scene. In filming the scene the same program as is used at the cafe nightly was ordered by the director, everything being identical to that which is offered white light frequenters.

The story has not been named as yet but it is a comedy drama in five reels and was written by Mr. Wilbur. The principals of the supporting cast are Florence Printy, Nan Christy, Ida Lewis, Harrish Ingraham, Jode Mullallay and James Fawcett.

A new company of players was placed under the direction of Alvin J. Neitz, this week, at the David Horsley studios, and work was started on a two-reel Centaur feature from the pen of Elsie M. Callaghan. Although playing the part of the "heavy," Alva D. Blake will be seen in the most important characterization, the story having been written expressly to fit him. The new members of the company are Edith Calvert, T. H. Gibson Gowland, Harry Davenport and F. A. Johnson. The camera work is by Chester Lyons and assisting in the direction is Dave Allen.



Here are some Metro faces familiar to your screen. From the left they are Ralph Herz, Sidney Drew and his wife, who always have a deal of humor in their home, Edgar L. Davenport, the captivating Emmy Wehlen and Edwin Carewe, the powerful director.

Metro Holds Annual Convention

Plans Laid for a Strenuous Fall and Winter Campaign of Big Picture Producing

PLANS for its fall and winter campaign were laid at the annual convention of the Metro Pictures Corporation held at Atlantic City August 9 to 16. President Richard A. Rowland called the convention to order at the Hotel Traymore on Wednesday morning and immediately the business of the year was reported and discussed.

The first announcement for the future was the appropriation of $500,000.00 for the Bushman and Bayne series of 14 episodes of two reels each together with the announcement of W. Christy Cabanne as its director. The foundation work has already been done and active production will start on September 1. A world wide advertising and publicity campaign will be undertaken in connection with this series.

Announcement was made of the completion of the $250,000.00 production of Romeo and Juliet with Francis X. Bushman and Beverly Bayne in the titular roles, which will be the first of a series of big productions of big subjects undertaken in a big way.

The trip to Atlantic City from New York was made in automobiles and Herman Jans, the New Jersey manager had caused both routes to be decorated with Metro banners, streamers and pennants. On Sunday night the Consolidated Film Corporation, which is making "The Crimson Stain Mystery" for release through Metro, gave a crimson banquet at the Traymore. After dinner speeches were made by President Rowland, Joseph W. Engel, O. E. Goebel, president of the Consolidated Film Corporation, and Crimson Sladdin. The first two episodes of the serial were shown on the screen.



O. E. Goebel, President Consolidated Film Corporation

Participating in the convention from all parts of the country were President Rowland, Louis B. Mayer, of Boston; John D. Clarke, of Philadelphia; David Reede, of Dallas; James B. Clark, of Pittsburgh; Joseph W. Engel, L. Lawrence Weber, Harry J. Cohen, C. K. Stern, W. E. Atkinson, J. H. Tooker, E. M. Saunders, of New York; J. A. Fitzgerald, of Detroit; Joseph Skirboll, of Chicago; O. N. Davies, of Minneapolis; Herman Jans, New Jersey; R. M. Watkins, Chattanooga; Carl G. Bugbee, New Orleans; Arthur S. Dickinson, Chattanooga; Henry James, New York; L. M. Day, Washington; Arthur James, New York; J. Robert Rubin, Metro's general counsel; Arthur S. Sawyer, Canada; O. J. Connell, Chicago; and others.

W. Christy Cabanne, for seven years associate director with D. W. Griffith, has signed a long time contract with the Metro Company. Director Cabanne, who is in Los Angeles, will leave for the east immediately, and will begin work on the Bushman-Bayne serial the early part of September. At the conclusion of this serial Mr. Cabanne will produce five-part Metro features in which this stellar combination will be starred.

Nance O'Neil, the famous star and screen star, who has signed a contract to appear on the Metro program, has been married to her leading man, Alfred Hickman, a well known dramatic actor. The couple will spend their honeymoon at the Popular Plays and Players studio, where they are at work on a five-part Metro production, "The Iron Woman."

Mabel Taliaferro is now at work in the Rolfe Photoplays studio, on "The Light of Love," a Metro wonderplay. This play will be released late next month.

Harold Lockwood and May Allison are at present busy at the new Metro-Yorke studio in Hollywood, filming the last of the interior scenes to be used in "Mister 44," a forthcoming Metro wonderplay. The company began work on the interiors immediately on their arrival from Lake Tahoe, California, where the exteriors for the five-part production were made.

Brady States World Policy

Concerning the production policy of the World Film Corporation—to which part of the operation of that concern he has been devoting a large percentage of his personal attention for several months—William A. Brady, director general of the company, said:

"It very soon struck me upon entering the motion picture field that 'preparedness' as a watchword would be even more useful here than anywhere else in business life and I have proceeded consistently along this line. The result up to the present moment is that we have fifteen pictures finished, edited and ready for the screen. It would be a simple matter for us to release all these tomorrow if we were so disposed or such an act fitted in with our plan of business.

"But of course nothing of the sort is to be thought of. Our plan was undertaken and carried to its present stage solely with the idea of making it a sure thing that we would always be in a position to deliver to distributors on the day and at the hour specified. It is a practical impossibility under present conditions for the World Film to be caught napping.

"The list of completed plays includes 'The Rail Rider,' with House Peters starred and Ethel Clayton featured; Marie Dressler in 'Tillie's Night Out'; Lew Fields in 'The Man Who Stood Still'; Alice Brady in 'The Gilded Cage' and 'A Woman Alone'; Robert Warwick in 'Friday the 13th'; Ethel Clayton in 'Should She Have Told'; House Peters and Gail Kane in 'The Velvet Paw'; Frances Nelson and Arthur Ashley in 'The Revolt'; Gail Kane in 'The Scarlet Oath'; Robert Warwick and Gail Kane in 'The Heart of a Hero'; Ethel Clayton and Holbrook Blinn in 'Husband and Wife'; Frances Nelson and E. K. Lincoln in 'The Almighty Dollar'; and one other.

"The first-come-first-serve principle adopted by some film companies is suicidal for the exhibitor, while the manufacturer who sticks to it cannot possibly succeed in the long run. Going further, what do you imagine would happen if the World, General, Mutual and other companies were to abandon the program

system and adopt the catch-as-catch-can method?

"In my own instance it would be entirely possible to go out on a wildcat campaign and get all the money in a month or so, any old way, but that is not my manner of doing business.

"I want the confidence of the small town exhibitor as well as the man who runs the biggest theater in the country. I want him to know that if he is due to get a World Film release next Wednesday, or six months from next Wednesday, it will be there and will represent the very best effort that is in us. I am quite satisfied, and the company is quite satisfied to take the profits as they come, year in and year out, on a fair basis of charges, without following any get-rich-quick scheme that must inevitably increase the exhibitor's expense two, three, or even four times over.

"Put this down as a certainty: The World Film Corporation will never weaken its program by issuing special releases. And when you have put it down, go and bet on it."

As the result of a newspaper popularity competition in Melbourne, Australia, Robert Warwick of the World Film Corporation led the film actors, and Mary Pickford the actresses. The two nearest competitors of Mr. Warwick were William Farnum and Francis X. Bushman with a tie just 380 votes short of the total registered by the World-Brady star. Mary Pickford led by 260 votes over her closest opponent, Olga Petrova. Pearl White was third.

Essanay's For September

George K. Spoor, president of Essanay, has just announced the company's September releases. Besides a feature they include a strong assortment of short reel subjects, one, two and three acts in both comedy and drama.

The first September release is "The Higher Destiny," scheduled for the 2nd, and it includes in the cast Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun.

"The Pacifist," released on September 5, is a comedy based on one of the topics of the day. It features Harry Dunkinson, one of the strongest comedians to be seen on the screen.

On September 6 Essanay offers Canimated Nooz Pictorial No. 15 by Wallace A. Carlson, a caricature on the leading men and events of the day.

"A Million for a Baby," is the three-act offering of September 9, a strong drama featuring Bryant Washburn, Marguerite Clayton, Lillian Drew and John Lorenz.

On September 12 comes a two-act drama, "The Greater Obligation," featuring Edward Arnold.

Dreamy Dud, one of the humorous cartoons by Wallace A. Carlson, reappears on the screen on September 13.

On September 16 there is a three-act drama entitled, "The Woman Always Pays." Miss Drew and Sydney Ainsworth take the leading roles. Miss Drew and Sydney Ainsworth are also presented in a strong two-act drama "When Justice Won," on September 19.

A Canimated Nooz Pictorial, No. 16, appears on September 20 and on September 23 there appears one of the best three-reel offerings of the month, "The Way of Patience," featuring Nell Craig, Ernest Maupain and Darwin Karr.

In the last week of the month beginning with September 26 there is a two-reel comedy drama, "Peter the Hermit," featuring Nell Craig, Harry Dunkinson and John Junior; a Dreamy Dud on September 27; and a three-reel drama on September 30, "Twin Fates," featuring Sydney Ainsworth, Edmund F. Cobb, and Virginia Bowker.

Essanay's five-act feature for the month is "The Return of Eve," presenting Edna Mayo and Eugene O'Brien.

Chester Issues Travel Series

C. L. Chester, the executive head of C. L. Chester, Inc., on November 6 will issue the first of a series of travel films, which will hereafter be out at the rate of one a week. Mr. Carpenter made most of the travel film for the Edison Company, the first organization to go into the travel stuff extensively, and later with the aid of two cameramen made a South American travel series for Paramount.



C. L. Chester.

Six months ago he engaged three of the leading scenic cameramen, trained them thoroughly for the work, and as a result already has 54,241 feet of new negative. His idea is to bring the travel film up to the standard of the big up-to-the-minute features, and instead of taking scenery haphazard, every scene is being carefully planned in the office before the cameraman goes out.

"Mr. Chester was fortunate in securing as cameramen three of the best motion picture photographers in the industry. They are Victor Miller, W. O. Runcie and Raymond Agnel. Miller was with Pathe for many years; Runcie, with Gaumont for several years, and Agnel made many of the best scenic and industrial films turned out by the Paris Eclair.

Mr. Chester, although he has had such a wide experience, is only 39 years old. He is a native of Iowa, and while a student at the Iowa State University, he assisted the professor of physics and chemistry, and thus became interested in the chemistry of photography. He went in for original work with the camera and made several important inventions for the photographic art. He then became a lecturer for the Pond Lyceum Bureau, and for five years continued this work in various parts of the world, illustrating his lectures with his own photographs and motion pictures. After that he toured the world for pleasure with a motion picture camera and got such fine results that he decided to join the film industry. His latest picture was "America Preparing," which he made for the Kemble Film Company.

The Grand Theater has been reopened by James Calnay at Atlanta, Georgia. The Grand, which seats 2,800, will show pictures for 5 and 10 cents.

Selig's General Releases

William N. Selig announces an interesting program of Selig productions for the weeks of September 11 and 18. These pictureplays will be released through regular service of the General Film Company.

"The Pony Express Rider," released Monday, September 11, is a multiple reel Diamond special featuring daring Tom Mix in a strong story of plot, counterplot, fast riding and sensational marksmanship. "In Jungle Wilds," is a thrilling wild animal drama released Saturday, September 16.

"Into the Northland" will be the Diamond special, in three reels, to be released by the Selig Company on Monday, September 18. "Into the Northland" features an exceptional cast of players, including Lillian Hayward, Fritzi Brunette, Leo Pierson, James Bradbury and others. "A Corner in Water" is a Selig one-reel western drama with Tom Mix in the principal character role supported by Victoria Forde.

The Selig-Tribune, the animated news reel, will continue to be released every Monday and Thursday through General Film service. All the latest news pictorial events are presented.

The Selig series of Tom Mix western comedies closed with "Taming Grouchy Bill," released in General Film service Saturday, September 9.

HELENE ROSSON IN OCCULT FILM

Helene Rosson, the charming favorite of American Film fame, has an opportunity in "The Light" to prove that she is a well-read student of occult science. She is cast to play the role of Lucille, whose affections for her husband are undermined by a Parsee nobleman, Prince Zarak.

As the husband, Franklyn Ritchie, steadfastly maintains the reputation he has earned on the stage and in pictures. Encouraged by the winning personality of Miss Rosson, he gives the screen a portrayal of a loving, dutiful husband, which should serve as an inspiration to all benedicts. With precise knowledge of dramatic values, both Miss Rosson and Mr. Ritchie will be a delight to all photoplay fans.

George Webb, who had an important part in the chaptered photoplay, "The Secret of the Submarine," and Miss Eugenie Forde, well known screen star, are foremost in the supporting cast of this production.

HUNDREDS OF BOYS IN FILM

Thomas Ince wanted five hundred boys ranging in age from fourteen to eighteen, during the making of "The Eye of the Night," for such were the prescriptions set forth in his scenario by C. Gardner Sullivan, author of the drama. The task of engaging them loomed up as monumental, when it dawned upon the producer that virtually all youths between fourteen and eighteen attend either school or work. "Well," thought Ince, "we'll get the scenes on Saturday." But when his aides made efforts to make appointments with five hundred schoolboys, they learned that the beaches are more popular during leisure hours. Eventually, it became necessary to tempt the lads with very attractive wages.

Sifted from the Studios

ATLANTIC COAST NOTES

Robert Elliott, who was last seen with **Irene Fenwick** in "The Child of Destiny," and who is now playing with **William Nigh** and **Irene Howley** in a five-act Metro, is to appear in a play on Broadway later in the season. His last appearance on the speaking stage was with **Margaret Illington** in "The Lie."

Stuart Sage, who recently joined the Fox players, was formerly a stock actor. He was born in Sioux Falls, S. D., and is twenty-three years old.

It took two and a half weeks to erect a scene for the new William Fox picture in which **Valeska Suratt** is starred, and about that many minutes to destroy it. It was the exterior of a house, built of granite, put up merely to be struck by lightning. Six sticks of dynamite were placed in the heavy masonry walls, the lights turned on, and the fuse lighted. The effect was very realistic.

Arthur Donaldson, well known on the screen, is returning to the speaking and singing stage, having been engaged by the Eta Producting Company for an important role in the Japanese romantic opera, "Moto," which opens September 14. Donaldson, who has a baritone voice, was the original "Yon Yonson," and the original "Prince of Pilsen."

Henry E. Dixey, star of the Mutual Masterpicture, "Father and Son," began his stage career as a magician. He has played in every type of entertainment from extravaganza to vaudeville. He played in many light operas, being especially successful in "The Mascot," and in the all-star revival of "Pinafore." His most recent speaking stage success was in "One Thousand Years Ago," which ran for a season on Broadway.

Roma Raymond, who plays the heavy lead in "Circumstantial Evidence," the next Metro play starring **Emily Stevens,** is one of the best known woman scenario writers in the country. Although her forte is writing comedy, Miss Raymond excells in vampire roles on the screen.

Creighton Hale, now starring in pictures for the Frank Powell Productions, Inc., is an enthusiastic motorist. He appears in many picture scenes as a racer in his National special roadster.

Having completed "The Fear of Poverty," a Thanhouser feature to be released through Pathe, **Florence LaBadie** is taking a well-earned vacation, to be spent motoring through the Adirondacks.

Frederic Warde, now on a lecture, has found in Vermont ideal locations for scenes for "The Vicar of Wakefield," in which he is soon to be starred by Thanhouser.

To prove his fearlessness, **Stuart Holmes,** the Fox villain, will umpire a baseball game between the employes of the Fox and the Peerless studios. **Virginia Pearson** has promised to throw out the first ball.

"The End of the Trail" marks **William Farnum's** thirtieth photoplay for the William Fox Company.

"Hidden Valley," in which **Valkyrien** will star for Thanhouser, is a South African story dealing with the white goddess of an African tribe. **Ernest Warde** will direct the play, to be released September 10.

Constance Collier has been engaged to play the lead in a picturization of "The Eternal Magdalene," by **Robert McLaughlin,** which will be the first big production undertaken by the Success Film Company. Miss Collier made her first screen appearance as "Lady Macbeth" in the Triangle production of "Macbeth."



Gladys Hulette, who is starring in Pathe's "The Shine Girl."

Ann Murdock is getting twenty or thirty new gowns for her appearance in the McClure production of "Envy."

Olga Gray of the Triangle Fine Arts studio arrived in New York last week from the Pacific Coast. She will remain in the east about a month.

PACIFIC COAST NOTES

Director Harry Harvey of Balboa is filming "Boots and Saddles" for **B. S. Moss.**

Jackie Saunders will begin work in "The Lily of the Coal Fields," by **Father Will W. Whalen,** as soon as she escapes from "The Grip of Evil.'

Norman Manning, business manager of Balboa, has secured a new bear to support little **Mary Sunshine** in her next play.

Director Alvin J. Neitz has started his third picture at the Horsley studios, with **William Clifford** and **Margaret Gibson** co-starring. **Elsie M. Callaghan** is the author of the story. **Nan Christy** and **Al Blake** have important roles.

In **Cleo Madison's** next play, to follow "The Chalice of Sorrow," the Bluebird version of "La Tosca," she appears first as a convent girl, later as an adventuress and woman of the world.

James L. Farley, who had an important role with **Helen Holmes** in "The Girl and the Game," has left the Signal Company and is now with Universal, appearing in the drama, "Hard Rock."

Clune's next big feature, from **Harold Bell Wright's** book, "The Eyes of the World," is progressing well, under the direction of **Donald Crisp. Monroe Salisbury** has the leading role, supported by **Jane Novak, Jack McDonald, Kathleen Kirkham, Lurline Lyons, Jack Livingston** and **Edward J. Peil.**

The newest **Grace Cunard-Francis Ford** serial, "My Lady Raffles," has been begun. It will be in twelve or fifteen episodes.

Nell Shipman is author of "The Gunman," a novel one-reel script full of action, production of which has just been completed by **Director Douglas Gerrard,** featuring **Francelia Billington,** at Universal City. Miss Shipman originally wrote "The Gunman" as a vaudeville sketch, played in it herself out of New York, and a year ago sold it to the Universal Company for screen production. Thus she has realized salary, royalty and purchase price for this one story.

Vola Smith is being featured in a Universal three-reel drama under **Harry Millard's** direction.

Babe Sedgwick, now appearing in Bluebird features, began her picture career a year ago, doing small bits in comedies.

Claire McDowell, formerly with Biograph, is to play the leading feminine role in a Universal feature directed by **Hobart Henley,** who will also be leading man. Miss McDowell will be a Red Cross nurse, Mr. Henley a surgeon.

William Christy Cabanne, after six years' affiliation with **David W. Griffith,**

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	80	95
Biograph Company	4	28
Lone Star Corp., pref.....	83	89
Lone Star Corp., com.....	36	43
Mutual Film Corp., pref.....	37	43
Mutual Film Corp., com.....	35	42
N. A. Film Corp., com.....	35	40
New York M. P. Corp.....	29	35
States Film Corp., com.....	35	45
Randolph Film Corp., pref. (with 50% common).....	85	92
Thanhouser Film Corp.....	2	3
Universal Film Mfg. Co.....*Par $5.00.	165	..

has signed a contract with **Fred Balshofer** of the Metro forces for the direc-



Helen Holmes did some high climbing when the Signal Company was on the way over to Honolulu to film "The Diamond Runners."

tion of a serial featuring **Francis X. Bushman** and **Beverly Bayne.**

Cameron Coffey, five years old, world's champion child swimmer and diver, is now a member of the Keystone company. He is now working in the new **Charlie Murray** picture.

William V. Mong, author-actor-producer of Universal films, now working on a three-reel drama, "The Husks of Love," is to write a series of articles dealing with world politics for a magazine.

Gilbert P. Hamilton, director-general of the Century Company of Montana, is cutting and editing his latest feature, "Inherited Passions," in which **Dot Farley** and **William Conklin** are featured. The picture was filmed in Los Angeles and Round-up, Mont.

Henry Kabierske, who directed the ten-reel Monrovia feature, "The Daughter of the Don," has directed pageants in many of the largest cities in the United States, and only recently gave his attention to motion pictures. In one scene in this production, he used more than two thousand people.

In one scene in "Her Father's Son," **Vivian Martin,** the star, falls through a bridge on horseback. **William D. Taylor** directed this picture for the Paramount program. The supporting cast of players includes **Alfred Vosburgh, Helen Eddy, Lucile Ward** and **Herbert Standing.**

Julian Louis LaMothe has nearly completed the ten-reel adaptation of **Herman Whitaker's** novel, "The Planter," for the Nevada Film Company. **Tyrone Power** will be the star.

Roy Fernandez, who won the Universal's "handsomest man" contest, has severed connections with that company.

Roy Stewart has finished his work as heavy lead in the Universal "Liberty" serial and has left that company.

Edward Sloman, now a director with the American Company, played the role of the "heavy" in the Universal "Trey of Hearts" serial.

George Sargent has completed the direction of the third **Richard Bennett** picture at the American Mutual studios and is taking extra time to prepare another story for the actor.

Webster Campbell, who recently left the Vitagraph Company, has been engaged by the Famous Players-Lasky management and will make his first appearance in support of **Blanche Sweet.**

Carol Halloway has been chosen as leading woman of a light comedy at the L-Ko studios.

Margaret Shelby, the sixteen year old sister of **Mary Miles Minter,** has completed an engagement with **Oliver Morosco** in his Burbank theater production, "The Fibber," and is considering entering picture work. Miss Shelby is a brunette.

Charles Clary is at present playing the heavy lead in **Cecil B. DeMille's** multiple-reel feature being produced at the Lasky studios.

Lule Warrenton, who has been directing a juvenile Universal company, has severed connections with that company and will produce juvenile plays independently.



Louise Glaum, Triangle's deservedly popular star who has made an enviable reputation, particularly in portraying vampirish roles, has become an ardent devotee of aviation and has not only made several flights with Glenn Martin, the aviator, but has taken a systematic course of instruction in aviation as well. As soon as she becomes proficient enough to attempt flights alone, Miss Glaum intends to purchase an aeroplane.

Helene Rosson of the American forces is starting in a new picture, "Esther of the People," with **Frank Ritchie** playing opposite, directed by **Frank Thorne.** She has just finished "The Light."

"Big Tremaine," the novel by **Marie Van Vorst,** will be the next picture filmed by the **Harold Lockwood-May Allison** company, to follow "Mister 44." **Henry Otto** will direct.

Richard Stanton, recovered from his illness, is arranging to produce his second feature with the Fox Company, the star of which has not been chosen. His first Fox picture was "The Beast," with **George Walsh** and **Anna Luther.**

Helen Ware has been engaged to play the leading role in the Selig production of "The Garden of Allah," which **Colin Campbell** will direct. She will have the role created on the speaking stage by **Many Mannering.**

Leo Pierson has been appointed assistant to **Director E. A. Martin,** who is filming the Selig production, "The Light of Western Stars."

RICH GIRL LIKES "POOR PARTS"

Do you know what a "Cinderella" story is? Lots of people don't, so I'm going to tell you. It is a photoplay story (now-a-days) where the heroine starts out as a poor, little, abused, ragamuffin girl, and then later in the story is "adopted by the old millionaire" and wears just oodles of diamonds and beautiful gowns and things.

Vivian Rich, of "Flying A" fame is happiest when she can have "Cinderella" parts. Perhaps the reason she likes them so much is because she is just the type of girl who looks pretty, charming and lovable in rags and then, when she gets all dressed up in the beautiful clothes of affluence, she is adorable.

While Vivian has never been obliged to experience the sorrows of hunger and want, she has the big sympathetic heart of one who actually had suffered poverty.

In "The Little Troubador," a two-reel "Flying A" drama, Miss Rich acts just as though she had lived the part some time, and will be all the more loved by her admirers when this compelling story is given to the screen by the Mutual on August 7.

W. E. Drummond has let contract for erection of a new theater at Knoxville, Tennessee, to cost about $18,000. The building will be strictly modern and completed by October 1st.



Miss Lillian Kemble, imported from the stage, who makes her bow as a Mutualite in the chief supporting role to Frank Mills in "The House of Sorrows."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-21	The Adopted Brother	Biograph	2,000
D	8-21	The Far Journey	Selig	3,000
T	8-21	The Selig-Tribune, No. 67	Selig	1,000
C	8-21	Did He or Did He Not?	Vitagraph	1,000

Tuesday.

D	8-22	A Man for A' That	Essanay	2,000
C	8-22	The Star Boarders	Kalem	1,000
D	8-22	The Usurer's Due	Lubin	2,000

Wednesday.

D	8-23	Seven Days	Biograph	3,000
C	8-23	The Fable of "How Wisenstein Did Not Lose Out to Buttinsky"	Essanay	1,000
D	8-23	The Girl from Frisco, No. 3	Kalem	2,000
C	8-23	The Lemon in Their Garden of Love	Vim	1,000

Thursday.

T	8-24	The Selig-Tribune, No. 68	Selig	1,000
C	8-24	Their Honeymoon	Vim	1,000

Friday.

C	8-25	The Stolen Jail	Kalem	1,000
C	8-25	The Try-Out	Vim	1,000
C	8-25	The Yellow Girl	Vitagraph	1,000

Saturday.

D	8-26	The Face in the Mirror	Essanay	3,000
D	8-26	At Danger's Call	Kalem	1,000
D	8-26	Roping a Sweetheart	Selig	1,000

Monday.

D	8-28	A Change of Spirit	Biograph	1,000
D	8-28	Out of the Mist	Selig	1,000
T	8-28	The Selig-Tribune, No. 69	Selig	1,000
C	8-28	The Fair Fare	Vitagraph	1,000

Tuesday.

D	8-29	Enoch Arden	Biograph	2,000
D	8-29	His Stolen Fortune	Essanay	2,000
C	8-29	Ram in the Drug Store	Kalem	1,000
	8-29	Title Not Reported	Lubin	

Wednesday.

C	8-30	Vernon Howe Bailey's Sketch Book of Washington	Essanay	1,000
D	8-30	The Girl from Frisco, No. 4	Kalem	2,000
C	8-30	The Tormented Husband	Vim	1,000

Thursday.

T	8-31	The Selig-Tribune, No. 70	Selig	1,000
C	8-31	An Aerial Joy Ride	Vim	1,000

Friday.

C	9-1	Tangled by Telephone	Kalem	1,000
C	9-1	Reward	Vim	1,000
C	9-1	Love and Trout	Vitagraph	1,000

Saturday.

D	9-2	The Higher Destiny	Essanay	3,000
D	9-2	The Secret of the Box Car	Kalem	1,000
C	9-2	Tom's Strategy	Selig	1,000
D	9-2	A Fool and His Friends	Vitagraph	2,000

V. L. S. E. Program

7-31	Selig Athletic Series No. 6	Selig	1,000
7-31	Hesper of the Mountains	Vitagraph	5,000
7-31	The Light at Dusk	Lubin	7,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000
8-7	Selig Athletic Series, No. 7	Selig	1,000
8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	The Country That God Forgot	Selig	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000
8-28	The Kid	Vitagraph	5,000
8-29	Selig Athletic Series, No. 10	Selig	1,000

Mutual Program

Monday.

D	8-21	Enchantment	American	2,000
D	8-21	The Secret of the Submarine, No. 14	American	2,000

Tuesday.

C	8-22	Going to the Dogs	Vogue	1,000
C	8-22	Fare Lady	Falstaff	1,000

Wednesday.

T	8-23	Mutual Weekly, No. 86	Mutual	1,000
C	8-23	In a Prohibition Town	Beauty	1,000
S	8-23	See America First, No. 49	Gaumont	700
C	8-23	Kartoon Komics, No. 49	Gaumont	300

Thursday.

D	8-24	Getting the Grafter	Thanhouser	2,000

Friday.

D	8-25	Nell Dale's Men Folks	Mustang	2,000
C	8-25	The Rookie	Cub	1,000

Saturday.

D	8-26	The Spite Husband	Centaur	2,000

Sunday.

C	8-27	Harmony and Discord	Cub	1,000
T	8-27	Reel Life	Gaumont	1,000

Monday.

D	8-28	The Key	American	2,000
D	8-28	The Secret of the Submarine, No. 15	American	2,000

Tuesday.

C	8-29	In Mexico	Falstaff	1,000

Wednesday.

T	8-30	Mutual Weekly, No. 87	Mutual	1,000
C	8-30	Two of a Kind	Beauty	1,000
S	8-30	See America First, No. 50	Gaumont	700
C	8-30	Kartoon Komics No. 50	Gaumont	300

Thursday.

D	8-31	The Forgotten Prayer	Mustang	3,000

Friday.

D	9-1	The Gambler's Lost Love	Mustang	2,000
C	9-1	Jerry and the Bandits	Cub	1,000

Saturday.

D	9-2	The Trap	Centaur	2,000

Sunday.

C	9-3	The Stolen Booking	Vogue	1,000
T	9-3	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	8-21	Broke, But Ambitious	Nestor	1,000
C	8-21	Timothy Dobbs, That's Me, No. 2	Universal	2,000
D	8-21	Liberty, No. 2	Universal	2,000
D	8-21	Brennan o' the Moor	Universal	2,000

Tuesday.

D	8-22	The Castle of Despair	Gold Seal	3,000

Wednesday.

	8-23	No Release This Week	Laemmle	
C	8-23	A Double Double-Cross	L-Ko	1,000
T	8-23	Animated Weekly, No. 34	Universal	1,000

Thursday.

C	8-24	You Want Something	Victor	2,000
D	8-24	The Devil's Own	Big U	1,000

Friday.

D	8-25	The Panel Game	Imp	2,000
C	8-25	Sammy Johnsin in Mexico	Powers	500
E	8-25	Creating Life from a Dead Leaf	Powers	500
	8-25	No Release This Week	Nestor	

Saturday.

D	8-26	The Trail of Chance	Bison	2,000
	8-26	No Release This Week	Laemmle	
C	8-26	A Marriage for Revenge	Joker	1,000

Sunday.

	8-27	No Release This Week	Rex	
D	8-27	The Lady from the Sea	Big U	1,000
C	8-27	Snoring in High C	L-Ko	1,000

Monday.

C	8-28	The Terrible Turk	Nestor	1,000
C	8-28	Timothy Dobbs, That's Me, No. 3	Universal	2,000
D	8-28	Liberty, No. 3	Universal	2,000

Tuesday.

D	8-29	The Chance Market	Gold Seal	3,000
C	8-29	A Lucky Leap	Victor	1,000

Wednesday.

C	8-30	The Right Car But the Wrong Berth	L-Ko	2,000
T	8-30	Animated Weekly, No. 35	Universal	1,000

Thursday.

D	8-31	The Heart of a Show Girl	Universal	2,000

Friday.

E	9-1	Japan's Gateway to the Temple of the Gods	Powers	1,000
D	9-1	The Call of the Past	Imp	2,000
D	9-1	Little Brownie's Bravery	Powers	500
E	9-1	Hearn and Little Elizabeth Janes	Powers	500

Saturday.

D	9-2	The Desert Rat	Bison	2,000
C	9-2	The Elixir of Life	Joker	1,000
	9-2	No Release This Week	Laemmle	

Sunday.

D	9-3	The Song of the Woods	Big U	1,000
C	9-3	Arthur's Desperate Resolve	Victor	1,000

Miscellaneous Features

Casey's Servants	Reserve Photoplays	1,000
Tom & Jerry in a Fog	Emerald M. P. Co.	2,000
Casey, the White Wing	Reserve Photoplays	1,000
Casey, the Magician	Reserve Photoplays	2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.	1,000
Casey, the Millionaire	Reserve Photoplays	1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.	2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.	2,000
Casey, the Fireman	Reserve Photoplays	1,000
Casey the Detective	Reserve Photoplays	1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.	1,000
The Yellow Menace	Unity Film	3,200
The Crimson Stain	Consolidated Film	3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.	2,000
Casey's Ghost	Reserve Photoplays	1,000
Where Are My Children?	Universal	6,000
Tom and Jerry Divorced	Emerald M. P. Co.	2,000
Casey, the Farmer	Reserve Photoplays	1,000

Bluebird Photo-Plays, Inc.

7-17	The Grasp of Greed	Bluebird	5,000
7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000
8-14	Bettina Loved a Soldier	Bluebird	5,000
8-21	Little Eve Edgarton	Bluebird	5,000
8-28	The Girl of Lost Lake	Bluebird	5,000

Fox Film Corporation

Released Week of

6-12	A Woman's Honor	Fox	5,000
6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000

International Film Service, Inc.

8-21	Beatrice Fairfax, No. 2	2,000
8-21	Hearst-International News Pictorial, No. 67	1,000
8-25	Hearst-International News Pictorial, No. 68	1,000
8-28	Beatrice Fairfax, No. 3	2,000
8-29	Hearst-International News Pictorial, No. 69	1,000
9-1	Hearst-International News Pictorial, No. 70	1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

7-31	The Devil at His Elbow	Metro	5,000
8-7	Preparedness	Metro	1,000
8-14	The Weakness of Strength	Metro	5,000
8-14	Ducks Is Ducks	Metro	1,000
8-21	The Upheaval	Metro	5,000
8-21	His Rival	Metro	1,000
8-28	The Pretenders	Metro	5,000
8-28	Papa by Proxy	Metro	1,000

Mutual Master-Pictures.

Released week of

6-26	The Sign of the Spade	American	5,000
6-29	The Decoy	Mutual	5,000
7-3	Medicine Bend	Signal	5,000
7-6	The Highest Bid	American	5,000
7-10	The Vagabond	Chaplin Mutual	2,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000

Paramount Features.

Released week of

8-7	A Woman in the Case	Famous Players	5,000
8-7	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-10	Farmer Alfalfa's Egg-citement	Paramount-Bray	1,000
8-14	The Stronger Love	Pallas	5,000
8-14	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-17	Public Opinion	Lasky	5,000
8-17	Colonel Heeza Liar on Strike	Paramount-Bray	1,000
8-21	Rolling Stones	Famous Players	5,000
8-21	Paramount Pitographs Weekly Magazine	Paramount	1,000
8-17	Bobby Bumps Loses His Pup	Paramount-Bray	1,000
8-24	Colonel Heesa Liar Plays Hamlet	Paramount-Bray	1,000
8-24	Honorable Friend	Lasky	5,000
8-28	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-28	Victory of Conscience	Lasky	5,000
8-31	Each Pearl a Tear	Lasky	5,000
8-31	Farmer Al Falfa's Revenge	Paramount-Bray	1,000

Pathe.

Released Week of

8-28	The Grip of Evil, No. 7	Pathe	2,000
8-28	The Shine Girl	Pathe	5,000
8-28	Caught in a Jam	Pathe	1,000
8-28	Some Foreign Birds: Historic St. Augustine	Pathe	1,000
8-28	Pathe News, No. 70	Pathe	1,000
8-28	Pathe News, No. 71	Pathe	1,000

Red Feather Productions.

Released Week of

7-17	The Seekers	Red Feather	5,000
7-24	Temptation and the Man	Red Feather	5,000
7-31	From Broadway to a Throne	Red Feather	5,000
8-7	The Mark of Cain	Red Feather	5,000
8-14	A Yoke of Gold	Red Feather	5,000
8-21	The Beckoning Trail	Red Feather	5,000
8-28	The Folly of Desire	Red Feather	5,000

Triangle Film Corporation.

Released week of

7-30	The Payment	Kay Bee-Triangle	5,000
8-5	The Marriage of Molly O	Fine Arts-Triangle	5,000
8-5	Honor Thy Name	Kay Bee-Triangle	5,000
8-13	The Devil's Needle	Fine Arts-Triangle	5,000
8-13	Shell Forty-three	Kay Bee-Triangle	5,000
8-20	"Hell to Pay" Austin	Fine Arts-Triangle	5,000
8-20	The Jungle Child	Kay-Bee-Triangle	5,000
8-27	Pillars of Society	Fine Arts-Triangle	5,000
8-27	The Thoroughbred	Kay Bee-Triangle	5,000

World Features.

Released week of

6-19	La Boheme	World	5,000
6-26	What Happened at 22	World	5,000
7-3	The Crucial Test	World	5,000
7-10	The Weakness of Man	World	5,000
7-17	Sally in Our Alley	World	5,000
7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000

Brief Stories of the Week's Film Releases

General Program

A Change of Spirit—BIOGRAPH REISSUE—AUGUST 28.—Featuring Blanche Sweet and Walter Miller. Denied by her narrow-minded father all associations except that of her chaperon, the girl, while strolling in the park, indulges in a little flirtation with a young man who is one of a couple of gentleman thieves. A self-introduction comes when he gallantly picks up a book she has dropped. In restoring the book he cunningly takes her handbag in order that he may have an excuse to call on her later and return it, giving her the impression that she had lost it. When he calls her father is away, and so in a spirit of bravado she invites him in. While there he surreptitiously secures the key to the house, intending to return later with his partner. However, upon accidentally meeting the girl the second time, he becomes deeply impressed and the thought of his promise to his chum to enter the house that night palls. As can be imagined, the work laid out is odious in the extreme, but it is the means of causing in him a change of spirit.

Out of the Mist—(THREE REELS)—SELIG—AUGUST 28.—Featuring Fritzi Brunette and Guy Oliver. A review appears elsewhere in this issue.

Enoch Arden—(TWO REELS)—BIOGRAPH—AUGUST 29.—Featuring Wilfred Lucas, Linda Arvidson and Frank Grandon. This Biograph reissue tells of the betrothal of Enoch and Annie, the despair of Enoch at his inability to cope with the demands of his increasing family obligations, and his sailing away to recoup his fortunes on a vessel bound for China. A storm is encountered, the vessel wrecked and Enoch and his two companions are washed up on a tropical island, where they are forced to stay. Annie all the while is ever hopeful of his return, while Philip, though an unsuccessful rival, shows a kindly interest in the little grief-stricken family. Finally Annie accepts Philip for the sake of her children, and when her new baby came, Philip's child, she is Philip's all in all. Meanwhile a ship in quest of water puts in at the island and Enoch now alone, his comrades having died, is rescued. His homecoming is sad indeed, and he welcomes the death that keeps Annie in happy ignorance.

His Stolen Fortune—(TWO REELS)—ESSANAY—AUGUST 29.—Featuring Francis X. Bushman and Beverly Bayne. Frank Wentworth, an adventurous young American, is left a vast fortune by an uncle. After enjoying it for six months and engaging himself to a society girl he discovers a letter from the deceased relative confessing that the fortune was stolen from a Pole named Max Illuski. Frank is ordered to return it. He advertises for the rightful heir and hundreds of Illuskis appear. Mrs. Holcombe, his prospective mother-in-law, denounces him publicly. His experiences in seeking the lost heir give him a thrilling twenty-four hours, at the end of which he is found exhausted by the attorney for the estate. The latter informs him the letter was merely to test his honesty and that he is the rightful possessor of the fortune. All ends pleasantly.

Vernon Howe Bailey's Sketch Book of Washington and Science—ESSANAY—AUGUST 30.—The internationally famous beauties of our capitol, repeatedly photographed, are here pictured more graphically than ever before in these motion drawings. They offer the best idea of what the seat of government is like from an architectural standpoint, attaining this result by perfect development of perspective. This split reel, picturing as it does the White House, the Capitol proper and the various department buildings, together with the numerous embassies, legations and such, is highly educative and is the next best thing to a trip there in its vivid description. The other 500 feet of the reel is made up of beautiful scenic.

An Aerial Joyride—VIM—AUGUST 31.—Featuring Babe Hardy and Billy Ruge. Runt is a sport and he leads his girl to believe that he is about to buy a swell auto. He examines several, but the prices do not suit him and he finally gets what he thinks is a bargain—a broken down flivver for a small sum. Plump, an out of work chauffeur, is engaged as driver and they sally forth for the girl's house. Being a two-seated car, Runt is obliged to sit on the axle and during the ride is lost. He calls the police and they pursue the flying couple, who leap through the clouds in their attempts to escape. A shot from below blows up the flying flivver and in the ensuing excitement the police car is driven clean through the wall of a garage just in time to catch Plump and the girl who unfortunately drop through the ceiling.

The Reward—VIM—SEPTEMBER 1.—Featuring Robt. Burns and Walter Stull. Jabbs conducts a nefarious gambling den in one of the most exclusive districts of the city, and although warned that the hand of the law is about to grasp him, Jabbs refuses to leave. Jabbs entices Mabel to come to his office, and once he has her inside he drops his mask and attacks her. The girl's cries are heard by Pokes, a secret service agent assigned to run down Jabbs. He breaks his way into Jabbs' office and a fight takes place. Pokes finally makes his getaway with Mabel and Jabbs is handcuffed by another secret service man and receives his just reward.

The Higher Destiny—(THREE REELS)—ESSANAY—SEPTEMBER 2.—Featuring Warda Howard and Sydney Ainsworth. A physician advises Helen Blair to seek a different climate. She is without money. Philip Cobb, her daughter's sweetheart, tells them his employer, Richard Standing, has refused him an increase. Thus Mrs. Blair discovers the whereabouts of Standing, whom she rejected years before to marry Blair. Standing treats her savagely when she appeals to him. His son John overhears the conversation and, seeing the girl, forces them to take the necessary funds to save the mother. The father discovers his love affair and sends him to Honolulu. The jealous Cobb gets a letter from a friend there and forges a new note telling that young Standing has become a drunkard. Ailene and Cobb are married. John Standing returns after months and he and Ailene learn of the deception. Cobb repents his deceit and drowns himself.

Tom's Strategy—SELIG—SEPTEMBER 2.—Featuring Tom Mix and Vicky Forde. Tom Miller, a cowpuncher, saves the life of Betty when the latter's horse runs away and he is seen stooping over her by his sweetheart, Florence Munton, who thinks he is kissing Betty. She tells Tom she will have nothing more to do with him, and sometime later he writes a note to Florence that he has been clawed by a bear. Florence and her friends go to Tom and as she takes him in her arms he smiles and tells her it was only a joke. Florence is again angered, but just then Betty's husband comes upon the scene and thanks Tom for saving his wife's life and then Florence realizes that Tom is loyal to her and they are reunited.

Mutual Pictures

The Key—(TWO REELS)—AMERICAN—AUGUST 28.—Featuring Ed Coxen, George Field and Lizette Thorn. Douglas Stallman, a U. S. Secret Service man, talks over old times and some of his past experiences with a friend whom he has not seen for years and he tells him the story of his big case. Stallman's aid is sought by the local chief of the government secret service in an effort to discover and break up a gang of counterfeiters and the only clue is the suspicion that a girl known as Cleo Langdon is in some way connected with them. Stallman manages to make the acquaintance of Cleo and she introduces Stallman to the gang. He later is caught listening, and Jamison, the leader, orders Stallman to be searched and the apartment key of Cleo's apartment is found on his person. Stallman is bound and thrown into a room. He manages to throw a chair out of the window and a passerby notifies the police. When they arrive the gang is rounded up, but Cleo is saved from being caught by Stallman, who has become interested in the girl and shortly after she became his wife.

The Stolen Booking—(TWO REELS)—VOGUE—AUGUST 29.—Featuring Rube Miller and Ben Turpin. Ben and Rube steal the suitcases of Kelsey and Ryan, two prominent legitimate actors, and finding a contract and a wallet containing two dollars they leave the place to join the troupe, which left some time before. They arrive in a small town and pose as Kelsey and Ryan and are informed that the troupe had been driven from town, but they suggest that Rube and Ben produce a benefit performance and gathering together a few of the town folks they start rehearsals, they taking the leading parts. A series of amusing incidents follow and finally Ben and Rube are forced to leave the town and thus ends their career as famous actors.

Two of a Kind—BEAUTY—AUGUST 30.—Featuring Orral Humphrey. This is a short story of mixed babies resulting in a sad mix-up for the hero, Mr. Henpeck. He was the unfortunate possessor of a bridge-playing wife and a squalling baby. Left at home to take care of the child, his misery multiplied when he received a note from his friend Smith asking him over for a little game of poker. Desire finally overcomes discretion and he goes to Smith's, taking the infant along. There this baby is placed in the hands of Bilkins, the butler, who takes it to the park for an airing with a wry face, as he does not like the job. At the park Bilkins flirts with Tootles, a maid in charge of Mrs. Billings' baby. It is at Mrs. Billings' house that Mrs. Henpeck is spending hre afternoon at bridge. Bilkins and Tootles finally part but as they do so they mix the babies. The exchange results in mad confusion for two families, but Mrs. Henpeck at length sees the humor of the situation and much to Henpeck's delight smiles and forgives him.

The Forgotten Prayer—(THREE REELS)—MUSTANG—AUGUST 31.—Featuring Anna Little and



Edward Arnold and Marion Murray in "The Greater Obligation," dated September 12; Eugene O'Brien in "The Return of Eve," September 4; and Lillian Drew in "The Woman Always Pays," for September 16, are the Essanay's shown in left-to-right order above.



"The Kid" (Lillian Walker), left end, is a five-part Blue Ribbon feature. "Love and Trout" is a one-part comedy. "A Fool and His Friend" is a three-part Broadway Star feature. All Vitagraphs, and dated August 28, September 1 and September 2.

Frank Borzage. A review appears elsewhere in this issue.

The Gambler's Lost Love—(Two Reels)—Mustang—September 1.—Featuring Jack Richardson, Queenie Rosson and William Marshall. Helen secures a divorce from Jim, her husband, and later she calls to mind the man to whom she has been previously engaged, Tom; their petty quarrel, and how out of pique she had married Jim. Helen goes to their trysting place and through curiosity puts her hand into the hollow of the oak and this time she finds the note that Tom had left for her, asking forgiveness and telling her that he has gone into the hills where gold has been discovered, but that he would return as soon as possible. Helen meets Tom and their love is revived and again they plan to marry. Jim had married Tina and one day after a fight in the saloon he returns home to find that a child has been born and Tina dead. Helen hears of the situation at Jim's home and concludes that she must help him. She takes the baby to her cabin, and later when Tom is urging Helen to marry him she refuses and crossing over to where Jim is kneeling beside the baby's home-made cradle, she stands by him. He asks her forgiveness and as the picture fades it is evident they are to be remarried.

Universal Program

Song of the Woods—Big U.—Featuring Vola Smith and G. Raymond Nye. Leafy, a wild girl of the woodlands, loves Joe, but on the arrival of a stranger from the city she allows her head to be turned. Finally the girl agrees to elope with the stranger, but at the last moment she realizes what she is doing and saves herself from a terrible fate. Her father then relates to the united lovers his bitter experience in early life, an experience which is calculated to make the lovers more careful in the future.

American Blood—(Two Reels)—Episode 3 of "Liberty"—August 28.—Marie Walcamp, G. Raymond Nye and Jack Holt featured. In this episode the Mexicans attack the border town of Discovery, but Liberty sends the Texas Rangers there in time to rout the rebels. Jose Leon and Major Winston are Liberty's guardians. Winston has run into debt heavily in gambling on the strength of Liberty's money. As Jose's son Manuel is desirous of wedding Liberty he and his father decide to use Winston's gambling notes against him to force him to allow the marriage. But Winston refuses to acquiesce.

The Terrible Turk—Nestor—August 28.—With Eddie Lyons and Lee Moran. A comedy in which a valuable ruby, thought by those involved to be only a cheap stone, figures. A Hindu, in search of the gem, puts in appearance and creates no end of trouble, as Lee is impersonating a Hindu in a scheme he is playing upon his pal's girl and her father.

The Heart of a Show Girl—(Two Reels)—Universal Special—August 28.—This picture, featuring Ella Hall, tells of how a young premiere danseuse who has been severely flayed by a dramatic critic, meets this man later at the seashore, and not knowing his identity, falls violently in love with him. On arriving at the office of the justice of the peace the two learn each other's real identity for the first time. The girl cannot forget her past wrath and she defies her lover for a time, making him pay in full for his former attack, but all ends happily.

The Chance Market—(Three Reels)—Gold Seal—August 29.—Featuring King Baggot. In this drama the star takes a double part. Jim, a burglar, robs the house of John Marmaduke, a wealthy bachelor, and is shot by the latter. Marmaduke, noting the exact resemblance between himself and the thief, makes the latter's dead body appear to be his own, the result of a suicide, and exits in the role of a thief. John, in this role, tricks Jim's sweetheart by taking his place in the girl's affections. When the substitution is discovered the girl denounces him. But John is able to prove his worthiness in the happenings which follow and the story closes with the union of the two.

A Lucky Leap—Victor—August 29.—With Nell Bennett and Ed Sedgwick. Fatty buys a watch of a crook and later gives it to a girl he meets in the park. Unfortunately the girl happens to be the daughter of the woman from whom the watch was stolen. So the girl's mother and her father, who is a detective, give Fatty all he is looking for. But at last Fatty finds the crook, accounts for himself fully and receives a large reward.

The Right Car but the Wrong Berth—L-Ko—August 30.—With Dan Russell and Katherine Griffith. Mr. Cowbull, a floorwalker, who is overzealous with his lady customers, is warned by an irate husband that he has about five minutes to get out of town. Unfortunately the husband is on the same train with the floorwalker. In the mishaps which follow a flirt, porters, conductors, etc., figure and such things as handcars, steamboats, aeroplanes and automobiles lend their aid to the speedy action.

The Call of the Past—(Two Reels)—Imp—September 1.—With William Lowery and Agnes Vernon. Donohoe, leader of a band of crooks, marries a girl while on his vacation in the country who knows nothing of his past life. Decided that he will make one more haul before settling down to honest living, Donohoe comes to the city. His pal, Logan, greatly admires his wife, although he does not know she is his wife. Donohoe is at last cornered by the police, but Logan, for the sake of the little wife, who does not yet believe anything is amiss, takes the responsibility for Donohoe's crime and leaves the couple to pursue their way in honesty in the future.

Little Brownie's Bravery—Powers—September 1.—Featuring Arthur Allardt and Elizabeth Janes. The story deals with the efforts of little "Brownie," an expert girl swimmer, who dives after coin to gain money enough to pay for an important operation on her father. When she saves a doctor from drowning this obviates the necessity of her struggling any farther and a successful operation is made by the doctor.

The Desert Rat—(Two Reels)—Bison—September 2.—Pete, a weary searcher for gold, saves a young man from dying of thirst in the desert. He afterward learns that the young man, Roy, is his son, but withholds his identity from him, for years before Pate's wife had bestowed her affections on another man. Later, in defense of his sweetheart, Roy is badly wounded, and as the boy incessantly calls for his mother Pete realizes that only her presence will save him. So he sends for his former wife and then departs, unable to bear the pain of a meeting.

He Becomes a Cop—(Two Reels)—An Episode of "Timothy Dobbs, That's Me"—September 3.—Featuring Carter De Haven. This episode relates the harsh experiences of Timothy, the would-be movie actor, in the role of a cop. His day's work in this role ends after he has been dragged behind an automobile for some miles and deposited in a sand pile. Timothy's ardent wooing of the landlady in order to prolong his stay in her house is a big concern of the story.

The Elixir of Life—Joker—September 3. William Franey and Gale Henry featured. A comedy, written by Harry Wulze, in which a girl, dressed as an Egyptian dancer, takes the place of a missing mummy in an ancient mummy casket and fools a "nut" doctor. The latter is certain he has discovered the "elixir of life" in bringing the Egyptian queen to life. The doctor's wife, discovering her husband with the queen, prepares an awful death for both which is only averted in the nick of time.

Arthur's Desperate Resolve—Victor—September 3.—When the father of Arthur's girl absolutely refuses to have him as a son-in-law, the young man takes a poison which a chemist is experimenting with. It is lucky that the poison turns out to be harmless, for soon after he has quaffed it he learns that he has inherited a large sum of money, as does the prospective father-in-law, who immediately cancels his former decision.

A Marriage for Revenge—Joker—August 26.—William Franey and Gale Henry featured. This story concerns what two wilful young people do when they are ordered by their parents into what they think is a distasteful marriage, neither having seen the other. The girl adopts the same tactics as the youngq man, that is, she decides to marry right off for spite. The result is that they both marry of their own will, unwittingly complying with the old folks' demands.

The Lady from the Sea—Big-U—August 26.—With Claire MacDowell and Nobel Johnson. A shipwrecked girl is thrown up on an island, the only other inhabitant of which is a man. Although the latter tries his best to be kind to her, she is in perpetual fear of him. So, when one day a yacht rescues the girl, the male inhabitant of the island is left in solitude on the shore with nothing but a cherished memory.

Feature Programs

Blue Bird

The Girl of Lost Lake—(Five Reels)—Blue-bird—August 28.—Myrtle Gonzales and Val Paul featured in this picture, which has to do with the romance surrounding the love of Vaughan McAndrews, a sojourner at Lost Lake, for the girl, Jude. She is betrothed to another, but when she poses for an itinerant artist, who changes the picture and makes it appear that she posed partially undraped, Bean, her affianced, spreads an evil report concerning her. Jude's father goes to revenge himself upon Bean and both are killed. Vanghan returns to the lake and marries Jude. Judge West, who has acted as her protector all along, and has taken her into partnership after her father's death, in his mining claim, which has never yielded anything, brings about the meeting of the young people, after his claim has suddenly become a paying one and both he and the girl are made wealthy over night.

Fox

Daredevil Kate—(Six Reels)—William Fox—August 21.—This story features Virginia Pearson in the role of a woman who is saved from ruining herself to ruin someone else. Misunderstandings are finally cleared up and it is proved that she is only bad on the surface. The role is a clever character study. The story is written by Philip Bartholomae. Kenean Buel directed.

International Film

Hearst-International News Pictorial No. 65—August 15.—Boys and girls perform police duty to aid in the cleaning up of the east side and to stop the spread of infantile paralysis, New York, N. Y.; third of a series of interesting pictures by Nelson E. Edwards, showing activities on board the flagship of Admiral Scheer and Hipper, Wilhelmshaven, Germany; the flexible car, a new means of motor transportation is inaugurated in Fresno, Cal.; Scotch troopers who are members of the British army perform the difficult sword dance before a large assembled crowd, Versailles, France; British and French troops move into position for the start of a terrific drive against the forces of the central powers in the Balkans, Salonika, Greece; men and girls compete in

diving contest for the state championship of Michigan, Macatawa, Mich.; the signal corps of Uncle Sam's border forces are efficient in transmitting messages over the mountainous countries in Nogales, Ariz.

Kleine

Gloria's Romance No. 16—(TWO REELS)—GEORGE KLEINE—Featuring Billie Burke. "A Modern Pirate." A review appears elsewhere in this issue.

Mutual Masterpictures

The Diamond Runners—(FIVE REELS)—SIGNAL—AUGUST 28.—Featuring Helen Holmes and Leo Maloney. A review appears elsewhere in this issue.

The Man Who Could Not Die—(FIVE REELS)—AMERICA—AUGUST 30.—Featuring William Russell and Charlotte Burton. A review appears elsewhere in this issue.

Mutual Star Production

A Welsh Singer—(FIVE REELS)—MUTUAL STAR PRODUCTION—AUGUST 17.—Florence Turner here appears in an adaptation of a popular English novel by Allen Raine. Reviewed elsewhere in this issue.

Paramount

The Parson of Panamint—(FIVE REELS)—PALLAS—SEPTEMBER 1.—A strongly appealing western story by Peter B. Kyne. Dustin Farnum plays the name role. Reviewed elsewhere in this issue.

Rolling Stones—(FIVE REELS)—FAMOUS PLAYERS—AUGUST 21.—Owen Moore and Marguerite Courtot featured. An entertaining, keenly humorous and excellently directed picturization of Edgar Selwyn's play. The story deals with a ludicrous fight to conform circumstances to the stipulations of a peculiar will. Del Henderson directed. Others in the cast are Denman Maley, Alan Hale, Gretchen Hartman, W. J. Butler and Ida Fitzhugh.

Public Opinion—(FIVE REELS)—LASKY-PARAMOUNT—AUGUST 17.—This story dealing with the unrighteous judgment of a newspaper-biased populace, gives Blanche Sweet an exceptional opportunity to exercise emotional ability. The story was written by Marquerite Turnbull. In her support we have Earle Foxe, Edythe Chapman, Tom Forman, Elliott Dexter and Raymond Hatton.

Pictographs—PARAMOUNT—AUGUST 27—Pictures of an exciting sport have the opening position on this release of Pictographs. "Dueling with a Swordfish" shows the hooking, fighting and landing of one of these peculiar creatures. Incidentally the swordfish landed is the record catch of this season for size and weight. "Following the Bee Line," hunting and procuring honey as practiced by mountaineers; "Better Babies" and "Yachting in the Park," a race held by builders of sailboat models, complete the release.

Climbing the Austrian Alps—PARAMOUNT-BURTON HOLMES—AUGUST 27—This travel picture presents some of the most remarkable views ever projected. One follows a climbing party to the top of Gross Glockner, highest of the Austrian Alps, and from there looks down upon a perfect sea of clouds.

The Almighty Dollar—(FIVE REELS)—WORLD FILM—A modern drama enacted by E. K. Lincoln, June Elvidge and Frances Nelson. Reviewed elsewhere in this issue.

The Pretenders—(FIVE REELS)—METRO—Emmy Wehlen stars in a story by Channing Pollock and Rennold Wolf. Produced by Rolfe Photoplays under the direction of George D. Baker. A Review appears on another page of this issue.

Pathe

Luke Joins the Navy—PATHE-ROLIN—Lonesome Luke here joins the Navy not so much from the promptings of a patriotic spirit as from a desire to gain prestige in his home town and particularly with the one, and only, girl. He and his pal are put through the regular paces on shipboard and between the two of them diversion is afforded the spectator. "Luke Joins the Navy" is a good slapstick comedy.

Some Foreign Birds—(SPLIT REEL)—PATHE—Intimate views of the Finch Ringed African Sparrow, and White Sparrow (a rare bird) make up the first half of this educational offering. On the same reel with:

Historic St. Augustine—(PICTURESQUE AMERICA)—PATHE—Its history and its architecture make this city an interesting subject for a scenic offering.

Caught in a Jam—PATHE-STARLIGHT—Heinie and Louie comedy in which the former aids beauty in distress and is rewarded by a reception at the home of the grateful lady. Louie is jealous and he formulates a plan whereby Heinie is accused of stealing a jar of precious jam. The picture reaches its most amusing moment when Heinie wallows in the muddy pool whose slimy bed furnishes the ammunition with which he pelts Louie.

Good Pals—(TWO REELS)—PATHE—This melodrama tells of a man who leaves his daughter in charge of her aunt and travels off on some business. He is attacked by bears and carried to an Indian camp where he is nursed back to health. He returns to find his daughter robbed of her income and independence by the wicked aunt. A fair plot, crudely handled, produced and acted. The picture has all the appearances of having been produced about ten years ago.

Triangle Program

The Thoroughbred—(FIVE REELS)—TRIANGLE-INCE—SEPTEMBER 10.—Frank Keenan in a southern drama by C. Gardner Sullivan directed by Reginald Barker. A review appears on another page of this issue.

Gretchen the Greenhorn—(FIVE REELS)—TRIANGLE-FINE ARTS—SEPTEMBER 3.—Dorothy Gish gives a characterizatoin of a Dutch girl who comes to this country. Reviewed elsewhere in this issue.

Skirts—(TWO REELS)—TRIANGLE-FINE ARTS—This comedy by Anita Loos is enacted by Fay Tincher, Tully Marshall and Edward Dillon. The story tells of a police captain who by mistake courts a slavey in a wealthy household, where a crook works as butler. The butler makes use of the slavey, her striking and striped skirt, and also her immunity to arrest as long as Sam is captain of the police. All sorts of robberies are committed by women in striped skirts but Sam makes no arrests until forced to and for this act he is made chief. It is not a very amusing comedy, to say the least. Try as they do the actors simply cannot be funny in such parts.

V. L. S. E. Inc.

The Footlights of Fate—(FIVE PARTS)—VITAGRAPH BLUE RIBBON—AUGUST 21.—This story gives Marc MacDermott and Naomi Childers an excellent opportunity to do some polished acting. It deals largely with the unaccountable happenings of fate. The entertaining story was written by Louis Joseph Vance. Others in the cast are Templer Saxe, William Shea and Katherine Lewis.

World

Husband and Wife—(FIVE REELS)—WORLD—AUGUST 28.—Ethel Clayton, Holbrook Blinn, Montagu Love and Emmett Corrigan in a modern drama adapted from the stage play of the same name. Reviewed elsewhere in this issue.

SOME NEW THEATERS

Alabama

Estate of N. J. Bell lets contract in about ten days to erect moving-picture theater on Montgomery street, Montgomery; 105x100 ft.; standard construction; cost $25,000.

R. B. Kyle will erect three-story moving-picture theater, Gadsden; cost $10,000; completion by January 1, 1917; to be leased by Will B. Wood.

Arkansas

Thomas Smith and Lloyd Lawson have purchased the Amuse-U theater, Pine Bluff, from O. C. Hauber.

California

C. W. Reavis expects to open his picture show in Santa Rosa in September.

The new Sequoia Theater in Redwood City has been opened. It is owned by Edward Arkush.

The Actograph Theater in Sacramento is now in charge of Otto Laurelle.

Porterville has a new picture show opened by Howell and Moon. It is known as the Monache.

Canada

September 1 the Family Theater in Chatham, Ontario, will be reopened, having undergone repairs and renovation.

Delaware

Robyn Picture Corporation, to manufacture and deal in and with moving pictures of all kinds, $2,000,000; C. L. Rimlinger, Norman H. Coffin, Clement M. Egner, local Wilmington, Del., incorporators.

United Motion Picture Theatres Company, Wilmington; $100,000.

Fire of undetermined origin caused $2,000 damage to the Victoria Theater at Ninth and Market streets, Wilmington, but the fireproof construction of the operator's room, where the fire started, prevented spread to the theater. Three costly motion picture machines and 10 reels of films were destroyed. Benjamin J. Schwartz is manager of the theater.



"The Woman's Fight," at the left; "The Shielding Shadow" serial with Ralph Killard, center; and "The Hypocrites" of the "Grip of Evil" series, are new Pathes.



The three Mutuals suggested here are, in their order, "The Key," a two-reel Flying-A of August 28; "The Stolen Booking," two reels by Vogue dated for September 3; and "Two of a Kind," a Beauty single made public August 30.

District of Columbia

The Savoy Theater in Washington is being enlarged and improved generally. It will have a seating capacity of 1,400 and a new gold fiber screen will be installed. Mr. Crandall has set September 10 for the reopening day.

Illinois

The Covent Garden, Clark street, Chicago, has been opened by Lubliner and Trinz as a picture theater.

The site of the Bio Theater on Fifth avenue, Moline, has been sold to R. S. Woodburn. The Bio is being operated by A. C. Woodyatt.

The Elite Theater on South Cherry street, Galesburg, was purchased by Mrs. W. J. Sharp at a sheriff's sale. Some changes will be made and it will be operated as a picture theater.

Burgess again has a picture show operated by Guthrie & Harriett on Saturdays.

Woodlawn Amusement Co., Chicago; capital, $75,000; to conduct and operate theaters, places of amusement, and entertainment; incorporators, Nicholas Kyriakopoulos, Constantine P. Tampery, Daniel M. Healy.

Lincoln Swigart has purchased the Cozy theater in Galesburg from W. E. Lowman and George M. Frailey.

White Eagle Cinematograph Co., Chicago: capital $100,000. Incorporators—Jay H. Brown, Emil V. Vanbever, Israel S. Berkman.

The airdome, which has been under the management of Billy Boston, located on the Lawry lot at the corner of Main and Madison streets, Morrison, has suspended operations.

Indiana

The Lyric Theater, Marion's new vaudeville and photoplay house, will open Labor Day.

The new Circle Theater in Indianapolis is almost ready for its grand opening. This beautiful theater has been under construction since last January and it is announced on August 31 it will open its doors.

A. L. Studebaker, of Fremont, has purchased a moving picture theater at Marseilles.

The Electric Theater in Wolcott, managed by Ed. Johnson for six years, was leased to Kean & Clark and they have subleased it to Gary Woods, owner of the Grand. Woods has taken part of both outfits to Reynolds where he opened a show.

Iowa

The old Donahey Theater in Council Bluffs, which is being remodeled, will open in September as a picture theater. It will be one of the safest theaters in Iowa. Barney Gillinsky is manager.

W. F. Smith has disposed of the Cosmo theater in Goldfield and will devote his entire time to the Colonial in Clarion.

The moving picture theater in Collender has been taken over by Lawrence Edwards.

The Majestic Theater in Ossian has been sold by David Jacobson to Clyde Eddington.

Kansas

The O. K. Theater and Airdome at Paola has been purchased by B. J. Crosswhite.

The Electric Theater in Louisburg has been sold by R. D. Molesworth.

The Central Garden Theater in Kansas City has been purchased from S. L. Jones by M. A. Lewis.

Kentucky

Simon Switow has taken over the management of the Crystal Theater in Louisville.

The new theater at Eleventh and Walnut streets, Louisville, being erected for negroes, is nearly completed.

Maryland

The Echo Theater, 124 East Fort avenue, Baltimore, has been completely renovated.

Massachusetts

New England Photo Plays Company, Boston; Francis J. D. Ferguson, Edward H. Kelly and George E. McNamara; $90,000.

CLASSIFIED ADVERTISEMENTS

FOR SALE—New fireproof Picture Theater. Fully equipped. City 45,000. Seating capacity 560. Fine location. Splendid opportunity to right party. To close estate will sacrifice. Get particulars. Address Star Theater, Elmira, N. Y.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.



I. A. McKinney, who has recently left for the Orient in the interests of Universal.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

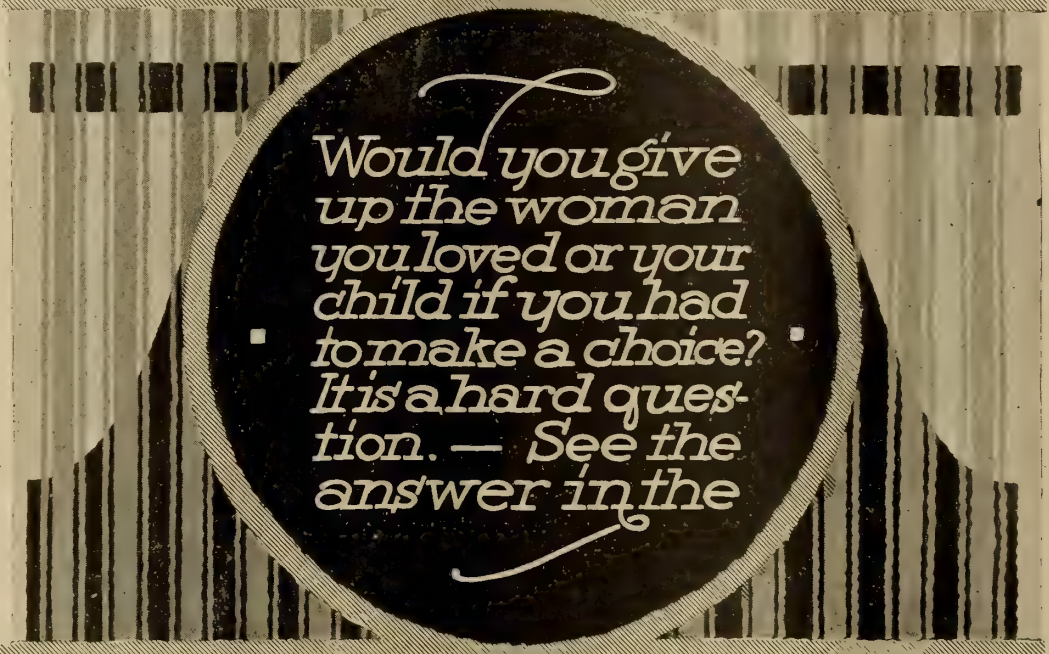
Vol. XVI CHICAGO, SEPTEMBER 9, 1916 No. 11



MAE MARSH WITH TRIANGLE-FINE ARTS

Circulation Records Open for Advertisers' Inspection

WHAT WOULD YOU DO?



WILLIAM FOX

PHOTOPLAY WHICH EVERY WOMAN SHOULD SEE

The Unwelcome Mother

WITH

WALTER LAW

AND AN ALL STAR CAST OF FOX PLAYERS

WRITTEN BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

TRIANGLE PLAYS

Triangle Plays are so Good They Have Made All Other Motion Pictures Better

Two million people will see Triangle Picture Plays today—and again to-morrow and the day after that. These two million are discriminating American folks who know what they want and when they want it.

They have been patronizing Triangle Plays in ever increasing numbers because they found them to be of the highest type.

Triangle Plays have come to mean what the word "Sterling" means to silverware—the very highest in dramatic quality and personal talent.

Are you sure you are getting your share of the motion picture patronage in your city?

"Show a Triangle Play and the Crowd will Stay"



Florence La Badie in Thanhouser-Pathe's "The Fear of Poverty." Miss La Badie is the woman on the right.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, SEPTEMBER 9, 1916 No. 11

Vitagraph Absorbs V-L-S-E

ESSANAY AND SELIG TO JOIN ANOTHER DISTRIBUTING COMPANY

THE tail has wagged the dog.

On second thought we have decided not to make the above maximical statement because it would seem to indicate a lack of respect for the main factor in our story. And that is, of course, furthermost from the fact.

As the headlines have already told you, Vitagraph has absorbed V-L-S-E.

All the final arrangements have been completed for the taking over of the offices of the big distributing company through which Vitagraph has been releasing its productions. The good will and the output of the Lubin company have been purchased and Selig and Essanay have confirmed the news of their withdrawal from the "Big Four." According to the latest report, Vitagraph will keep the distributing organization intact and will continue to release through its channels. Productions made by the former Lubin companies will also, of course, appear through the same medium, but will be separate from the Vitagraph productions.

The absorption of the Lubin company was accomplished on August 24 at a stockholders' meeting held in Philadelphia. The shares in the V-L-S-E company owned by Essanay and Selig have also, it is understood, been completely swallowed up by Vitagraph, although it has been admitted in the offices of the Vitagraph company in New York that the V-L-S-E deal has been consummated and Commodore J. Stuart Blackton, vice president and secretary of the Vitagraph company, is reported to have confirmed the news, there are as yet no details available. Benjamin B. Hampton, a prominent New York financier and a large stockholder in the Vitagraph company, neither denies nor affirms the reports. It is generally understood that because of the large amounts of money being spent on Vitagraph productions and because of the extent and quality of its organization, Vitagraph will release an independent service, through V-L-S-E, and at the same time will distribute another class of productions made by the former Lubin and other companies, and including such spectacles as the Dixon-Herbert "The Fall of a Nation."

There has been a great deal of unofficial speculation anent the future releasing mediums of Essanay and Selig. One bit of gossip declares that President Spoor of the Essanay company has been negotiating for the purchase of the George Kleine exchanges and that Selig will join Essanay in this deal. Another statement is to the effect that Essanay and Selig have merged with the Success Film Company and that Thomas H. Ince is to be the guiding genius of production. All that is certain now is that Essanay and Selig will very shortly become members of another distributing concern.

Selig's Statement

William N. Selig, president of the Selig Polyscope Company, has issued the following statement:

"The Selig Polyscope Company has withdrawn from the V-L-S-E and will release Selig Red Seal Plays, of five reels or more in length, through other channels which will be announced in the near future. It can be stated that a number of very attractive propositions made the Selig Company are being carefully considered and in due time a decision will be arrived at which may not only be surprising but will also be interesting to all those interested in the motion picture art. The Selig Company leaves the V-L-S-E with the best of good feeling and we can only state that the decision to withdraw from that organization was not one hastily resolved.

"The Selig company has in preparation, and also ready for release a number of unusually excellent pictures, including "The Country That God Forgot," and other powerful five-reelers."

The Essanay Angle

Essanay's withdrawal from V-L-S-E is to take effect September 16. George K. Spoor, president of the Essanay company, gives "business reasons" as the cause for his move. He states that a new organization for releasing Essanay features will be announced in the near future. When seen in his Chicago offices by a representative of MOTOGRAPHY, Mr. Spoor stated that an announcement of the new plans would be made just as soon as they had been perfected in detail. He outlined some of the plans for Essanay's coming work.

"There will be no abatement in the work of Essanay," he said. "In fact it will be conducted on a larger scale than ever before. And we aim to put out greater features.

"Essanay already has contracted for the rights on a number of large features and is planning to start work on them shortly. Two features are already under way and three others are completed for release through the new organization.

" 'The Sting of Victory,' featuring Henry B. Walthall, supported by Antoinette Walker, which just recently was released through V-L-S-E, will after September 16, go out through the new releasing company.

" 'The Return of Eve,' which features Edna Mayo, supported by Eugene O'Brien, and 'The Prince of Graus-

tark,' featuring Bryant Washburn and Marguerite Clayton, the novel by George Barr McCutcheon and a sequel to Essanay's feature 'Graustark,' have been completed and an announcement of their release will be made as soon as the new organization is perfected. These plays are both in five reels.

"Two other features are under way. They are 'The Chaperon,' taken from the stage success of Marion Fairfax and featuring Edna Mayo and Eugene O'Brien, and 'The Breakers,' by Arthur Stringer, one of the best of the *Saturday Evening Post* stories. These also will appear in five acts. Other features will be announced later. Several of these, already purchased, will feature Henry B. Walthall."

Essanay has three studios, having just completed the third large one. The features previously released through V-L-S-E, which after the sixteenth of September will be distributed through the new organization, include Charlie Chaplin's burlesque on "Carmen," "The Sting of Victory," "According to the Code," "That Sort," "Sherlock Holmes," "The Little Shepherd of Bargain Row," "The Havoc," "The Discard," "Vultures of Society," "The Misleading Lady," "Captain Jinks of the Horse Marines," "A Daughter of the City," "The Alster Case," "The Raven," "The Crimson Wing," "The Man Trail," "The Blindness of Virtue," "In the Palace of the King," "The White Sister," "The Slim Princess," and "Graustark."

SCREEN SUPERS ORGANIZE

New Industrial Union Ready to Strike if Not Given More Pay and Shorter Hours—Issue a List of Demands

A new industrial union has been organized composed of 10,000 film laborers, extras, supers and "studges." It is estimated that every year nearly 800,000 persons participate in the mob, battle and riot scenes of the big film productions and many of these are society folks who just come in for the fun of being in the pictures and asks for no pay and so are spoiling the business of the regular people.

Some of the mob scenes demanded of supers involve the risk of limbs and even life. There is said to be no casualty safeguard for the men and women who play in these scenes at the wage of common laborers. Therefore the 10,000 motion picture "supers" have organized as a labor union and put forth a list of demands as follows:

1. Any super called upon to do duty in a dress suit is to get $5 per diem.
2. Any super who is called upon to do "bumps" is to get $7.50 per diem.
3. Any super who is called upon to work in civilian dress is to get $3.50 per diem.
4. A mob of supers, coming in numbers of from 1 to 15, must get $5 per diem for each super; in mobs of 15 to 50, $4 each per diem, and in crowds of 50 to 100, $3 each, and in greater numbers, $2.50 per man, or woman, working in populous scenes.
5. In a scene that calls for summer apparel, supers must get $5 a day. A Tuxedo, or walking suit, calls for the same wage.
6. "Tramps," or "gangsters" are to get $2 apiece up to 50 in number. If more than 50 work together, the day wage shall be $3.
7. Every studio is to be obliged to feed the supers such meals as the duration of work calls for.
8. Night work calls for $1 extra over day work, the hours to be from 6:30 p. m. until 2 a. m. The daytime hours are to be from 8:30 a. m. until 5:30 p. m., and all overtime on these schedules is to command double pay.

Big Reel Fellows Ball

With the most representative enrollment of members since the inception of the club, which is composed of persons from all branches of the photoplay industry, the Reel Fellows Club of Chicago, through M. G. Watkins, secretary, announces the club's second annual ball will be held November 10 in one of the prominent hotels. This event promises to be the most elaborate photoplay affair of the year in Chicago.

The committee, which now is making arrangements to secure a ball room to accommodate more than 800 persons, is composed of Richard Travers, Essanay leading man; H. C. Miller, manager of the Moyer Theater; Frank J. Flaherty, of Bluebird exchange, and M. G. Watkins, manager of the American Standard Motion Picture Corporation.

Mr. Travers and some popular leading lady of another company will lead the grand march. Henry Walthall, Edmund Cobb, Bryant Washburn, of Essanay, and many other stars will be present. The proceeds of this affair will be added to the fund for a new club house. At present the club has quarters in Hotel Morrison.

It also is announced that during the latter part of January, the club will put on a show in one of the leading loop theaters for three nights. In the cast will be Richard Travers, Henry Walthall, four leading men from other companies, and three popular leading ladies of the screen. The proceeds of the show will also go into the clubhouse fund.

Throughout the winter the club will put on features of general interest to the public. Each affair will be to secure more money to bring the club house fund up to $50,000.

Restrain Use of Title for Film

The Supreme Features Film Company, Inc., of Minneapolis, the owners of the rights of "Where Are My Children?" for the states of Iowa, Minnesota, Wisconsin, and North and South Dakota, and the Supreme Feature Film Service of Philadelphia, Pennsylvania, the owners of the rights of this same production in Nebraska, Missouri, Kansas and Oklahoma, have instituted legal proceedings in the United States Courts of Omaha to restrain and enjoin the Fine Arts Feature Film Company and J. E. Schlank of Omaha, from advertising, exhibiting or offering for lease, hire or disposition, the motion picture film production known as "Where Are Your Children?" or any film production of similar or colorable title to that name, or of similar or colorable title to the film production "Where Are My Children?"

Through an error in the September 2 issue of MOTOGRAPHY it was stated that Mr. Schlank controlled the rights to "Where Are My Children" in the western territory.

Gordon Handles Powell Publicity

Kilbourn Gordon, well known in newspaper and theatrical circles, is now handling publicity for the Frank Powell Productions, Inc. Mr. Gordon was for four years on the Washington *Post* and the Washingto *Herald*. He left the latter to do the press work for Richard Bennett's production of "Damaged Goods," and the following season publicized and managed Arthur Byron and Edmund Breese in the Broadhurst play, "To-Day." Recently he has been associated in like capacity with David Bispham.

Epidemic Still Gripping the East

THEATERS FEEL NO RELIEF FROM RIGID RULINGS

WHILE the western territory still appears in general to be immune, the grip of the infantile paralysis epidemic is tightening on the eastern motion picture houses. There is little abatement of the disease in New York City and the surrounding states are beginning to feel the effects to a great degree.

Philadelphia is now becoming hard pressed and the laws there are practically as stringent as in New York and the struggle equally as hard for the exhibitors. The theater men have held a number of "get together" meetings to devise ways and means of combating this blow to their business. The exchange men have also met with the exhibitors and are offering all the aid in their power. The exhibitors asked a fifty per cent reduction on all films as long as the children are barred from the house, but although the exchanges did not feel that they could make this a general rule they offered to show every leniency to the individual exhibitor, and help to tide him over his troubles.

The Motion Picture Exhibitors' League of Philadelphia appointed a committee to wait upon Dr. Krusen of the Department of Health to discuss with him the big loss now being sustained by the motion picture men owing to the ban placed on children under sixteen years of age from entering picture shows, to see whether the age limit could not be moderated and reduced to 10 or 12 years. The reason for this is that 80 per cent of the infantile paralysis cases have been among children under six years of age.

The exchange managers and exhibitors in Philadelphia are indignant because the health law has been aimed only at the motion picture theaters and Dr. B. H. Jones, the well-known specialist of Pittsburgh, has been called to Philadelphia to confer with medical authorities and film men on the subject. Dr. Jones has been lecturing in New York for the purpose of combatting the panic over infantile paralysis and trying to nullify the destructive methods of the Health Department in keeping the children away from the theaters. The doctor claims that infantile paralysis is not a germ, is not a disease and is not infectious or contagious and that when the general public learns the real nature of the malady it will cease to be afraid of it and will no longer fear any contagion or orders controlling the action of the public in the cases of so-called "epidemics" of the disease.

In Philadelphia the authorities have gone as far as to close the Sunday schools and virtually every church and Sunday school in the city, Catholic and Protestant alike, is closed to children under sixteen years of age.

Pottsville, Pa., is also feeling the effects and all the Sunday schools have been closed until all danger of the disease has passed.

In Baltimore, Maryland, the Board of Public Safety has been a little more lenient in their age limit and has issued an edict that all children under twelve be prohibited from entering the theaters. A quarantine has also been established against children from New York, Philadelphia and the Jersey coast. In a meeting of the Board of Health it was decided to wait a while before adopting such drastic measures as would seriously affect the business interests of the city.

The Montclair Theater, Montclair, N. J., is doing its best to help in the prevention of the spread of this dread disease by publishing in its program a full page warning from the Board of Health and exhorting the citizens to observe the health rules there set forth.

Flint, Michigan, is one of the few western cities to be affected by the scare and a rule has been made that children under sixteen shall be barred from the picture houses. The exhibitors report, however, that they are having fair business in spite of the ruling.

So far Chicago exchanges report very few houses closed in the middle west, and there seems to be but a small number of cases of the disease in this part of the country.

OMAHA EXHIBITORS' STRIKE

Win Fight Against Admitting City Street Cleaners and Laborers Free of Charge Accompanied by Their Families

The exhibitors of Omaha, Nebraska, have risen up in righteous indignation to fight against the admitting of all city employes to their theaters free of charge because they wear the badge of a public servant.

J. R. Corliss, manager of the Nicholas Theater, sent a letter to the City Council in behalf of the exhibitors, in which he pointed out that while they did not object in the least to the occasional free visit to their theaters of policemen and municipal officers of the higher grade, they did most strenuously object to having the street sweepers, laborers and teamsters come with their families, sweethearts and friends and be charged no admission. He pointed out that these employes are receiving a regular salary and why should not they pay as well as any other man working on a salary? He called attention to the fact that motion picture entertainments cost the managers money to present, it is the commodity they buy and sell the same as the merchant buys goods and sells them, and what right would the city employes have to go into a store and take the merchant's goods?

The councilmen after a hearing gave the exhibitors the right to use their own discretion as to what badges they would honor.

Exhibitors Lunched

On August 28 the Motion Picture Exhibitors' Association of the Northwest served a luncheon to the Twin City theater men, with the result that a large number of exhibitors joined the Association and pledged their help in all matters.

Several prominent men spoke, amongst them being Thomas Furniss of Duluth, I. H. Ruben, Theodore L. Hayes, D. G. Rodgers and James Gilosky. Each one was enthusiastically received.

Several important matters were taken up with the exhibitors for settlement.

Mollie King will next be starred with Robert Warwick by World in "All Man."

BRENON DENIED INJUNCTION

Justice Sets Precedent by Refusing to Interfere With the Showing of William Fox's "A Daughter of the Gods"

Justice Mullan of the supreme court denied the motion of Herbert Brenon to restrain William Fox from releasing the film "A Daughter of the Gods." Mr. Brenon has sued Mr. Fox for half a million dollars and also entered an injunction to prevent the showing of the film by the Fox Company, claiming that he was damaged to that amount by the erasing of his name from the advertisements and film title of the play.

Mr. Brenon resigned from the Fox Company some time ago. He admits he received a salary of $750 a week but says that sum amounts to nothing when compared with the benefit and prestige he would receive if given the publicity to which he believes he is entitled for the success of the drama.

Justice Mullan in refusing to grant the injunction held that Mr. Brenon had no contract of any sort with William Fox, that the engagement was oral, for no definite period, and contained no provision to insure the plaintiff the publicity for himself upon which he laid so much stress. It is felt that by this ruling a precedent of far-reaching importance to the motion picture and amusement world in general was set.

Mutual Main Offices in Chicago

During the first week in September the main offices of the Mutual Film Corporation, formerly located in New York City, will be established in that company's new headquarters in Chicago. Announcement was made in MOTOGRAPHY several weeks ago of Mutual's intention of placing its main offices in the geographical center of the country. President Freuler has for sometime been convinced that Chicago is the logical distributing center of the United States for films as well as for the other industries which have long recognized it as a business vantage point.

Beginning with September first the main offices of the company will be located in the Consumer's Building where the Chicago Mutual exchange is now ensconced.

Before "Terry" Ramsaye, the w. k. Mutual publicity man, left New York for the wilds of the west he was tendered a complimentary luncheon by the Associated Motion Picture Advertisers, Inc. The event was held at the Hotel Claridge on August 29.

Bennie Jumps

Bennie Zeidman, formerly Fine Arts publicity man, has accepted a new position with F. J. Balshofer, of the Yorke-Metro Hollywood studio, to take charge of the latter's press department. Zeidman has been associated with David Wark Griffith for the past two years, first with the Reliance and Majestic, and remained with the famous producer after he joined the Triangle and started to make Fine Arts pictures. The young publicity purveyor leaves the Fine Arts Company with the best wishes of the entire studio.

Former League President in Chicago

Fred J. Herrington, former president of the Motion Picture Exhibitors' League of America and now an organizer for that body, passed though Chicago on August 29 and made an extended call on MOTOGRAPHY. He discussed at length the critical censor situation in Kansas, from whose state motion picture convention he was returning to his home in Pittsburgh. The complete story of the Kansas convention appears on another page in this issue.

SAVING SUNSHINE

Universal Sets Clock Ahead—Thousands of Dollars Will Be Saved in Electric Light Bills by Earlier Closing Hour

Beginning September 1 the employes of the Universal Film Corporation will have to set their alarm clocks an hour ahead, for the directors of that organization have decreed that after that date the clocks in all their plants and offices should be set one hour ahead in accordance with the European policy of daylight conservation.

It is estimated that under this new plan the saving on electric light bills at Universal City, California, and at the local plants will run up into the thousands, for by closing up shop at four-thirty it will practically eliminate the necessity for lights even in the short days of the winter months.

When this plan was first proposed there were many protests, for many of the actors and actresses in the eastern studios live out in the suburbs, some of them having to travel from points on Long Island, and they declared they never would be able to get to work by eight o'clock. However, when it was pointed out that the earlier closing hour would bring them home that much earlier and allow them to avoid the traffic crush of the rush hour, they were soon won over.

SERRANO JOINS THANHOUSER

Two Florence La Badie Features for September—O. A. C. Lund Added to Staff of Thanhouser Directors

To satisfy the many demands for pictures in which Florence La Badie appears, Edwin Thanhouser, president of the Thanhouser Film Corporation, will release two Florence La Badie features through the Pathe exchanges in September. The first to be released on September 10 will be "The Fear of Poverty," a five-reel drama in which the star is supported by Robert Vaughn, George Marlo, Edwin Stanley and Ethyle Cooke. In the second, "Saint, Devil and Woman," Miss La Badie has in her cast Wayne Arey, Hector Dion and Ethyle Cooke.

Vincent Serrano, well known for his portrayal of Lieutenant Denton in "Arizona," has been engaged by Edwin Thanhouser to be starred in a five-reel feature called "A Modern Monte Cristo." Mr. Serrano has appeared only once before in pictures—when he was co-starred with Pauline Frederick in "Lydia Gilmore."

Another newcomer to the Thanhouser fold is O. A. C. Lund, who has been added to the force of directors. Mr. Lund has written many plays and directed features with the Metro, World and Eclair companies.

"The Revolt," one of the Shubert Broadway successes, is now being made into a five-part motion picture feature by the World Film Corporation with Frances Nelson, Arthur Ashley, Clara Whipple, Frank Beamish and George McQuarrie in the cast.

Kansas Convention Attacks Censors

STATE BRANCH JOINS M. P. E. L. OF AMERICA

By H. E. Jameyson

ON August 22, 23 and 24 the Kansas Amusement Association, composed of exhibitors, exchange men, supply men and all businesses allied with motion pictures, met in joint convention with the Motion Picture Exhibitors' League of Kansas. The convention was held at Topeka. There were about one hundred exhibitors present and at least sixty representatives of Kansas City exchanges.



Kansas film men in charge of convention ball. Left to right, L. Scott, V-L-S-E; H. B. Jameyson, Pathe; G. Bowles, Universal.

The convention was a decided success. The chief question of interest was that concerning censorship as it now exists in Kansas. Ways and means were taken up as to the best methods of securing for the exhibitors freedom from this obnoxious law.

Fred J. Herrington, former president and now national organizer for the Motion Picture Exhibitors' League of America, was present and brought the Kansas exhibitors under the protecting wing of the National organization. The Kansas League has not been an active member of the National League for several years, but continued to hold meetings and maintained a working organization.

There was no election of league officers, the convention being held on a special call in order that a plan might be formulated to learn the opinions of the various candidates to state offices on the question of censorship. It was decided that the fight against the present censorship law should be made an issue in the coming election if possible and that every man running for office would be made to explain his views on this question.

Mayor House Speaks

At the first session Mayor House of Topeka spoke. He is a frank and open enemy to censorship. He stated that he had never been moved to blushes at the sight of a motion picture, but that he never passed the windows of some of the dry goods stores on the main street of Topeka without blushing. "By cutting out of films the display of a shapely ankle, I presume the women of the state wear longer dresses," remarked the mayor sarcastically. "I also suppose that eliminating cigarette smoking on the screen has caused the youths of the state to cease smoking them. Personally I think the legislatures of the state were in need of money and made you the 'goats.'"

Secretary of State Botkin was the next speaker. He is also a member of the appeal board. He stated that he believed in censorship, but that sometimes the power was not properly exercised. He also admitted that he might have passed pictures that should have been rejected, and voted to reject pictures that should have been passed. By admitting this he aided the exhibitors, their contention being that no man or set of men is capable of passing on the merits of motion pictures.

Fred Herrington, the guest of honor, made a stirring speech. He pointed out the defects in the present censorship laws, showed how pictures that had been condemned in Kansas had been passed by other states having censorship laws, and vice versa. He pointed with emphasis to the fact that motion pictures are an enemy to vice instead of a partner, as some radical Kansans insist.

The real sensation of the convention, was when E. R. Pearson, manager of the V-L-S-E office in Kansas City, and chairman of the convention, introduced Mrs. A. B. Mitchner, president of the Kansas Branch of the W. C. T. U. At the very outset of her speech Mrs. Mitchner told the exhibitors that she was in favor of censorship and that she represented 10,000 women that were going to fight for it. She admitted that she believed the censorship fees were too high, and that they should be reduced at least one hundred per cent. She took issue with Mayor House and said that she did not believe that the law was enacted because Kansas needed the money derived by the fees, but that it was enacted to protect the young men and women of the state.

"I represent mothers whose chief ambition is to raise fine upright children" said Mrs. Mitchner, "and therefore am interested in anything that pertains to the child and its welfare. We believe that censorship of the motion picture is necessary and desirable. I am a professional lobbyist and am allowed access to both the senate and house of representatives and intend to fight for the maintenance of this bill."

Mr. Herrington, in an impromptu reply to Mrs. Mitchner, stated that the exhibitors had no quarrel with the W. C. T. U. and both organizations were working toward the same ends. "The trouble is not," said Mr. Harrington, "in the pictures, but in the morals of the patrons. You want to make the morals better by censoring the picture. What you should do is to make the morals better and the pictures will take care of themselves. If you look for evil you will find it. That's where the board falls down. Composed of an exminister and church people it looks for evil and finds it."

E. R. Pearson told the exhibitors what the exchanges of Kansas City are doing to kill the bill. He told them how all the money that has been paid in recently has been paid under protest. The amount now tied up in this manner totals about $20,000. Suit has already been started to recover this money. A rather peculiar circumstance arises in this connection. Attorney General Brewster has also brought suit against the censorship board to force them to turn this money into the general treasury. The censorship board now finds themselves in an embarrassing position, with both the exchanges and the state fighting for the money. No salaries or expenses can be paid by the board until these suits are settled.

The convention was held in the legislative chambers of the state, the same rooms in which the censorship laws were enacted. Many prominent exhibitors of the state took part in the heated discussions. And if the enthusiasm of the delegates is any criterion, the men who want to become legislators this fall must run the dangerous gauntlet of the picture men.

Besides the convention many other affairs took the

interest of the attendants. Richard Travers of Essanay, Gene Gauntier of the Gauntier Feature Players, Miss Leota Lorraine, formerly of Essanay, and Miss Ethel Quinn of the Pageant Film Company, attended the convention. They rode in the parade which was held on the second day and which was viewed by twenty thousand people.

One the evening of August 23 a big "movie ball" was staged in the open air pavilion. At least three hundred couples attended the ball and several thousand watched from the outside. Governor Capper, his wife, Mayor House of Topeka, and several other prominent executives of the state were also in attendance. The grand march was led by Mr. Travers and Gene Gauntier. Several vaudeville acts were staged by various film men of Kansas City. The hit of the evening was Mr. Reese, assistant manager of the Universal exchange, who sang several popular numbers much to the delight of the crowd.

All of the Kansas City exchanges had displays put up in the Throop hotel, the convention headquarters. The most elaborate displays were in the rooms occupied by Universal, V-L-S-E and Paramount.

Exchange Men and Exhibitors Present

The Universal exchange was represented by R. C. Cropper, manager; H. D. Reese, assistant; George Bowles, publicity man; C. A. Jones, A. M. Dodson and Phil Ryan, travelers; William Emrich, manager Bluebird, and O. K. Mason, manager Wichita branch.

V. L. S. E. was represented by E. R. Pearson, manager; Lester Scott, publicity man; A. L. Reed and O. Randall, travelers.

Paramount sent Lee Balsly, L. B. Flintom and Gerald Akers.

Mutual—F. L. Kiltz, manager; L. B. Douglas, manager Wichita Branch; D. M. Magers and Harry Young, travelers.

Fox was represented by E. H. Wacther, manager, and B. E. Edwards, representative.

The World Film Corporation sent Ted Morse and General sent E. M. Ware.

C. S. Edwards, Jr., manager; H. E. Jameyson, publicity man, and Fred Pickrel, representative, were at the convention in behalf of Pathe.

Kleine was represented by A. C. Melvin.

H. W. Gill was there for himself, selling machines, and C. D. Struble was getting business for the Monarch Feature Film Company.

Chas. Hardin, old time film man, manager, and "Bill" Warner, representative, was there to plug for Metro.

Among the prominent exhibitors present were Fred Savage, Hutchinson; Chris Glamann, Wellington; Roy Burford, Arkansas City; W. B. Moore, Galena; Lee Gunnison, Atchison; Harry Rogers, Marion, Kansas; Stanley Chambers, Wichita; T. K. Fredorvitz, Hays; C. F. Pattee, Lawrence; O. A. Ford, Wichita; Joe Girard, Arma, Kansas; O. A. Bandy, Pittsburg, Kansas; Dick Liggett, Kansas City; R. B. Biechle, Kansas City; Bill Meyn, Kansas City; Chas. Barron, Augusta, Kansas; Howard Dull, Augusta; J. J. Marshall, Manhattan; J. J. Filizola, Ft. Scott; W. R. Rowell, Eldorado; Wm. Giradot, Wilson, Kansas; C. B. Yost, Hutchinson, and F. J. Wanen, Leavenworth.

Fox Director Severely Burned

Oscar C. Apfel, who has directed nine of the fifteen Farnum photoplays, was burned severely about the hands and body last week in the filming of Farnum's last "western." The presence of water, plus that of mind, saved him from serious injury.

Mr. Apfel took his company of William Fox photoplayers from the Hollywood studio to the Silver Lake district above the San Bernadinos, about two hundred miles northeast of Los Angeles, for some night scenes in the new picture. One of the most dramatic situations in the photoplay is that in which a band of outlaws lock Farnum and Nell Shipman in a jail and then set fire to the building. The photographing of the blazing prison was responsible for the trouble. While the director was scurrying around to be certain everything was in readiness, he himself became drenched in the gasoline spraying.

Torches were then thrown into the building and as the flame roared up through the prison, the actors and spectators were horrified to see that Mr. Apfel, working with a firebrand, had caught the flames. His clothes flared up like a great candle, but before his friends could reach him, the director was groping and plunging as best he could, with eyes closed tight, toward the Silver Lake reservoir.

Fortunately, the water was only twenty or thirty feet away, and Mr. Apfel saved himself by leaping head foremost into the lake.

Something New—Futuristic Play

During the week of August 21 Vitagraph released two one-part photoplays on the General Film Program. A comedy from the Bay Shore Studio called "Did He or Did He Not?" and a decorative playlet from the Coast Division entitled "The Yellow Girl," were the pictures listed.

In "Did He or Did He Not?" William Lytell, Jr., plays the part of Adam Bluffer, an office clerk, with whom work is as agreeable as a visit from a bill collector.



Here's something new. Vitagraph's "The Yellow Girl" is a black and white futuristic impression.

Besides Mr. Lytell, Director Frank Iurrier employed the services of Shirley Moore, Dorothy Lang, Florence Natol and Ralph Whiting in the production of the picture.

"The Yellow Girl," was designed and produced by Edgar Keller with a cast of Western Vitagraphers that includes Webster Campbell, Carmen Phillips, Corrine Griffith, Florence Vidor and Alva D. Blake. So far as we know, it is an entirely new idea for it is the first of its kind we have ever seen. It might be termed a study in black and white with a tendency toward the futuristic. Mr. Keller, who is an artist of repute, not only supervised and assisted in the painting of the scenery used, but also designed the costumes worn in the piece. The clever little story has to do with the love affairs of an artist, a popular song writer and two models.

"Musty" Sticks

Harry Watson, Jr., who plays the title role in George Kleine's "The Mishaps of Musty Suffer," denies a report that he has returned to the legitimate stage. Mr. Watson emphatically states that he is in the picture game "for all time."

TO PRODUCE AND EXHIBIT

New $300,000 Motion Picture Producing, Releasing and Theater Owning Company Formed at Jacksonville, Florida

One of the most important recent movements affecting the motion picture industry in the south is that of the organization of the Southeastern Film Corporation in Jacksonville, Florida. This company will produce and release pictures as well as own a string of motion picture theaters in the states of Alabama, Georgia and Florida.

The corporation will be affiliated with the Garrick Studios Company, who will immediately start the erection of a large plant which will be capable of taking care of twelve companies at once. There has been a great demand in Jacksonville for a rental studio on account of the many producing companies visiting that city from New York and Chicago during the year. The erection of the studios by Mr. Garrick has been commented favorably upon by the managers of the Vim, Kalem, Gaumont, Eagle, Palm and U. S. companies who are now operating their own plants, and who declare this step should have been taken some time ago.

The officers and directors in the Southeastern Film Corporation are among the most prominent men in the state of Florida, and Richard Garrick, president of the Garrick Studios Company, is well known in the film world, having been supervising manager for all Gaumont studios in America prior to his resignation in the spring.

Those interested in the organization are: J. E. T. Bowden, Mayor of Jacksonville; Forrest Lake, president of the Seminole County bank; Judge H. B. Phillips, county judge of Duval county; W. R. Carter, editor of the Florida *Metropolis;* W. S. Hilands, president of the Florida Soft Phosphate and Lime Company, of New York; W. L. Whitehead, owner of a string of theaters; Jno. T. Alsop, Jr., president of the Jacksonville city council; and James R. Collins, treasurer of the Florida Abstract and Title Insurance Company.

Syd Visits Charlie

The former Chaplin has left New York for Los Angeles to visit his brother, a Mutual comedian.

Syd's errand in the west is principally a matter of outing and secondarily a matter of business, in that he is Charles' financial adviser. Charles is making a number of important investments and has considerable sums invested in a wide range of securities, including Anglo-French bonds, commonly known as "war loan."

Incidentally Syd's visit to Los Angeles is a further refutation of the gossip of picture scandal mongers to the effect that the brothers had "split."

Pickford Pictures Open to All

NO EXCLUSIVE SELLING SCHEME—TWENTY-FIVE BRANCHES TO BE ESTABLISHED

THE announcement that Mary Pickford had organized her own company for the production of better motion picture plays, has stirred up an unusual interest among exhibitors the country over. The office of the Artcraft Pictures Corporation at 729 Seventh avenue, New York, has already received hundreds of inquiries regarding the new films. Thus have the exhibitors of the United States attested their confidence in the personal and box-office magnetism of "Little Mary," who, as everyone knows, has millions of followers.

Every exhibitor in the United States may show in his theater the Mary Pickford productions of distinction and originality. Miss Pickford has said that she wants no bars erected against the exhibitor who is ambitious to improve the quality of his entertainment and clientele.

"We are carrying out her wishes to the letter," President Walter E. Greene adds. "It is to correct any misconception that there exists a favored class to whom Miss Pickford's pictures will be distributed that Artcraft emphasizes the statement that the field is open. Soon 25 branch managers will be combing their territory. All applications received at the main offices will be turned over to them in order of receipt and the man who has never shown a Pickford picture in his theater has just as much chance to have territorial protection as will his previously more fortunate competitor."



Photo copyright, Ira L. Hill.

The universally beloved star whose name is a household word.

Close observers of the development of the film industry are unanimous in their opinion that no announcement of recent years has created such a response of spontaneous approval as Mary Pickford's determination to work alone, unhampered by restrictions of policy other than those traditions which she shall hereafter lay down as the result of her own artistic experiences and achievement. Mail and telegraph inquiries reach Artcraft in a steady chain. Eventually these applications will all be referred to the various branch managers, who are being recruited from the best known and most skillful film men in the sections which they will handle. In the light of his successful experience in the distribution of features Mr. Greene is confident that the system of putting Mary Pickford's pictures before the public will be most comprehensive and satisfactory to producers, distributors, exhibitors, and theater goers.

"In a short time the Mary Pickford Film Corporation will announce the character of the picture the star

and her company are now working on," Mr. Greene says in conclusion. "I may not reveal the details now but I can say that this first production will set the highest standard for notable direction and acting of distinction. It will be a genuine master work, presenting Miss Pickford in a characterization that will increase the affection of her unprecedented following. We believe that its presentation will mark the beginning of a new era in motion pictures."

To which Miss Pickford adds briefly:

"I am working from sun-up to sundown in rehearsals and actual filming of scenes for my first very own release. These are long nights of study, too, but I don't mind because I have never had a role in which I was happier."

MAKERS OF PATHE FILMS

Three Balboa Directors—Henry King, Harry Harvey and Sherwood MacDonald—Produce Only for Pathe Program

The Balboa Company is among the best known of those companies which J. A. Berst, vice-president and general manager of Pathe, has assembled under the proud title "Producers of Gold Rooster Plays." Three



Henry King and Harry Harvey, powerful Balboa directors for Pathe Gold Roosters.

years ago when Pathe was still releasing through the General, Mr. Berst purchased from H. M. Horkheimer some of the very first photoplays which had been made under the Balboa mark. Since that time Balboa pictures have been almost continually upon the Pathe program.

It has been said that a director is more than half of a picture, yet he usually receives but little mention. Following out the Pathe policy of best authors for the stories, the most famous players in the casts and the highest quality of production, Mr. Berst has always insisted that the best directors only be put upon the pictures made for the Gold Rooster program. Three Balboa directors are identified with these Pathe productions.

Henry King, who first became famous as a star playing in Balboa pictures, by reason of his length of service with his company deserves first mention. Mr. King was one of Balboa's first players and it was only a little over a year ago that he joined the ranks of the directors. His education as an actor was gained in stock company work in Atlanta, Buffalo and New York. Then he went on the road for several seasons as leading man. During his summer vacation, three years ago, he was pressed into service by an eastern studio on a very few hours' notice to replace a player who had taken sick. He liked work before the camera so well that he has never returned to the stage. Coming to Balboa in July, 1913, he has remained in the employ of the Horkheimer Brothers ever since. First he played "leads," but he was advanced to stardom after a year.

For the last twelve months Henry King has been directing his own productions.

Bert Ensminger is Mr. King's assistant director, Joseph Brotherton, of the famous Brotherton family, is chief cameraman, and Jack Blake, assistant.

Harry Harvey, another Balboa director of Pathe Gold Rooster plays, resigned from the army to enter the motion picture game, then in its early infancy. He served his apprenticeship with the first company that made pictures on cards which were turned through a machine to get the effect of motion.

Mr. Harvey is one of the most experienced directors in filmdom. As an actor and stock producer, he learned the rudiments of the business. Since joining the Horkheimer Brothers at their Long Beach studio, he has put on some of the most notable things the screen has seen, such as the "Who Pays" series and the "Neal of the Navy" serial.

His crew is composed of Harry MacPherson, assistant director; Roland Groom, chief cameraman; Cullen Landis, assistant, all experts.

It was while practicing law in New York that Sherwood MacDonald, the third of Balboa's directors of Gold Rooster plays, was bitten by the moving picture bug.

At every studio where he applied for work at the directing game they looked him over and offered him a place in stock. It finally got on Mr. MacDonald's nerves and he went to work as an extra just to learn the technique of the game.

One day he appeared at the Balboa studio, Long Beach, and was put on in stock. This was the beginning of Mr. MacDonald's real career in the movies, for he manifested so much intelligence and resource that he attracted the attention of the Horkheimer Brothers and was very soon promoted to a directorship.

His big chance came when Pathe contracted with Balboa to film the great animated picture book "The Grip of Evil," and his deft touches and masterful management may be noted throughout the stupendous productions.

Mr. MacDonald gives much credit to his assistants for his success. They are: Assistant Director Jack Reach, Chief Cameraman William Beckway, assistant cameraman Jake Wiese.

Pathe Club "Outs" Again

The Pathe Club will soon have another outing. September 9th has been selected for the date and club members and their friends will go by auto to Coney Island where the afternoon will be spent in various amusements. Dinner and dancing have been arranged for at the Brighton Beach Casino.

This will be the third affair of the kind which the Pathe Club has had since J. A. Berst was elected president, and others are contemplated before the end of the year.

Ministers Condemn Children's Programs

BY M. L. SPARR

Manager, Village Theater, Wilmette, Illinois

IT PROBABLY seems almost unbelievable to those who are working for better films for children that an exhibitor who is willing and anxious to meet the public half way in this matter, and goes as far as to inaugurate the special matinee for the little ones as part of his regular program for the week, not only cannot get the support of these same people who advocate the movement but even is condemned for his efforts along this line. I say this probably seems almost unbelievable to the advocates of this special performance but I am sure that it seems most plausible to the exhibitors who have tried to cater to the public in this way.

My experience along this line is not an unusual one although it is probably an exaggeration of that of many of my fellow theatermen because my house is located in an exclusive suburb of a large city, and I have no competition. The commuters did not want me there in the first place and they fought valiantly against the theater being erected. They considered a motion picture house too plebian to be allowed within the bounds of their aristocratic demesne. But I will say in their defense that once established, although I have had to fight all kinds of opposition, they are now supporting the house and seem to enjoy the program I am furnishing them.

As soon as the people had decided that although I was a nuisance perhaps I was a necessary and not unpleasant nuisance—a committee of women from the Women's Club and the Parent-Teachers' Association waited upon me and asked that I run a special performance for the children. I was very anxious to please the people and get their good will and also I myself fully believed in these entertainments for the little folks, and knowing that the population of the town was made up to a great extent of children—and dogs—I consented very readily. I set aside Saturday morning for the children's hour and charged ten cents admission. The women were very enthusiastic about the proposition and were willing to co-operate with me in any way I desired. I pointed out that the chief difficulty was managing an audience composed of four hundred children, and the women agreed to have two or three chaperones, selected from their club members, present each Saturday morning to help look after the kiddies.

I went into the proposition with a will and scoured around to find subjects which I knew would delight the children—and I did not look for the goody-goody, namby pamby, teach-a-moral films that so many people think children thrive on for I knew from my experience as a showman that the younger generation does not like these; they want thrills as well as their parents, and it was the children I was striving to please. I chose a number of fairy stories, a historical film of the landing of Columbus, some cartoon comedies—which the kiddies always love—and some simple plays in which there was absolutely nothing that could be objectionable for children to see and would lead to no undesirable questions, and yet contained a punch. I advertised the performance extensively in the daily papers and also in the weekly sheet which I issue from my theater and the women told all their friends about it so that everyone in town knew the Village Theater was going to have an entertainment especially for the children on Saturday morning.

The result was all that could be desired, practically every child in town came and their mothers came with them, also the club women chaperones were present as they had promised. The performance was a great success—no one could ask for more either in the pleasure expressed by the children, the commendation of the mothers, the satisfaction of the club women, or the box office receipts. I looked forward to a season of extra profits and a strengthening of the good will of the mothers toward the theater.

But the second performance brought the same sad awakening that I find most managers have had who have been inveigled into this proposition of looking after the desires of the children. The attendance was absolutely cut in two on this second morning. The mothers did not come with the children. The chaperones did not appear. They said I managed the children so well that they did not think their presence was necessary.

And to cap the climax the following day from their pulpits the ministers preached against the special matinee for children. They condemned motion pictures in general and especially for children. They said that Saturday morning when the children were out of school that time should be spent in the homes with their mothers. They said they were much better out of doors than inside a theater seeing pictures which were not good for them to see—and I wager not one of those ministers was in my theater at either of those performances and did not know what the children were seeing.

I had fought all kinds of opposition to get my theater started in the first place and determined to fight this condemnation also for I felt that it was unjust and unwarranted. But after struggling along through four of the special programs when there was not a handful of children in the house, I capitulated, and the special program for children was no longer a part of my weekly program—I had given four entertainments of this kind and only one was a success. I discontinued the children's performance but no committee waited upon me and asked me to start them again, to try once more.

And what of the club women who had been so enthusiastic about these performances? Did they come forward and uphold me and stand by me? Did they wait upon the ministers who condemned me and say that they had agitated this movement because they believed it was for the good of their children? Did they point out that the program I was running was an education to the child and at the same time was giving them good, pure, wholesome entertainment? No. They kept closely in the background. They said not one word in my defense. They forgot about the co-operation they had promised me. They tried to forget themselves and help everyone else to forget that they had anything to do with the starting of this movement for better pictures for children.

The difficulty with the women is that they are faddists. They are very enthusiastic and full of ambition to start things but they will not stand by the scheme and see it through. The trouble is not with the little folks. If left alone they would support the entertainment. They enjoy the performances at which they know they are going to see pictures which they will enjoy and not have to sit through long stories which they do not understand, but

the parents instead of encouraging them in this rather repress them. Perhaps it is inconvenient to get them ready Saturday morning, or they live too far from the theater to go alone and there is no one to take them over, so they have to stay at home. Any trivial excuse is sufficient to keep them at home.

After I decided that the children's program certainly was not a success in my house I tried the plan of letting the parents know on which nights I showed pictures which were especially suitable for children, thinking this would allow them to be their own censors and use their own judgment whether or not to bring the small folks with them. In my weekly program I marked the pictures which the children would especially enjoy, those which were not objectionable but might not interest them, and those which it was better they should not see. This was all very fine for a while, the mothers approved of the plan and at the same time the children were getting something out of the program. But there came a night when I ran a film which I did not think was a very good one for little folks to see. It was not a pink slip play by any means but there were scenes which I did not think it was especially good for children to witness and I let the parents know by putting a line in the program to the effect that it was not suitable for children. And my good intentions brought a hornet's nest about my ears. The very idea of foisting disreputable pictures upon my audience. A manager who would show pictures of that class ought to be run out of town. They would put me out of business if I did not run clean pictures.

I then and there, once and forever, washed my hands of any responsibility in the solution of the problem of the child and the motion pictures. I shifted all the burden upon the shoulders of the parents. They could be their own censors for their own children. I am very fond of children and I like to see them happy and getting what they want but my efforts along this line all seemed to be in vain.

However, there was one great good which arose from the turmoil. The patrons had seemed to me to be chronic kickers. Although I tried to please them I did not seem to be able to satisfy them. But after this attempt at running children's performances they appeared to realize that I was trying to please them, that I did follow out their suggestions to the best of my ability, and I guess it also dawned on them that they had been unreasonable and perhaps they did not know what they wanted themselves. At any rate since that time I have had very few kicks. There is a much better feeling of good will and contentment than there has ever been before. And I am glad of my rather unpleasant experience along this line if it has brought about this co-operation and feeling of good fellowship between my patrons and myself for which I have been striving.



No, this is not the village fire department getting a new engine. It's the apparatus secured by Signal from a near-by city for several big scenes in the coming Helen Holmes Mutual Star production. Director Husband J. P. McGowan is seen in the foreground bossing the unloading job.

Motion Picture Forum Formed

Charles R. Macauley, a political cartoonist, has started a campaign to bring the 20,000 motion picture screens of the country closer to the lives of the people. It is his intention to provide the exhibitors with a means of reaching out for a new public, one that has not before been attracted to the film theaters to any great extent. At the same time, it is expected that a new interest will be created for all which will place the motion picture screen on a plane of national usefulness along with the press, the book and the public speaking platform.

In line with this idea Mr. Macauley and his associates have incorporated the Motion Picture Forum and through the organization several pictures embodying the forum idea will be presented within the next month.

Mr. McCauley does not think enough attention is paid to the topics of the day on the screen and he makes an appeal to the exhibitors to dedicate fifteen minutes of their programs at least three days of each week to the service of their patrons by opening wide their screens to the discussion of topics of national interest. He believes that the public will respond by a generous increase of patronage and that a new theater-going public will be created.

Wallace MacDonald Lost in New York

Wallace MacDonald, who plays the juvenile lead with Mary Miles Minter in the six reel Mutual feature "Youths Endearing Charm," has arrived in New York and claims that he has had at least one hour of sleep each night he has been here, which is a passable record considering that this is his first visit to the "big village."

Mr. MacDonald made an extensive vacation of his trip and included a ten-day jaunt to his home in Halifax, Nova Scotia, a surprise visit to his mother who lives there.

By request he will appear at the intial showing of the aforementioned feature at Loew's New York Theater, Broadway and 45th street, Monday evening, September 4. Mr. MacDonald has received several favorable offers for New York engagements, and may remain here even though he claims that California has a wonderful hold on him.

Bonus Checks for Pathe Exchanges

One reason why Pathe's branches report such splendid business is that twenty of them have just gotten bonus checks. Here are the lucky ones: New York, Newark, Philadelphia, Cleveland, Washington, Cincinnati, Detroit, Milwaukee, St. Louis, New Orleans, Dallas, Kansas City, Omaha, Des Moines, Denver, Salt Lake City, Los Angeles, San Francisco, Portland and Seattle.

Antoinette Walker, who plays in support of Henry B. Walthall in "The Sting of Victory," five-act Essanay feature, has been asked to appear with David Warfield in a revival of "The Music Master," in which the two made such a hit some seasons ago.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

A "Comment" Contest

BY BRUCE GODSHAW
Manager, Cosmopolitan Theater, Chicago, Illinois.

FROM my many years of experience as a motion picture exhibitor and my study of both the managers and the patrons, I have come to the conclusion that the chief difficulty with most of the theater men is that they are not students of human nature. The manager should study his people individually and collectively. He should find out what they like and dislike. He should know what will arouse their interest and hold their patronage. And then he should make a direct appeal to the individual.

People everywhere are alike from the standpoint that they are always pleased to get something for nothing and they are anxious for individual glory and publicity. Taking these two characteristics into consideration, I devised a scheme which has been very successful in my theater in increasing the attendance, arousing competition among the patrons, and so holding their interest. I advertised in my program and also on my screen that I wanted criticisms on the theater, the way it was managed, the programs shown, any discourtesy of the employees, and suggestions for the bettering of these conditions.

The criticisms or suggestions were to be sent in in the form of a letter to the manager and the following prizes were offered each week for the best comment:

First prize, $2.00.
Second prize, $1.00.
Third prize, $1.00.

The prize winning comments to be published each week in the neighborhood newspaper.

Every comment received, whether winning a prize or not, entitled the writer to two free admissions to the theater.

This was a direct appeal to each person's egotism. They were getting something for nothing; they liked to feel that their opinion was important enough for consideration by the management; they were anxious to have the honor of winning the prize over the other competitors; they liked the publicity given them in the neighborhood paper; the prize money could be used for some little unexpected pleasure; and if they didn't win a prize at least they received two free admissions to the theater.

The people responded readily to this appeal. Many letters were received each week, a number of really helpful suggestions were made, and at the same time the theater was being extensively advertised, people came to the theater who had never attended before and some new regular patrons were the result.

As soon as a comment was received in this contest the following postal card was sent to the writer:

We hereby acknowledge receipt of your "Comment." We are sincerely pleased to have you present this card, which permits you and one other to attend any performance, at this theater as our guest. Assuring you that your "Comment" will receive consideration, sooner or later, and thanking you for same, we are appreciatively, Ascher Bros., Cosmopolitan Theater.

Good any day except Saturday, Sunday or Holiday.

Of course there were a great many of these suggestions and criticisms which were worth nothing at all but some were very valuable. For example a man wrote in and said that as he was riding by on the elevated train it looked to him as if the large sign which hangs out over the sidewalk in front of the theater was sagging on one side, as though some of the supports were weakening. He apologized for this suggestion, saying that it might be simply an optical illusion caused by the swiftly moving train. An investigation proved that one of the supporting chains was loose and a serious accident might have resulted from the falling of the sign. Needless to say he received first prize for his "comment" that week.

Some of the things the people picked out to criticise may contain suggestions to other exhibitors.

One letter shows the value of courtesy:

I like your theater because the attaches make me feel as though they were pleased to have me come there. Passing from the sunny, smiling face at the ticket window to the ticket taker and on to the ushers, I have the consciousness that here are people who really like to see me walk in. At so many places one is herded around and "bawled" at like so much cattle, but not at the Cosmopolitan. That is one reason why the mile and a half walk down there is a mere trifle.

Should cater to the automobile trade:

As a regular attendant at your show I feel privileged to kick once in a while. May I inquire why Mary Pickford is always billed for Sunday? Those who own machines do not have a show of seeing these for we are never willing in good weather to be home, when roads are good, etc. Would like to have a chance at these plays. Also a few of the pious might be better satisfied to have some other day to see Mary. Think this over. Also run a little mite slower off the reel if you have no objections.

Children sometimes annoy:

I have always felt comfortable in the Cosmopolitan, and at home. The ventilation is first class. I think the place is conducted almost without fault except in one or two cases at which children predominated in the audience. Then there was rather too much talking and other noise, but such cases are so rare as to be hardly worth notice.

Appreciate thoughtfulness of manager:

I wish to thank you for the courtesy shown my family several weeks ago on an occasion when they were in your theater and it rained hard and the folks were not aware of the fact. Their auto was at the entrance with the top down. When they came out the top was up and the machine kept dry. You will see my little Henry (Ford) in front of your theater about three nights a week.

An interesting fact in connection with these comments is that two or three of the best criticisms have come from children. They seem to be much more cynical than the elders and no detail however small escapes them. By sifting the wheat from the chaff in these epistles the manager is able to get a pretty good idea of the average opinion of his theater, and

also discover just what the people like. This is a simple plan but an effective one, and it very often is the rule that the simplest things bring the best results.

Theater Produces Star

The Victoria Theater of Rochester, New York, has placed a new star in the film skies.

Last May, Manager J. J. Farren and other officials of the Rochester Theater Company arranged a popularity contest. The winner, Miss Corrine Parquet, was given an opportunity to work in a Keystone comedy to prove that she is not only popular with Rochester folk but also has ability as an actress. The young lady developed so rapidly into a real comedienne that she has been given a place opposite Roscoe Arbuckle in Keystonery. "The Millionaire's Wife" is the first picture which shows the Rochester girl in a strong part.

Exhibitors See Production

Four successful Triangle exhibitors from Northern California were among the interested visitors who this week inspected the new half million dollar producing plant of the Thomas H. Ince forces at Culver City. They are Emil Korhlein and his son, Emil, Jr., who operate the Fresno Kinema Theater of Fresno, California; William Southern, proprietor of the Grand Theater, Bellingham, Washington, and Rex Midgley, who controls the Franklin Theater of Oakland, California. All expressed astonishment at the magnitude of the plant and declared that they had no idea of the tremendous expense involved in the making of Ince Triangle plays.

"I always have recognized ostentation in the Ince plays," said Korhlein, senior, "but never did I imagine that you required practically an entire city in itself which this plant seems to be."

STANDARD ADDS HOUSES

Richards and Flynn Join Company and Add Wonderland and Richland Theaters to Their Possessions

The Standard Amusement Company of Kansas City has been enlarged by the entrance into the company of Richards and Flynn, proprietors of the Wonderland and Richland Theaters. The Standard Amusement Company sold their Tenth Street Theater to C. G. Bard, and Richards and Flynn sold their Subway a few weeks before the merger.

E. E. Ennesser continues to handle the Twelfth Street and Palace theaters for the company and Richards and Flynn continue to run the Wonderland and Richland, the latter, however, is showing only Saturday and Sunday during the summer, and will be redecorated before fall.

The Twelfth Street and Palace have been run as five-cent houses but recently the former has been putting on features Saturday and Sunday and charging ten cents and is getting good business under the new rule.

"Philo in Philms"

William Steiner, general manager of the Serial Film Company, which produced "The Yellow Menace," has secured through Mrs. C. C. Wilkenning all photoplay rights to Ellis Barker Butler's "Philo Gubb, the Rising Sun Corrospondence School Deteckative" in twelve lessons, and will release it through a well known distributing company. Mr. Edwin Stevens will appear as "Philo," the Riverbank paper hanger and decorator who combines "deteckating," as he terms it, with his other trades. Pierce Kingsley will picturize and direct the series, three of which are now ready for the screen.

Changes in Universal Exchanges

When the last of the Chicago convention delegates returned to New York City, a gold watch was presented to him by two bodies of men, over whom he exercises general managership. This delegate was M. H. Hoffman, and the reason for his late appearance was the fact that he had been engaged in taking over the Laemmle and Powers exchanges for the Universal. The splendid watch was presented jointly by the exchange managers of the Universal, who met in Chicago, and the Bluebird exchanges represented there. On the back is a combination of the two emblems, an orange enamel U, and a blue enamel bluebird flying through it.

Here are the latest correct facts regarding Universal.

E. H. Goldstien will retain his office as assistant general manager of the Universal exchanges. Art Schmidt, of the Victor Film Service of Buffalo, will be district manager of the Eastern division, with principal offices at Buffalo, Albany, Syracuse, Rochester, Pittsburg, Cleveland and Wheeling, W. Va. His headquarters will be at Buffalo. M. L. Markowitz has charge of all the exchanges west of Denver. R. C. Cropper, district manager of the Intermountain Division, has his principal offices at Kansas City, Oklahoma City, Wichita, Fort Smith, Omaha, St. Louis and Cairo, while George W. Weeks, district manager of the Central Division, has his chain of offices at Detroit, Grand Rapids, Toledo, Cincinnati, Indianapolis, Cleveland and Louisville.

The South will be under the management of William Oldknow, whose principal offices are located at Atlanta, New Orleans, Dallas, Memphis, Jacksonville, San Antonio and El Paso. Maurice Fleckles has the important territory lying directly about Chicago, with his principal distributing centers located in Chicago, Minneapolis, Des Moines, and their several branch offices. Several exchanges purchased by Universal, which were not included in the previous announcements, are the Rex Exchange of Albany; Central Film Service, Louisville, Kentucky; Victor Film Service, Rochester, New York; Victor Film Service, Syracuse, New York; Colonial Film Exchange, Sioux City, Iowa; Laemmle Film Service, Davenport, Iowa; Cincinnati Buckey Film Company, Charleston, West Virginia, and Laemmle Film Service, of Fargo, North Dakota.

Mendel Joins Universal

Deserting the vaudeville stage, where he has been a well known figure for a great many years, Jules Mendel has joined the Universal Film Manufacturing Company, and will appear in comedies with Al Frank, another well known actor.

The comedian will be directed by M. L. Forrester, with Viola Lind as leading lady. They will start work on a one reel comedy.

Rolin Director Hal Roach, who turns out comedies for Pathe, has returned to Los Angeles from New York.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY. Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada	Per year $4.00
Foreign	Per year 5.00
Single copy	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, SEPTEMBER 9, 1916 Number 11

Enemies Against Which the Picture Must Prepare

THAT motion pictures have made vast inroads upon the profits of the liquor trade, by the simple process of substituting a wholesome for an unwholesome entertainment, is a well established fact. The bitter complaints of the liquor people alone would reveal the condition, even if we lacked police reports and general statistics on the subject.

There is reason for much gratification in this condition, since no one without prejudice will deny that picture shows are better for society than liquor. The vote of the women and children on this question is particularly strong.

But pleasing as is the sense of well-doing that accompanies this work of uplift, this gradual undermining of the liquor establishment, it must be recognized that the motion picture has unwittingly made enemies whose political power is not to be lightly reckoned.

The motion picture has strictly minded its own business. In that it has been singularly unlike the press, though press-like in its ability to throw the white light of publicity upon offending institutions. In its power, indeed, it out-presses the press; only its unconsciousness of its strength has encouraged attack by those who have had good reason to object to its progress.

The liquor interests claim that the motion picture has maligned them, has gone out of its way to depict the "evil side" of liquor—inferring, of course, that there is a good side. That claim is not true. Beyond the few isolated examples that were screened because their story was attractive, the motion picture has never attacked any institution, good or bad. Some day it will and then its real strength will be revealed; but as yet it has not.

What harm the pictures have worked upon liquor has been the result of natural evolution. It has been the cleanest kind of competition—the gift to the people of something they liked better and knew was better for them.

Naturally, however, the justice of the case does not interest the liquor people. Overtaken by calamity, or at least its threatening shadow, their only thought is retaliation.

Because the picture's injury to the saloon has been wholly unpremeditated and without study, the picture interests are not conscious of the liquor people's malice. It is doubtful if any of the film men who are so busy with the problems of their own product realize what a virulent brand of opposition they have put to work.

The liquor business is one of the largest industries of the country. The value of its retail trade approaches two and a half billions of dollars a year. It is a business that, constantly subjected to attack, is constantly prepared for war. It uses its vast resources for the unremitting control of legislatures, city councils and influential politicians. The ramifications of its system extend from the tax makers to the bench. Its methods of gaining its ends are subtle and ruthless, and it has a long arm.

When the federal tax on pictures was inserted in the revenue bill before Congress, the liquor interests frankly appropriated credit for it. Whether they were entitled to credit or not, they showed their hand, with a knife in it. That the pressure of their political influence has already been felt by more than one board of censorship is also a matter of knowledge.

That the liquor interests will not stop at any measure that promises to harass, embarrass, and impoverish the motion picture interests, we may be assured. The campaign of persecution that the liquor people are alleged to be planning is apt to show its horns in strange places.

So widespread is the political and financial organization of the clan that the diagnosis of all future troubles of the picture industry, be they classified as unjust legislation, unreasonable taxation, arbitrary censorship or stringent regulation, must consider liquor as the possible disease behind the visible symptoms.

The good fortune of the motion picture is that it needs neither defense nor defender. Whatever criticism of its weaker phases may be afloat among the busy idle of society, the net result of its works has been wholly for good. Its fault has been an over-generosity that gave the public all it craved and saved nothing for the strengthening of its own industrial fortifications.

It is needful now that the motion picture be used to demonstrate the strength of the motion picture!

The press of the United States has never been successfully attacked—cannot be successfully attacked. The press is its own defender, its own weapon. Yet in all respects the motion picture potentially is stronger than the press, stronger than any agency of publicity that has ever been conceived. When will it take stock of its power and learn its own possibilities?

Will it emulate this great, luxurious nation of ours, and wait for some fateful emergency before it looks in the powder horn?

Only the enemies of the picture—made enemies by a sense of its potentiality — realize what it can do to them when it awakens. They are praying that it will not awaken—and working hard to make its sleep permanent.

If There Is a Railroad Strike

A GENERAL tie-up of transportation lines would affect the motion picture industry quite seriously. The same thing may be said, however, of all other industries; and on the whole the picture industry would probably be better off than many—at least from the exhibitor's standpoint.

With the railroads practically out of commission, the transportation of films from the producer to the distributor would necessarily be interrupted. The shipping rooms of the producers deal with long distances, of which the railroads have a monopoly. It is a foregone conclusion that new films would be at a premium in the event of such a strike as the railway employes appear to contemplate, and release dates might be expected temporarily to lose their significance.

But even that extreme calamity, which we all devotedly hope may be avoided, would not necessarily mean dark houses for a majority of the exhibitors. Most of the exchanges have enough old stock in their vaults to make up programs for their customers for a considerable period of time.

The transportation of films from the exchanges to the theaters, while of course it presents difficulties, is not wholly dependent upon the railroads. In a crisis it will be discovered that a good many states—nearly all of the densely populated ones—have remarkable networks of trolley lines, with which arrangements for the shipment of films could be made.

Out of Chicago it is possible to reach by interurban electric most of the important towns in the service radius, including all of the "North Shore," most of Indiana and part of Michigan, as well as the country west, northwest and southwest for a hundred miles or more. The New England states are literally honeycombed with electric car lines; indeed, the list of localities so served might be carried on to fill a page or more.

And then, of course, there is the flivver, which we have always with us. There may not be much profit to the exchanges in delivering and calling for films by auto; but the main thing is to keep the show going. That fact is thoroughly appreciated by the distributors, as we all know, and the exhibitors may rest assured that they will leave no stone unturned to see that service is maintained, strike or no strike.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE inhabitants of Huntington, Indiana, are more exercised than the exhibitors over the fact that motion picture theaters are closed on Sunday, and in all parts of the town there has been lively discussions regarding this much-mooted question.

At Atlantic, Iowa, the picture theaters will show films on Sunday for the first time in the history of Atlantic.

Elliott-Sherman's interest in the Independent Film Corporation of Minneapolis has been purchased by Nelson & Moor and others interested.

A. J. Lang, the genial and aggressive representative of the Nicholas Power Company, has returned from a vacation spent in the Catskill Mountains.

Henry Ford has nominated Thomas Ince as a likely candidate for the bestowal of the Nobel peace prize, because of his production of "Civilization."

Mr. and Mrs. Henry J. Breilein of the Faust, Verdi and Victoria theaters, St. Paul, Minn., recently entertained all their employees at a picnic at Lake Josephine.

M. E. Maxwell and E. S. Flynn, who have long been associated with the Minneapolis branch of the V-L-S-E as road men, have severed their connection with that office.

John C. Moore, formerly with the Feature Film Company, St. Paul, Minnesota, has accepted a position as manager of the Independent Film Corporation of Milwaukee, Wisconsin.

Of 794 reels of motion pictures viewed by the Board of Censors in Portland, Oregon, during July only seven were condemned. The 794 reels represented 372 subjects and eliminations were required in 16 subjects.

The United Film Company is planning to open branches all over the west especially for the booking of "The Yellow Menace." Offices are already established at Kansas City, St. Louis, Denver and San Francisco.

A lecture descriptive of the Knight sleeve valve motor illustrated by motion pictures made by the Essanay Film Manufacturing Company, is being given in various cities throughout the country by Harry H. Hower of the Willys-Overland company.

The Ohio Bankers' Association, which meets in Columbus, Ohio, will be entertained with a motion picture entitled "Story of a Dollar," which tells the story of the manufacture of a dollar and traces its journeying up and down the country.

A. W. Goff, assistant manager of the V-L-S-E, has returned to New York after a tour of the Big Four branches in Cleveland, Cincinnati, Chicago and St. Louis, where conferences were held with the sales forces and comprehensive plans laid for fall business.

The newly formed Associated Motion Picture Advertisers, Inc., received its charter from the New York Secretary of State, August 16. The incorporators and their affiliations are: Arthur James, of Metro; Carl Peirce, Morosco; E. Lanning Masters, V. L. S. E.; Harry Reichenbach, Frohman, and E. Richard Schayer, Selznick.

Jones, Linick and Schaefer, through their experiment with the Studebaker Theater, Chicago, Illinois, have proved that the double feature program is very popular with the public. The business has been growing rapidly and capacity audiences are the rule at the Studebaker now.

The branch managers of the V-L-S-E- seem to be very enthusiastic members of the screen clubs as four of them are at the head of this organization in as many cities including E. R. Pearson of Kansas City; C. E. Holah of Cincinnati; Frank B. Spurrier of Washington; and C. E. Shurtleff of Cleveland.

C. E. Carragher, motion picture theater proprietor at Clear Lake, Iowa, arrested for running his theater Sunday, filed information against every class of business open last Sunday, including druggists, confectioners, garages, restaurant keepers and the band hired by the citizens to give concerts all summer. Forty informations in all were filed.

Leo Appel, well-known among exhibitors in New York, is now assistant manager and treasurer of Fox's Audubon Theater. Mr. Appel became connected with the Plaza Theater in 1912 as treasurer. After six months he became manager, which title he held until his Fox affiliation. The Audubon Theater is the largest theater on the Fox circuit.

J. P. Nevils, secretary, has announced that motion pictures of Washington state institutions will be a new feature at the Western Washington fair this year. The state board of control has had 3,000 feet of film taken this summer showing buildings, vocations, recreations and industries, which will be shown daily in a room in the educational building with a seating capacity of 500.

The Chicago committee on ventilation found that the relative humidity of indoor air should be from 40 per cent to 75 per cent. The "comfort zone" is about 64 degrees Fahrenheit, with a relative humidity of 55 per cent. If the humidity is less the temperature demanded rises toward 70 degrees. Naturally economy in heating is closely related to the maintenance of about 55 per cent relative humidity which may be secured by the use of free steam or water sprays in the air intake.

The Publicity Film Company has been incorporated to take commercial motion pictures. The officers of the corporation are F. Holmboe, of Bismarck, N. D., and Alfred Andresen of Minneapolis. The company will make moving pictures of North Dakota celebrations and historical events to be used in the encouragement of immigration. Mr. Holmboe, who was official photographer of the Norway Centennial celebration, will do the photography work.

A fight is now being waged in Shelbyville, Kentucky, to keep all motion picture theaters on the ground floor. The only picture house in Shelbyville is located on the second floor and the City Council is planning to refuse a renewal of the license which is soon to expire. The excuse is advanced that there is greater danger to the public in case of fire when a theater is located on the second floor.

The branch of the American Federation of Catholic Societies, with headquarters in Milwaukee, has started a crusade against motion picture theaters which show vulgar and suggestive plays. A committee composed of Otto P. Seifriz, president of the Milwaukee County Federation; Prof. R. J. O'Hanlon, and Dr. Henry J. Gramling will investigate these types of theaters in this city, and if inquiry shows that the plays presented here are injurious to young people the committee will take action in courts and legislative bodies if necessary to stop these performances.

For the purpose of developing a machine for the cleaning of motion pictures, a patent for which has been applied for by the inventor, Maurice S. Rosenfeld, of Elizabeth, N. J., and is now pending, papers of incorporation for the Kleanwell Film Machine Company, 215 Broad street, were filed on August 10 in the Union County Clerk's office. The capital is $20,000 and Judge Abe J. David is the agent. Mr. David believes that the process will prove superior to any heretofore used for cleaning films. Elizabeth Robertson of New York, Messrs. Rosenfeld and David and John A. Schwartz are the incorporators.

The Quebec Board of Censors is rigidly enforcing the bi-lingual order demanding that all films displayed in Montreal theaters bear titles and subtitles in both English and French. Some of the exchangemen have complained that this will mean an added cost of $175 to $200 for a film of ordinary length, but the board states that the film manufacturers claim that it will cost but six or seven cents per foot per subtitle, and would not mean more than twenty-five dollars or fifty at the very most. This is the cost of the initial film and other films may be made with only the ordinary cost of the film.

V-L-S-E *Pals* tells a good story of the popularity of E. H. Roth, proprietor of the Portola Theater, San Francisco. A story and cut of Mr. Roth recently appeared in the Big Four house organ and the picture was cut out, pasted on a postal card and simply the address San Francisco, California, added. The card was delivered to Mr. Roth after 25 employees at the post office had all said they recognized the picture but could not locate the individual and finally one man mentioned the Portola Theater. Mr. Roth sent enough passes to Uncle Sam's employees to pay them for attesting to his fame.

Motion pictures have become a bull argument on the munition shares. At least one stock market trader is basing his bullishness on this class of securities on what he has seen on the screen. He says that photography cannot lie (he apparently does not know the ins and outs of the moving picture business) and that therefore when he sees a motion picture showing billions, he estimates, of all sorts and descriptions of war material ready for shipment from this country his profits on the bull side of the war issues run into big figures. And when he sees on the screen also millions upon millions, he estimates, of the soldiers of England and France marching to the front he figures nothing can stop more millions upon millions of money coming to this country for the guns and shells which will be used up by those vast armies.

Maintaining that the order barring children under sixteen from motion picture houses is discriminatory and unreasonable, in that the Bureau of Health allows children to collect in playgrounds, Sunday schools and other places without molestation, W. H. Yonker, manager of the Fifty-sixth Street Motion Picture Theater, New York, is allowing children under sixteen years to enter his house. Mr. Yonker posted a sign when Director Krusen issued the order regarding the picture houses, notifying the public that children under sixteen years would not be admitted. When he saw, however, that children were meeting on playgrounds, in Sunday schools and swimming pools and at picnics and in other places, he came to the conclusion that the order as it applied to motion picture houses was discriminatory. He then removed the sign and now allows many children, most of whom are accompanied by their parents, to enter the theater.

Vitagraph Comedies on General

Vitagraph releases on the General Film program for the second week of September consist of two one-part comedies.

Mary Anderson in "It's a Bear," from the pen of Mark Swan and produced by Dave Smith, starts off the week.

Hughie Mack again lives up to his reputation of laugh-maker in "A Villainous Villain," the latest effort of the Graham Baker-Lawrence Semon combination of authors and produced by Semon. Hughie as a detective goes through an awful deal at the hands of a villainous gang, but comes out on top when an auto filled with the lawless ones goes to the bottom of the ocean. Even in the water's depth they "pull off some dirty work."

Exhibitors Plan Film Ball

Lee A. Ochs, acting for the Motion Picture Exhibitors' League of America, has signed a contract with the manager of Madison Square Garden, New York City, for the use of the hall on Thanksgiving eve. At that time a motion picture ball of huge proportions will be given by the New York branch of the league under the auspices of the national organization. The committee in charge is composed of Mr. Ochs, Louis Blumenthal, L. L. Levine, Samuel Trigger, Isaac Harstall and others. A portion of the proceeds of the ball will be donated to the National Association of the Motion Picture Industry as the first present of the Exhibitors' League to the new trade organization.

Anti-Vice Film Approved

Lieutenant Dan Costigan, the members of his vice squad, Dr. C. H. Parkhurst, officials of several societies interested in the welfare of unfortunate girls and of the American Federation of Catholic Societies, now in conference in New York, have expressed unequivocal approval of the first production of the Anti-Vice Motion Picture Company.

This company has just been organized for the purpose of assisting in the fight against the white slave traffic.

First Aid to Theater Men

BY S. L. ROTHAPFEL

NOW that the fall is almost upon us and the young people will be going back to school the exhibitors will find quite a falling off among the children at the evening performances during the week as many of the parents do not want the younger members of the family to be out any night except Friday, when school is in session. Of course this means more seats to be sold at ten cents but it may also mean more seats left vacant at five cents. Why not turn these vacant five-cent seats into a nickel apiece profit by running some special attraction for the children on Friday evening when they are allowed to come to the theater? I do not mean to make the program one especially for children but see that on that night you have a feature which would not be objectionable for them, and run a special subject of one or two reels which will especially please them. It might be a comedy or a fairy story or an extravaganza of some kind —but it must have a direct appeal to the child. You need not fear that the adults will object to this plan because you will find in nine cases out of ten the older people enjoy this class of pictures fully as much as the children do. They enjoy the fairy tales. They take them back to their childhood days and the stories they used to read and the characters whom they loved.

Try out this scheme. I think you will find, as have many others who experimented with it, that it will prove very attractive and your house on Friday nights will be just as good as it is on Saturday.

58—Bathing suit girls may be very artistic on the cover of a magazine but I can't say that I see anything very beautiful about them—or men either—in a motion picture theater. But my house has been filled with practically nothing else this summer. The bathing beach is just at the foot of the street on which my theater is located and about two blocks away and it has become quite the fad to stop in for the last show on the way home. I haven't dared to say anything because a good share of them are regular patrons and I don't want to make them mad. I am afraid though that it will lower the tone of my house for anyone coming in and seeing a whole house full of people in all kinds of costumes, is liable to think there is something queer about the place. I started to put up a sign that no one in a bathing suit was allowed in the theater and went as far as having the sign printed but then got cold feet and was afraid to put it up. It does make it nice though to have a full house almost every night for the last performance.

With a summer as hot as this one has been I imagine your problem is one which has had to be met by a number of exhibitors who are anywhere near bodies of water. But how many hundreds of managers do you think there are who envy you this patronage? A great majority of the exhibitors are objecting because they have such very poor attendance during the summer and a large number of them have to close their houses entirely because they cannot even make expenses. It seems to me that in your case the bathing beach has rather solved the problem of getting summer business instead of presenting a problem to worry over. Many exhibitors are objecting to beaches for exactly the opposite reason. They claim that the people do not care to be any place but at the beach during these hot nights and consequently they cannot get them to come inside their theaters. Fate has certainly played into your hands in that the popular fancy has just happened to include the winding up at the picture show after the evening spent on the beach and I would look at it this way rather than as an affliction.

I do not doubt but that the audience is a motley crew in their abbreviated and variegated garbs but I do not believe this will necessarily harm the reputation of your house in any way.

You will find that most of the world is at play in the summer and in the neighborhood of the bathing beach everyone is so well accustomed to the sight of bathers on the streets leading to the beach that they no longer notice it and will quickly recognize why your audience is not garbed in the conventional fashion.

There may be an objection from the standpoint of the damp clothes of the bathers working havoc with your seats. Here you may have a real problem to deal with according to the kind of upholstery you use. If there is any feasible way of overcoming this difficulty—if it exists at all—I would do so, and hang out the sign "All bathers welcomed" instead of "No one in a bathing suit admitted." This may be a blessing in disguise, but nevertheless I believe your net profit for the summer will show that it is rather a blessing than a disaster.

59—I have been a ticket seller in a motion picture theater for the last year and now the boss has fired me because he thinks that a girl would be better in that position. He says it is because some of the patrons have complained that I was a grouch and won't give them the information they want but I know it is because he wants to put a girl in. I told him it was a funny thing that the regular theaters always had a man in the box office and they seem to have all the business they want. I am sure I have answered all the reasonable questions the people have asked but no one person could answer all the fool questions that they come back with three and four times so I just appear too busy to answer those—they are not worth answering anyway because most of them don't mean anything. I would just like to know your opinion as to whether a girl is as good as a man at the ticket window because the boss always reads your department in MOTOGRAPHY and I know he would be convinced that what you say is right. You see I would rather keep this job here where I have been than look for a new one and I would like to get him to take me back.

I certainly appreciate your compliment in the assertion that the "boss" has great confidence in my judgment, but I am afraid under those circumstances you would not like to show him what my opinion on this question really is, for I agree with him that a girl is much better than a man in the ticket booth of a motion picture theater, and one of the principal reasons why she is better than a man is that she has more patience and will answer all the "fool questions" and not just those that seem worthy of an answer. I am perfectly willing to admit that these questions are exceedingly annoying and very unreasonable but at the same time the very fact that you do not make the inquirer believe that all you are there for is to answer questions of this kind is liable to make an enemy for your house—or at least a discontented patron. The first representative of the theater with whom the public comes in contact is the ticket seller—they gain the first impression of the management of the house and the courtesy or lack of courtesy which will be shown them from his attitude. And if they are not given the attention which they think is due them they will carry the resentment into the house and be in a mood to find fault with everything that appears on the program. You have made a dissatisfied customer, when every effort should be exerted to satisfy all coming to your house no matter how unreasonable and erratic their demands may be.

The principle of having a girl in the ticket booth is rather a case, I believe, of following in the beaten path. The theaters started out with this practice and so all follow. There is, however, a certain attractiveness about a girl, especially if a pretty one is chosen, that helps to give a good impression of the house.

I am sorry that you have lost your position and hope that the manager will take you back if you so desire. I am afraid, however, that like too many of us you have locked the stable door after the house is stolen. If you have been in the habit of ignoring the questions showered upon you and have gained the reputation of being a "grouch" it is going to be hard, uphill work to lose that misnomer. The time to get rid of that was before it was fastened upon you. Even though you do change your manner it will be some time before those people whom you have antagonized by your attitude so that they have gone to another theater will be convinced that you really have changed your policy. It will be much easier for you to start out fresh in another position and never let the same appellation be rightfully applied to you. Check this loss of your position up to experience, with a little declaration on the side that it will be the last time you will ever be dismissed on this same charge.

60—Is there any law or theater ordinance or any authority of any kind whereby I can keep negroes out of my theater? I have had a great deal of trouble lately because of the attendance of negroes and on several occasions some of my oldest patrons have left because a colored person came in and sat next to them. I do not want them in the audience but I do not know how to keep them out, or whether there is any authority to back me if I exclude them.

I think you will find that in no state or city—with possible exceptions in the south—is there any ordinance whereby negroes may be excluded from the theaters. They have as much right there under the law as the white people, and they have a right to be treated just as courteously as the white people. There are ways, however, of getting around this matter without any trouble or seeming friction. The negroes as a race are docile and not apt to assert themselves. You cannot refuse them entrance to the theater if they come up and buy a ticket but you can place them in the theater so that the other patrons will not object. If you have a balcony set one portion of this aside for the negroes so that they will be segregated. Then instruct your ushers that all colored people are to be seated in that portion of the balcony. Give instructions that they are to be treated courteously but simply told that they will have to go up in the balcony or have the usher lead them there and say nothing. If they refuse to go and insist they sit where they please downstairs then simply tell them that you will have to refund their money and quietly hand it to them. I think you will find that they are reasonable and will respond readily to courteous treatment of this kind if you bluff it out. It really is a matter of tact and bluff for if they wanted to fight your authority they would have a perfect right to do so and you would have no real and legal backing for your action. If you have no balcony you might set aside a certain number of seats in a particular section of the house so that the other people would not have to sit next to them if they objected. If you antagonize them they can and are liable to make trouble for you. If you treat them civilly but at the same time let them see that they are not welcome they will very quickly go to some other house where they feel that their money is considered just as good as that of the white people.



Advance peep at World's "The Almighty Dollar."

Infantile Epidemic Stops Star

The Thanhouser Film Corporation expected to secure health certificates for Ethel Mary Oakland and Tula Belle every time they left the studio to go out on a location because of the precautions to check the infantile paralysis epidemic in New York, but they did not figure on Gladys Hulette coming under the ban.

Miss Hulette is making a picture in which she plays the part of a girl of twelve and many of the scenes are being taken over in New Jersey. For several days, Miss Hulette, who motored to the location fully made up, was stopped every time she entered a ferry house and forced to explain that she really was more than twelve years old. One day she was delayed until William Parke, her director, arrived and got her out of difficulty. He suggested that she get a health certificate in order to prevent further delays and she did.

Now she presents her documents and passes the guards unhindered.

Griffiths' Wife Powell Star

Linda A. Griffith, film star and writer, and the wife of David W. Griffith, who produced the "Birth of a Nation," has returned to the screen to play the lead in a new seven-reel feature soon to be released by the Frank Powell Productions, Inc.

Mrs. Griffith has been a prominent figure in the film world for the past eight years, both as an emotional actress of marked ability and as the author of several important scenarios. For more than two years she has been investigating, compiling data, and studying at first hand life among the poor of our larger cities in preparation for her latest scenario.

The picture will be the first release of the new company formed by Frank Powell, the well-known producer.

Leaves Theater for Studio

B. A. Rolfe, president of the Rolfe Photoplays, Inc., who has personally directed the management of the Strand Theater in New York, has given up that work and is now the commander-in-chief of the Rolfe studio at 3 West Sixty-third street, where features are produced for the Metro program. Mr. Rolfe was induced to take up this position because of the ever-increasing activities at the studio that made big demands upon his time.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Naked Truth of Scenario Writing

By Charles E. Moyer

Paramount Pictures Corporation.

SHE was crying.

She had been told the truth.

If all men told the truth, the tears of women would create another flood.

That is why Leo Joyce, director of the scenario department of the Paramount Pictures Corporation, kept a motto on his desk, and looked at it a hundred and one times each day.

The motto read, "It is better to lie a little, than to make people unhappy."

"I don't want to take too much of your time," smothered sobs, "but I have worked hard on my scenarios ever since I left school. I was sure they were just the kind your producing companies wanted. Even though disappointed, I am rather pleased, for you are the first person who has treated me civilly in the many offices I have been, and I realize that your constructive criticism of my work will be a big help to me."

The remark did not astonish Leo, for he was that sort of man. "Naturally, I did not want to be unkind," he said, "for by telling you the naked truth without any veiled illusions, it was not my intention to hurt your feelings. I am sorry you cried. All I can say is, I am sorry, but it is impossible for us to use any of your scenarios."

"I don't want to take too much of your time, but it is absolutely necessary that I know where I am wrong, for I must do something quickly, or I won't be able to go ahead and live. I am near the end of my rope now," she replied.

It was really a pitiable occasion. Because she was all wrong. Like thousands more, this young girl, even with her college education, had made herself believe that she was capable of sitting down, and without preliminary preparedness, write stories for the screen to be enacted by a Pickford, a Clark, a Frederick, or a Ward. She was wrong. That was the only thing. She was wrong. Absolutely wrong. She lacked sufficient knowledge of the ethical, esthetic and technical elements of the photodrama; she was not versed in unity, and her incapacity for writing intelligently upon a theme, its proposition and the plot, was really marked. Yet she was not different from thousands of others. She made herself believe she could do it better than a Turnbull, a DeMille, or a Beban. She thought writing for the screen was an easy proposition. She looked upon it as being a "cinch." It would have been far better if she had tried to translate the Bible into Chinese, loop the moon in an aeroplane, compose a brand new opera, stop the war in Europe, or make the Dove of Peace settle down for life in Mexico, if it was a "cinch" she was looking for.

And she learned that.

She had climbed many stairs during those many weeks in the hope there would be some editor to whom her scenarios would appeal. Fate has an inexplicable way of shaping the fortunes of people. She had been severely treated by many, but she kept on walking dejectedly along the "gay white way" of New York City, that avenue of many promises and hopes in the hearts of the aspirants. Her steps led her from one office to another, and being unknown, she was met everywhere with gruff refusals. And then when she was, for the first time treated kindly and courteously, and was given her first constructive criticism, she cried. She had been told the truth.

"Near the end of the rope? What do you mean?" Leo asked.

"I'm hungry."

"What?"

"I must sell one soon, that's all."

Leo took the batch back, and told her to come in the morning. He read every one over again—there were five of them. He found there many, many mistakes. He thought of the hungry girl, and he too, was soon believing there must be something real in her work, and he determined at least to get her something to do in the corporation, for he now had himself feeling she had the capacity to write, and there was a short-story writer needed in the publicity department.

Without any preliminaries the next morning, he told the girl he could not use her scenarios but that there was a job waiting for her which would at least pay her enough to eat and live well.

But the job did not suffice, for in less than a month she wanted to know what really was wrong with her scenario work. Leo was kind, and didn't tell her what was absolutely wrong, but he did tell her what was required to write a good scenario.

"There are only four things necessary," he said. "Only four things. They are struggle, heart interest, suspense and ultimate justification."

"That's not much, is it? Only four requisites!"

"Give them to me in a scenario, and I will see that you get real money for it. For the life germ of a picture is its struggle, which is its action, the life nourishment of the story is its heart interest, the life stimulant of the story is suspense, and the life joy of the whole is its ultimate justification."

That is the naked truth of a scenario.

Make Your Scenario Look Business Like

IT IS with a very apologetic feeling that I even mention this threadbare and moss covered subject that should have been peacefully laid to rest years ago, and still in this last week alone I have received six inquiries as to whether it is absolutely necessary to have scenarios typewritten before submitting them to the film companies, and I want to ward off the possibility of receiving that many each week.

It cannot possibly be that the questioners have not

read or been told again and again that this is absolutely necessary. I think it is a case where they know it is so but hope that by asking just once more someone may tell them that it isn't so and they will be saved this expense.

Why are people always wanting special dispensations for themselves? If you are going to play the game at all play according to rules. If you have no pride in doing the thing in the right way, following the usual beaten track of custom, and having your script go out looking as business-like as possible, at least have mercy on the poor readers. How would you like yourself to have to sit down and read about a hundred manuscripts that were written in all sorts of hieroglyphics.

This typing is not such an appalling item of expense as many try to make it appear. There are any number of people who are now making a specialty of doing this work, or are doing it as a sideline, and they charge only about ten cents a page for an original and one carbon copy. Any friend who is a stenographer or typist would probably be glad to earn a little extra money doing this work for you.

And right here let me advise those who do not know any of the rudiments of typewriting to have someone else do this work for them and not try to "whack it out" themselves with one finger with the resultant erasures, blurs, rewriting, crossing out, writing one letter on top of another, poor arrangement, etc., which too often disfigures otherwise good scripts.

Just as when you are meeting a person for the first time their neat, well groomed, appropriately dressed appearance attracts you to them at once, so with the film editor. An attractively arranged, well typed, neat and business-like looking manuscript will immediately meet with commendation, and the first step toward acceptance is taken.

Starting Your Story

By Will M. Ritchey

SO FAR, in my talks on script writing, I have dealt mainly with the form and fundamentals of a scenario. Now for the substance.

You have been told briefly some of the requirements which all scripts must have if they are to be made into moving pictures. I have tried to explain a little of the uses of the camera. Now, how to begin your story in such a way that it will have the greatest effect with least that is not essential!

Suppose we take that outline of a plot I gave in an earlier chapter. It will do as an illustration, though I doubt if it could be sold to anyone in these days. You remember, it is the story of the adventures of a country youth who finds himself "broke" in the city.

First, how shall we introduce him to the audience so as to tell who he is, and what he is doing, as quickly as possible. We must not waste scenes with too much introduction. It depends, too, on whether our story is for one, two or three reels, or for a five-part "feature." The shorter our photoplay, the less we can take up with preliminaries.

If for a "five-reeler," we might show the lad leaving his home on the farm. There are good-byes, with his mother and father gazing proudly, though with tears in their eyes, as he trudges down the road to the station. He walks with his head up, confident that he will make his fortune in the city.

Thus we learn on the screen that the boy has left home to make his fortune. We see him on the train, and arriving in the city, awed by its hugeness. Perhaps, to explain why he is "broke" we show an encounter with a "confidence man," who strips him of his savings, or with a "card-shark." Or we may save time by having him start bravely away from the railroad terminal, and then show a sub-title, with some pharse like "A month later, with no job and his money gone." Following the sub-title might be a scene of the youth on a park bench, sitting discouraged with his head in his hands.

Thus we have "registered" the fact that the boy has left a farm and has gone "broke" in the city. But all this has taken time and film footage. There may be another way of getting to our story more quickly.

Suppose we open our picture with the boy on the bench. He is discouraged—rather shabby in dress—perhaps has no overcoat, with snow on the ground. He stares into vacancy and as the picture "fades out" by means of the camera iris, has a "vision." Now a scene is "irised in" and we see the boy leaving his country home. The scene is short, and "dissolves" into his arrival in the city. This in turn "dissolves" into the encounter with the confidence man, and of the youth's discomfiture when he realizes that he has been swindled. Then we see him applying for work, and being refused. The last scene "irises out" and we have a "fade in" of the boy on the bench again.

This is shorter than the other, but still explains why the boy is on the bench, and tells us he has no money. In each method, however, there are details which must be met with and handled properly. Do not take it for granted that the audience will jump at ideas unless they are expressed. It might be possible to make the introduction still shorter by means of a sub-title which would tell in a few words just what has happened to the boy after he was first shown on the park bench. It might help, too, to have his "countryness" expressed by his costume. Only here there would be danger of overdoing it. Probably only in the pictures and in fiction are country boys arriving in the city in the conventional "rube" make-up. And even in the pictures the "rube" attire usually is left to the comedy field.

Not Buying at Present

Thomas A. Edison, Inc., writes: "We have a large amount of scenario material on hand and until further notice will not be in the market for scripts. Will you please change our market notice to read: 'Not buying for the present.'"

Manager Rollin S. Sturgeon has left the western plant of the Vitagraph Company and will direct in the eastern studio. This will leave but one company at work at the Hollywood studios, under the direction of William Wolbert, who has just started work on a five-reel story sent from the New York offices, and expects to follow it up with others, already on hand from headquarters. This makes a scenario editor unnecessary and definitely puts the Vitagraph western studios out of the market until further notice.

Date of Contest Extended

The date to which entries will be received in the Photoplay Contest announced sometime ago by *The Public*, Ellsworth building, Chicago, Illinois, has been advanced to December 31, 1916. *The Public* is offering a $250.00 cash prize for the best photoplay illustrating the single-tax idea. Colonel Jasper E. Brady, head of the Vitagraph Company of New York, assisted by Ray Stannard Baker, Frederic C. Howe, Grace Isabel Colborn and other well known single-taxers are to be judges.



Two advance glimpses at "Youth's Endearing Charm," the first Mutual Minter play, and a view of Mary Miles herself.

First Minter Mutual Appears

OTHER ITEMS OF MUTUAL INTEREST

"YOUTH'S Endearing Charm," the first of the series of Mutual Star productions filmed at the studios of the American Film Company, Inc., in which Mary Miles Minter makes her debut as a Mutualite, will appear on September fourth. The play will be released in six acts instead of in five, as originally planned.

This production, in which Miss Minter has the role of a little orphan whom fate transforms from the slums to a mansion, was adapted from the story of the same name by Maibelle Heikes Justice, a noted author and writer of scenarios, and screened under the direction of William C. Dowlan.

For Miss Minter's initial appearance in Mutual releases, an unusually capable company of players were chosen for the support, chief among them Wallace MacDonald, a talented young player of juvenile leads; Gertrude Le Brandt, Harry Von Meter, Alfred Ferguson, Bessie Banks, Harvey Clark, Margaret Nichols and others of equal note.

As "Orphan Mary," Miss Minter gives a fascinating interpretation of the role of a desolate girl, who, after a battle with starvation in the slums of the city, is committed to an orphan asylum and later bound out by the institution to a cruel family of farmers.

Finally, after months of drudgery, untold hardships, long spells of loneliness and no reward for her continued toil, the hapless little girl attracts the attention of a wealthy and kindly woman who adopts her as one of her own.

Abounding in interest and human appeal, "Youth's Endearing Charm" affords the golden-haired young star one of her best opportunities of demonstrating the unusual dramatic powers with which she has been gifted. Many little touches of a sympathetic nature have been injected into each of the six acts by means of "Zippy," the little tramp dog which shares with its charming mistress all her sorrow and joys. "Youth's Endearing Charm" was screened without regard to expense or effort on the part of the director and his assisting force.

Realism to the Nth Power

Motion picture devotees who are always crying for realism need have no fear that foreign made sets in the studio are used in the scenes of "A Welsh Singer," Florence Turner's most recent Mutual Star production, for many weeks were spent in Wales, London and Rome while the production was being filmed.

The Welsh scenes, in particular, are unusually true to life, most of them having been enacted on the exact spots mentioned by Mr. Raine in his novel, which is based on the rise to fame and fortune of the lowly little shepherdess. In the filming of these scenes, Director Larry Trimble engaged as "extras," numerous natives of the hills, who bring to the story a striking variety of interesting types.

Next of the Mutual Star productions featuring Helen Holmes was released late in August under the title of "The Manager of the B. & A." This production, a filmization of Vaughn Kester's widely read story of the same name, is being screened at the Signal-Mutual studios under the personal direction of Director-General J. P. McGowan.

Director-General McGowan appears in the chief supporting role opposite Miss Holmes in "The Manager of the B. & A."

More About Charlie

When it comes time to write the autobiography of Charlie Chaplin, king of laughmakers, the world is going to read a romance of real life, the like of which is seldom found among the covers of a novel.

It was only a few short years ago that Chaplin, then a knockabout comedian with a traveling company, was earning the munificent salary of $20 a week. His rise to fame and fortune is a striking illustration of the caliber of the man. Adversity—and he has his share of it—never acted as a detriment in preventing Chaplin from carrying out his ambition of some day getting on top of the pile.

"I determined that I wouldn't remain poor all my life," said Chaplin. "I was certain that with just a fair

share of luck I could get out of the heap and stretch my legs a bit."

And Chaplin did. From $20 a week to $670,000 a year is a big leap to make within a period of four years.

"I realized that if I could create something, a new type of comedian, that it would get across," said Chaplin. "So, as with an engineer, an architect, an artist or a writer, I set to planning my work. And I 'put it across,' so to speak.

"Since I first attained some measure of popularity I have been subjected to considerable criticism, the chief objection that I was considerable of a 'rounder.'"

Chaplin is, as a matter of fact, one of the cleanest and quietest living men in the world. The Mutual comedian, however, lays no claim to being perfection personified, but he believes that some credit it due him for holding a level head above water despite the popularity that is his today.

Speaking of contrast between his present day affluence and the days less fraught with happiness. Chaplin declared:

"I remember the very first job I ever had. My employer hardly paid me a salary, nevertheless I was glad to do it, because, as my mother would say, I was keeping out of mischief. Fortunately, those days weren't of long duration, but you can imagine how real they were when my efforts for a week's work with the days constituting anywhere from twelve to eighteen hours, would yield me on the average $1.50."

Of Mutual Interest

Two of the world's largest and most famous trick elephants and the smallest of screen stars are featured in an animal drama now being screened at the Horsley-Mutual studios.

The elephants, "Tweedledum" and "Tweedledee," are members of the Bostock collection of jungle animals.

The young screen star, who is also a featured player of this picture, is Thelma Salter.

The title of the feature, as yet, is undecided.

Mary Miles Minter and her director, James Kirkwood, together with all the members of her company, will spend a week in the Arlington Gardens, at Santa Barbara, Cal., enacting various scenes for "Dulcie's Adventure," second of her Mutual Star productions.

Considerable Newport-Tuxedo atmosphere was needed for a number of the exterior scenes and the Arlington Gardens were chosen by Director Kirkwood as the most appropriate in that section of California. In these particular scenes, more than two hundred "extras"—men and women—attired in all sorts of "high society" get-ups, are being brought into play.

Four persons, three women and a man, who are well known in society circles of Santa Barbara, are included among the "extras" just, as they announced, "for the fun of the thing."

David Horsley announces a reorganization of his studios for alignment of his facilities with a policy of quality feature production.

Operations at the Los Angeles studios have been reduced to a minimum for a period of a few weeks. Mr. Horsley is now in Los Angeles making preparations for the important changes to be instituted in the early autumn. He will come east in September for the purpose of closing new contracts and conducting various conferences with President John R. Freuler of the Mutual Film Corporation.

It is announced that Crane Wilbur will remain with the Horsley concern and that he will be starred in a series of special feature productions to be made this fall. Mr. Horsley also expects to conclude negotiations now in progress with two widely known actresses of the stage who are to be cast in Horsley feature productions.

Marie Shotwell of Thanhouser

If Marie Shotwell had obeyed the traffic policeman at Thirty-seventh street and Fifth avenue, New York, she would have remained upon the legitimate stage instead of becoming a moving picture star. She disobeyed the cop—so now she is a leading woman with Thanhouser.



Thanhouser captured Miss Marie Shotwell by chance.

Here's how it happened. A year and a half ago a Thanhouser company was working in Savannah, Georgia. Miss Shotwell was resting at her Savannah home after a successful stage career. The Thanhouser company used Miss Shotwell's home for a location, and while the picture was being made Miss Shotwell and Florence LaBadie became great friends. When the company left Jacksonville Miss LaBadie lost track of Miss Shotwell.

Enter the cop. A few weeks ago Miss Shotwell, who had come to New York to return to the stage, was walking down Fifth avenue. At Thirty-seventh street she started to cross the avenue.

"Come on," said the cop.

Miss Shotwell spied a crowd on the other side of Thirty-seventh street. A woman was speaking. Miss Shotwell turned.

"Look out! Come this way!" the policeman called.

Miss Shotwell disobeyed. Dodging a motor car she made her way over to what proved to be a suffrage meeting. There she became acquainted with a suffrage worker. A few days later the suffrage worker took Miss Shotwell to a ball at the Plaza. Florence LaBadie was there, delighted to see her old friend.

"Why don't you go into the pictures?" Miss LaBadie said. "Out at the Thanhouser studio they're looking for a girl of just your type."

Miss LaBadie took Miss Shotwell's address. The next day Edwin Thanhouser sent for Miss Shotwell—and now she's a picture star. Thanhouser soon will present Miss Shotwell in a feature that will be released through the Pathe Exchanges. It is a play by Emmet Mix in which Miss Shotwell plays the part of a fiercely emotional Italian girl.

Miss Shotwell's first stage experience was with James K. Hackett and Kathryn Kidder in "Madame Sans Gene." Daniel Frohman saw Miss Shotwell in this play and signed her for five years.

Pathe Inaugurates Film Library

MARIE EMPRESS GLORIES IN VAMPIRE ROLES

A FILM library is the latest innovation of the industry, and the Pathe Freres of London is the originator of the idea. All films of historical interest are carefully stored and preserved with a view of thus compiling a living record of the events of the day. The time is not far distant when it will doubtless be necessary to have a special building for these films which are now rapidly accumulating.

The idea is fascinating. Perhaps at some distant time the historian in search of first hand knowledge of the events of the past will go to a National Film Library and ask to have certain films, the contents of which he has learned from a card index, shown to him in the theater which will be a necessary part of the library. Then on the screen will be unfolded the leaves of life of a past generation, and monarchs, soldiers, statesmen, authors, and famous men of the past will for the time awake from the dust of bygone years.

J. A. Berst, vice-president and general manager of Pathe, Exchange, Inc., is said to be contemplating starting a similar Pathe film library in the United States.

The Specialty Film Import, Limited, distributors of Pathe films in Canada, recently received a letter from a commander of a British warship, stationed on the North Atlantic seacoast, requesting the loan of Pathe's "Who Pays?" series. A number of his men had seen one or two of the episodes while on shore leave and petitioned him to secure the entire series, so that all on board might see them. The Specialty Film people granted his request, and the commander wrote that the films had been very much admired by everyone on board.

Thurlow Bergen, who has had leading parts in a number of Pathe features, will again be seen in "A Woman's Fight," the five-reel Pathe Gold Rooster play made by Herbert Blache, in which he plays opposite Geraldine O'Brien.

Pathe is the first of the big companies to "follow up" a picture with a press sheet *after* release. "The Woman's Law" is the picture in question.

J. A. Berst, vice-president and general manager of Pathe, felt that the experiment was worth trying and selected "The Woman's Law" as the subject of it since it was felt that this Arrow-made picture was one of the strongest productions of the year.



Grace Darmond floating through Pathe's new wonder serial, "The Shielding Shadow."

The "follow up" press sheet is designed not only to help book the picture, but also to aid the exhibitor to adequately advertise it.

Pathe's September Program

Pathe has a generous program consisting of thirteen reels for the week of September 10.

The feature "The Fear of Poverty," is a five-reel Gold Rooster drama featuring Florence LaBadie in a dual role, produced by Thanhouser.

"A Change of Heart" is a two-reel Pathe drama in which Thurlow Bergen is the star.

The current release of "The Grip of Evil," "The Dollar Kings," is built around a very strong theme.

"Busting the Beanery" is a slapstick Heinie comedy.

"Pear Growing" and "Historic Mobile" make up an excellent split reel.

The Pathe News No. 74 on Wednesday, September 13th, and No. 75 on Saturday, September 16th, finish out the program.

A vampire more "vampirish" than the one made famous by the "rag and a bone and a hank of hair" description of Kipling's, is Marie Empress, who glories in the execrations she wins from motion picture audiences. She has become known in the film world as the true "vampire" type.

Miss Empress, whose real name is Marie Keene, is a niece of Edmund Keene, the celebrated English actor. When she went on the stage she decided she would carve out a career for herself and win on her own merits and not as a relative of Edmund Keene.

She has had important roles in comedy, drama and opera. She was a London favorite and member of some of the most famous British theatrical organizations. She won laurels on the dramatic stage in America before entering the motion picture field and was selected by the Balboa company to portray the "vampire" roles in "The Grip of Evil."

Owing to the great success of "The Iron Claw" and the great popularity of Pearl White and Creighton Hale, Manager Wessling of Pathe's Cincinnati office has booked "The Romance of Elaine" at the Mary Anderson Theater, Louisville's foremost house.

It is no longer possible to deceive motion picture audiences by throwing a dummy over a cliff or substituting for the leading lady, when the scenario calls for a hazardous feat.

"The public is familiar with the tricks of the camera," says Louis J. Gasnier, president of the Astra Film Corporation, which is producing "The Shielding Shadow" serial for Pathe, "therefore we must give them exactly what the scenario calls for.

"In 'The Shielding Shadow' we have combined everything which experience has shown that the motion picture public wants. We have a beautiful girl in the lead, supported by two splendid actors and an actress famous both on the stage and screen, Grace Darmond, Ralph Kellard, Leon Bary and Madeline Traverse.

"We have adventure, love, mystery, and a strong element of suspense throughout. There are more thrills, greater thrills, than there ever have been in any other serials. Each one of the fifteen episodes of 'The Shielding Shadow' is a big feature in itself."

FILM "CONQUEST OF CANAAN"

Frohman Amusement Corporation Will Feature Jack Sherrill and Edith Taliaferro in Film Translation of Tarkington Novel

"Clock-made" features seem to have no place in the lexicon of the Frohman Amusement Corporation. "Time enough to do everything essential if it takes a year," is the slogan of that concern, and under the direction of George Irving, the next production, "The Conquest of Canaan," is nearing completion after seven weeks of perfect weather conditions, ideal work on the part of the cast and more than satisfactory studio arrangements.

Having created "Jaffery," William J. Locke's delightful story, for William R. Hearst's International Service and having seen this production granted the honor of initiating that company's feature releasing, Mr. Sherrill, head of the Frohman concern, again sought the market of popular novels for a following feature and Booth Tarkington's story was secured.

"The Conquest of Canaan" in its celluloid form will have a cast of players, almost of the all-star variety.

Edith Taliaferro, the princess charming of that historic theatrical family, Jack Sherrill, famed for his work in "Just Out of College," and "Then I'll Come Back to You," are handling the two principal roles, with Ralph Delmore playing the virile part of Judge Pike.



Edith Taliaferro and Jack Sherrill in "The Conquest of Canaan," a filmy version of Tarkington's popular novel.

As a novel, "The Conquest of Canaan" was easily the best seller of its period. Its powerful appeal, the peculiarly attractive construction of the story and the unusual plots, counterplots, situations and climaxes, compelled more than any of Tarkington's books up to that day. It was selected for films by the Frohman company from a possible market of over sixty well-known rhetoric works.

Just what form of releasing the Frohman Amusement Corporation will assume, is not definitely known as yet. Mr. Sherrill and Harry Reichenbach are holding daily conferences with several of the program heads. Since "Jaffery," "What Happened at 22," "Then I'll Come Back to You" and "Body and Soul" created so favorable an impression all over the country, various concerns have endeavored to secure options on Frohman material, but the concern's policy will not be shaped until further activities in the industry show whether open market or program are to dominate.

The Frohman Company have under option now five big plays which were secured last week from one of the foremost theatrical producing concerns. These plays are all of sufficient importance to receive special treatment and will be given the same thorough production as have those made under Mr. Irving in the past.

In addition to those mentioned above, the cast of "The Conquest of Canaan" will contain John Sutherland, May Price, Madeline Cadieux, Ralph Dean, Howard Meemimir, George Melville, Frances Lincoln, Walter Hiers and Jack Hopkins. The story contains three hundred and fifty-one scenes and will, in all probability be in six reels.

When Star Friends Meet

E. H. Sothern, America's great actor, now doing a series of dramatic photoplays at the New York studios of the Vitagraph Company, was visited by an old friend the other day in the person of Douglas Fairbanks, the Triangle comedian, who has been a friend of Mr. Sothern's for many years. Fred Thomson, Mr. Sothern's director, and Miss Charlotte Ives, his leading woman, were also prominent among those who welcomed Mr. Fairbanks.

The group above as a matter of fact, represents four friends of long standing.

Keller with William Fox

Brooklyn Keller, who has been in film for years, has enlisted under the William Fox banner. He is cast for a part in William Farnum's final western picture.

"My first job," he confides, "was that of a cartoonist on a Socialist newspaper. Then I had juvenile leads in 118 plays on the road and in stock.

"Time was when I could run a hundred yards in ten flat."

Wonder whether acting in stock was responsible for this fleetness of foot.

Simultaneously with the release of "The Yellow Menace," sixteen episode serial, produced by the Serial Film Company, the story will appear in a large number of prominent newspapers throughout the country.

Ford Asks Transfer of Film Suit

GIGANTIC BATTLE SCENES FILMED FOR "BATTLE CRY OF WAR"

AS a second step in the suit of the Vitagraph Company against Henry Ford for one million dollars for libel in connection with advertisements published by him condemning "The Battle Cry of Peace" as being backed by munitions manufacturers, Mr. Ford, arguing he is a resident of Michigan, applied to the Supreme Court of the County of New York for an order to remove the case to the District court for the Southern District of New York. As the moving papers are in regular form the order for removal will be entered on August 31.

J. Stuart Blackton made the following statement regarding the suit:

Mr. Ford caused full-page advertisements to be printed in newspapers all over the United States saying that "The Battle Cry of Peace" was inspired by munition manufacturers and backed by their capital.

I have sued him because his false and malicious allegations have injured both my reputation and my business. I am bitterly opposed to his pacifist views and think that his propaganda is working damage and injury to this country but I do not print false statements and page advertisements stating that he is assuming his present spineless attitude for the purpose of increasing the sale of Ford cars.

Every sane man wants peace but the man who preaches against patriotism, who urges young men to refuse to protect their families and homes, who tells his employees that if they answer their country's call they will not get their jobs back when they return is beneath contempt and not entitled to manhood sufferage.

I wrote and produced "The Battle Cry of Peace" to further the interests of practical preparedness, to arouse in the hearts of American citizens the sense of their strict accountability to their government, and through the tremendously powerful medium of the motion picture to counterbalance the pernicious influence of the apostles of "peace at any price."

The accusation that munition interests are responsible for the picture is absolutely without foundation. In the latter part of April, 1915, Hudson Maxim sent me a copy of his book, "Defenceless America." It contained many valuable and remarkable statistics about the deplorable condition of this country's defenses and I realized that a motion picture illustrating the facts set forth in the book would reach millions of people in a short period of time.

Mr. Maxim was paid a stated sum for the use of the material in his book and around these facts, I wrote the drama of "The Battle Cry of Peace." That was the only connection Mr. Maxim had with the affair.

This was in April, 1915, and the Maxim Munition Company of which I had never heard until Mr. Ford's advertisements appeared, was not in existence until about December, 1915.

The cost of producing the picture and presenting it in an elaborate manner with extensive advertising for three months in New York, Boston and Chicago before its general release to the motion picture theaters amounted to hundreds of thousands of dollars.

The investment was borne entirely by the Vitagraph Company of America and this extensive advertising campaign resulted in a larger subsequent distribution than any other film production we have ever put out.

Mr. Ford's printed statement, however, that munition manufacturers were back of the picture prejudiced many people against "The Battle Cry of Peace," and damaged the business of theaters in many cities.

This suit is being brought firstly to vindicate my own reputation and secondly to demonstrate that the possession of money and power does not carry with it the right to publish with impunity false and malicious statements that have no foundation whatsoever.

Big Battles in Big Feature

The inhabitants of Staten Island turned out en masse to witness the gigantic battle scenes being filmed for "The Battle Cry of War."

J. Stuart Blackton, who is personally producing this spectacle, had the co-operation of the 13th Coast Defense Command, N. G. N. Y. and a company of "regulars" from the United States Army. The 550 men of this command went into camp near Grassmere, Staten Island, and lived there for two weeks under strict camp conditions. Besides the militiamen, who had a battery of 3-inch guns, there were soldiers from Fort Wadsworth and a force of 500 extras in the greater scenes.

The biggest day was when the turn of the tide of battle was staged. Besides Commodore Blackton, who directed all the action as a whole, assisted by Director Wm. P. S. Earle, certain details were looked after by others, among them being A. Victor Smith and J. Stuart Blackton, Jr. Chief of the onlookers was Colonel Sydney Grant of the command, who observed the proceedings from the headquarters stand. The soldiery was handled by Captains Johnston, Comstock, Cunningham, Clifford and Meeks, and Lieutenants Austin, Edwards, Patterson, Saunders, Ross, Smith, Alman and Clark. New York



On either side are scenes of Vitagraph preparing for the filming of "The Battle Cry of War." From the triangle peers the likeness of Barney Bernard, the popular Hebrew comedian, who makes his screen debut in Vitagraph's "Phantom Fortunes."

fire marshals were on hand in an official capacity. The extremely delicate explosion work was handled by Herman Rottger of Vitagraph assisted by Dick Peterman, Tommy Fisher, Charles Gardner and Ivor F. Lynn. The Vitagraph players participating in the battle scenes as principals were: Harry Morey, Joseph Kilgour, James Morrison and Walter McGrail.

A number of powerful attacks were staged, and after them the ground was seen pitted with craters from mines and shell-fire effects. There were many furious clashes, but, strange to say, not over a score of men were hurt, so carefully and scientifically had everything been conducted. Director Earle, however, got a bad bump from a flying rock. Harry Morey, as an example of sardonic fate, was not in a certain scene and suffered injury. Surgeon Costigan congratulated the Vitagraphers for depriving him of any major surgical practice.

Barney Bernard, the Hebrew comedian of "Potash and Perlmutter" fame makes his motion picture debut in the latest Vitagraph Blue Ribbon Feature, "Phantom Fortunes."

Bernard has won many friends through his tours on the legitimate stage and by his dialogue records on the phonographs.

Samuel Tauber, who has been associated with Bernard for some time, is author of "Phantom Fortunes," and through his knowledge of Barney's "passed performances" gives him an opportunity to bring into play the same droll expressions and gestures which made him famous in a number of characterizations.

Paul Scardon, who produced the photoplay, has introduced many interesting phases of life in the workshops of New York's East Side.

An all star cast of Vitagraphers including: James Morrison, Adele DeGarde, Mary Maurice, and Edward Elkas, with Lester Bernard and Mrs. Moscovitz, who have appeared with Barney on the legitimate stake, make up the balance of the cast.

Anita Stewart Convalescing

Not until she became ill and her life seemed dispaired of did Anita Stewart, young Vitagraph star, learn the full depth of regard in which she is held by her following.

Miss Stewart's new home "The Wood Violet" is the center of the attention of those who flock to Bay Shore. Miss Stewart's mail has tripled since her illness, both at home and at the studio. Two nurses, Miss Stewart's mother, her secretary and the maid are kept busy answering all kinds of sympathetic communications.

Graduation Exercises Screened

Part of a public school's graduation exercises will be shown in the new William Farnum picture now being screened. A "visiting superintendent" bestows the diplomas, tied with a neat pink ribbon, upon fifty little girls, clad in white. The Fox photoplayers in the Hollywood studio watched the proceedings with real interest when the scene was being screened. No one could forget the picture the children made, and after the day's work was completed, reminiscenses of "the little red school house" were in order.

Joan Sawyer Working

Joan Sawyer, world-famous dancer, who has just joined the William Fox forces, is now busily at work under the direction of Tefft Johnson.

COMEDIES FOR PARAMOUNT

Single-Reel Weekly Comedies to Be Produced by Klassic Komedies and United States Motion Picture Corporation

Paramount Pictures Corporation will supply the last link in its chain by the addition of single-reel comedies each week to its program, now composed of five and six-reel features, produced by the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, and three single-reel features each week, the Paramount Pictographs, the Paramount-Burton Holmes Travel Pictures and the Paramount-Bray cartoons.

Contracts have been signed with the Klassic Pictures, Inc., producing the Klassic Komedies, and the United States Motion Picture Corporation, producing the Black Diamond Comedies. The first release will be issued September 25.

Since the inception of the Paramount company two years ago the officers have been looking for just the right kind of comedy to conform with their policy of better pictures for better theaters for a better public, and now believe they have found them. Every one of the productions contain the four fundamental requisites of good photoplay comedies, action, comedy, heart interest, comedy suspense and the ever necessary ultimate comedy justification.

The two chief features on the Paramount program for the week of September 11 will be the Famous Players production, "The Reward of Patience," in which Louise Huff will be starred, and the Morosco production, "The House of Lies," in which Edna Goodrich is featured.

Surrounding these six-reel features are Paramount single reel features—the thirty-first edition of the Paramount Pictographs shows "Raising Better Pigs;" how to "Keep Well Babies Well;" how 1,200 boys are being taught military standards; and the microscopic "wonder-picture" showing the microbes contained in the water we drink.

The Burton Holmes Travel Pictures show "Glimpses of English Town and Country," and the Paramount-Bray Animated Cartoon, "Colonel Heeza Liar's Bachelor Quarters."

Jesse L. Lasky is very much pleased with the production of "The Victory of Conscience," in which Lou-Tellegen is starred. He says it is a film classic and the most effective Lasky production since "The Cheat." This picture was released by Paramount on August 28.

Burton Holmes, whose pictures have been released exclusively through the Paramount Pictures Corporation, has returned from his summer journeyings which were spent in Canada, taking pictures of the principal points of interest from Nova Scotia, "The Land of Evangeline," to Victoria and Vancouver. His lists of new subjects will be comprised of "Canada, Coast to Coast," "The Canadian Rockies," "La Belle France," "The Fatherland, the Germany of the Germans," and "Imperial Britain."

Beginning with September, Mr. Holmes' first four Paramount-Burton Holmes Travel Picture releases will be devoted to Scotland and Ireland. Two releases on Scotland, one release on Ireland and another divided between the two countries.

Vitagraphs on the V-L-S-E

FIRST EPISODE OF NEW SERIAL PRESENTED AND MANY FEATURES

THE first episode contribution of the new and greater Vitagraph releases on the Big Four schedule for September include "Phantom Fortune," a five-reeler in which Barney Bernard, the popular Hebrew comedian, is starred. The picture will be released on September 4.

"His Wife's Good Name," starring Lucile Stewart and produced by Ralph W. Ince, is to be released the following week, September 11. This is also a five-reeler.

On September 18 will be presented to the public "Through the Wall," with Nell Shipman, George Holt and William Duncan in the principal parts. On this same date Earle Williams appears in the first episode of the new serial, "The Scarlet Runner." This will be released in twelve episodes of two reels each. Margaret Blake is featured with Mr. Williams in the first release called "The Car and His Majesty." Charles Kent and L. Rogers Lytton are also in the cast.

On this same date also will be presented on the V-L-S-E program "The Fall of a Nation," which is now in seven reels.

E. H. Sothern's debut on the screen occurs on September 25th in the five-part Blue Ribbon feature "The Chattel." In this picture Mr. Sothern is supported by Peggy Hyland, Charles Kent and Rose Tapley.

V-L-S-E recently has entrenched itself in the majority of the first run downtown houses in a number of cities. In Boston for instance, Manager George Balsdon has placed Big Four productions in every first-class theater in the downtown district out of a total of sixteen theaters, V-L-S-E productions are being shown in eleven, the remaining five being Class C houses booking second and third runs. In Los Angeles all of the big downtown houses are booking V-L-S-E regularly. These include Tally's Broadway, Clune's Broadway, Clune's Auditorium, Superba, Empress and College theaters.

Tom North has placed V-L-S-E at the top in nine of the twelve big houses in Spokane and recently these nine houses all used Big Four pictures on the same day so that the front of practically every photoplay theater in the city was devoted to this service. Several important shifts in the personnel of the V-L-S-E's selling organization, were made during the past week, the principal ones of which were the transfer of C. W. Sawin to Atlanta as manager of the exchange in that city, and the elevation of W. K. Howard of the Chicago office as manager of the Minneapolis branch.



Selig's "The Country God Forgot," a strong new Western drama.

Internal V-L-S-E Changes

C. A. Meade, recently transferred from the Dallas office to Cleveland, has appointed J. R. Johnson, formerly branch manager of the Pathe Exchange, for his assistant branch manager.

Paul Hayes, who has been handling the publicity work for the Boston exchange, has been appointed to the sales staff. L. A. McCracken of the shipping department has been made booker, and J. R. Grindley advanced from poster clerk to shipping clerk.

TWO EASTERN TRIANGLES

Norma Talmadge and Douglas Fairbanks Finish Their First Productions in the East—William Hart in Two Releases for September

Two pictures made in the eastern studio are included in the Triangle program for the month of September. The first of the eastern pictures is "The Social Secretary," in which Norma Talmadge is starred, and the second "Manhattan Madness," starring Douglas Fairbanks.

William S. Hart will be seen in two pictures during the month, "The Patriot," scheduled for release on September 3, and "The Dawn Maker," due on September 23.

"Gretchen and the Greenhorn," in which Dorothy Gish is starred, will also be ready on September 3.

September 10 brings Mae Marsh and Robert Harron as co-stars in a Triangle-Fine Arts feature, "The Little Liar," and the same week Frank Keenan scores again in "The Thoroughbred."

"The Wolf Woman" will be the Triangle-Ince feature on September 17, and at the same time Louise Glaum will be launched as a full-fledged star.

Lillian Gish will next be seen on the Triangle program on September 23 in "Diana of the Follies," and Bessie Barriscale will be featured in a Key-Bee drama the release date of which is not yet set.

In addition to making pictures the Triangle-Ince players are having one grand outing after another. The latest was a picnic to Topango Canyon. The trip was conceived and managed by Business Manager E. H. Allen and the picnickers consisted of virtually all of the stars and directors and a number of the principal supporting players from the Ince organization.

Mr. and Mrs. Vincent Astor turned the ball room at their Newport home into a motion picture theater and over six hundred society devotees attended a showing of the Triangle film, "Our American Boys in the European War." The picture was most enthusiastically received.

Among the Triangles promised for the near future, which are now under production, are "Old Folks at Home," featuring Sir Herbert Beerbohm Tree; "Rummy," in which Wilfred Lucas is the star; Bessie Love in "The Defenders;" William Desmond has a piece in which he is to be seen as the sole star;

Clara Williams in an Italian drama; and a feature in which Dorothy Dalton, Howard Hickman and Enid Markey are tri-stars.

Realism in Keystone Comedies

The art of putting the "finish" on film comedies at the Mack Sennett-Keystone studios provides an education for the casual student of motion pictures and laymen who may hold the opinion that close adherence to detail is followed only in film dramas of serious action. The truth is quite the contrary. This fact is given emphasis in "The Manicurist," now being filmed, in which Ford Sterling is the star and director.

Among the scenes is a gents' furnishing section of a big, modern department store. At Mr. Sennett's suggestion, the interior of one of Los Angeles' large department stores was studied carefully for days by several Keystone artists, and an exact duplicate has been reproduced on one of the studio stages.

Nothing is missing in the scene, from the characteristic aisle signs to the counter mirrors. Instead of painted effects, everything used is identical with that found in a regular store, from the general fixtures to hat and shirt boxes, scarf racks, price tags, order blanks, brand advertisements, ties, socks, collars, caps, belts and other articles of masculine adornment. The very store atmosphere has been developed to add to the realistic effects of the act.

This is only an example of the lengths to which Mr. Sennett goes in securing "finish" for his famous comedies. The same consideration for detail is shown in every Keystone picture.

Sutherland Likes Screen

Years ago, Victor Sutherland, who plays opposite Virginia Pearson in "Daredevil Kate," the William Fox photoplay, wore the blue uniform of a messenger boy. When he wasn't treading the pavements of Paducah, Kentucky, his native city, he was treading water in some swimming pool so that he can now dive from sixty-five to seventy feet. Questioned about what he thinks of motion pictures, Mr. Sutherland replies, "I like them. They give one a chance to be human."

Pantages Books "Yellow Menace"

An announcement from the Unity Film Service's office in Chicago states that "The Yellow Menace," Unity Sales Corporation's sixteen episode serial, has been booked by the Pantages Circuit for a week's run of each episode in each of its theaters. Pantages has one of the largest chains of theaters in the country with houses in twenty-six cities throughout the West.

International to Issue Scenic

FIRST SHOWING OF "BEATRICE FAIRFAX" IN NEW YORK

IT is only since the great war shut off travel to Europe that the American people have begun to realize that the most beautiful scenery in the world can be found right here at home.

Realizing the desire of Americans to become better acquainted with the wonders of their own country the International Film Service, Inc., will shortly issue a series of four scenic features under the title "Seeing America," and depicting the wondrous beauty of this country.

Edward S. Curtis, author and photographer, was chosen to make these films because he knows the wonderlands of American as does no other artist and photographer. He has just returned from a trip to the west and northwest where he has made a series of remarkable pictures. The films are beautifully tinted and realistically produced.

First Release September 9

The first of the scenic features, "Nature's Miracle," will be released on September 9, showing the scenic mysteries of Yellowstone Park. Following this will appear "The Giant at Sunset," showing a series of pictures of animal life in Yellowstone, the canyons and other remarkable scenes in America's wonderland. Next will come "In the Valley of the Yosemite," with the forests of gigantic trees. The final feature of the series will be "The Canoe Indians of Alaska," showing the life and customs of these picturesque and historic people who are intimately known by Curtis.

"Beatrice Fairfax," the new photoplay series of the International Film Service, Inc., will be seen in the New York district for the first time August 28th. The series was to have been shown simultaneously throughout the country on August 7, but was postponed in New York because of the infantile paralysis scare.

In other cities throughout the country, where it is now appearing, "Beatrice Fairfax" is pronounced the most humanly interesting production of its kind ever offered. Its success is already assured, and exhibitors and patrons have received it most enthusiastically.

Harry Fox and Grace Darling have the principal parts in all of the episodes.

Brilliant Editor In Prologue

The first episode is entitled "The Missing Watchman." It is preceded by a prologue in which Arthur Brisbane, editor of the New York *Evening Journal,* and other famous newspaper workers appear. "The Missing Watchman" will be followed by "The Adventure of the Jealous Wife." Then in order will come "Billie's Romance," "The Stone God," "Mimosa San," "The Forbidden Room," and others that are now in course of preparation.

Basil Dickey, who is writing the scenarios of the episodes of "Beatrice Fairfax" from letters received by the famous confidante, has been recalled from his vacation, which included an automobile trip to the Pacific Coast.

In addition to Harry Fox and Grace Darling, who will appear in all of the episodes of Beatrice Fairfax, the International Film Service, Inc., has decided to introduce a number of other promnent players as co-stars. The first of these will be Betty Howe, who has prominent parts in two of the episodes, "The Stone God," and "Mimosa San."

Whenever it is necessary, Mr. Dickey will strengthen the parts in which these co-stars appear. In this way, the International Film Service, Inc., proposes to offer practically all-star casts for the various episodes of "Beatrice Fairfax."

A Day of Work With William Fox

JUANITA HANSEN AND GLADYS COBURN HIS NEWEST STARS

JUANITA HANSEN is now a William Fox star, and is busily at work in the California studios with Otis Turner, one of the new Fox directors.

She will have the chief role opposite George Walsh in a forthcoming feature. Miss Hansen, who is already well known to the film world, can smash all records at dancing and driving an automobile, is an adept at canoeing and the surf is rarely too turbulent for her. Another recent addition to the William Fox studios is Gladys Coburn, who will co-debut with Fritz Leiber in the leading feminine role in a new feature now under way.

William Fox has purchased a large site of land on East Fourteenth street, New York City, on which he will erect one of the largest motion picture theaters in the world. The house will have a seating capacity of 5,000 persons. The new theater will have an entrance on Fourteenth street with stores on either side of the entrance. The building will be absolutely fireproof and will be designed by Thomas W. Lamb. Building operations will be begun immediately. The William Fox Realty Company has been organized with offices at 130 West Forty-sixth street to handle Mr. Fox's realty matters.

The Man Who Forgets to Sleep

This is the story of William Fox, the magic-worker, the story of the Man Who Forgets to Sleep; the man who sees twenty thousand feet of film a day; the man with his summer capitol at Woodmere, Long Island, who had a projection room and a screen built in back of his home for his three hardest critics; the man who works from nine in the morning until one, two, or three the next morning; the man who supervises personally every important detail connected with the ramifications of one of the greatest film corporations in the motion picture industry.

"William Fox presents," the signs read. These three words are no blind fiction. They tell a great truth. Behind their use lies the steady, daily drive of sixteen to eighteen hours which have made them so meaningful. It *is* William Fox who presents. There is nothing at all about him that would suggest the "absentee landlord."



A bit of June sunshine caught by the camera. Her last name is Caprice and she glimmers for Fox.



When you frame Juanita Hansen on your screen after this it will be following the name of Fox.

For such a man as William Fox, who supervises personally every important move undertaken by his corporation, who reads every script before it is given to the director to be screened, who casts many of his players for their roles, who sees every foot of film which bears the stamp of his corporation, there can be no seasons.

Woodmere is his summer capitol, to be sure, but it is primarily for strenuous work, secondarily for play equally rigorous.

The projection room and the screen, thirty or forty feet before it, are typical of the energy and the surpassing efficiency of the man's methods. Space in back of his home is utilized in the same full measure as the minutes in the day. The outstanding features of the landscape in the rear of this magic house of Woodmere are undoubtedly the fireproof booth, the rainproof screen, and the mosquitoproof, wire-netted, "wheelable," room in which Mr. Fox sits huddled in a great wicker chair when he views the picture.

William Fox is his severest critic, but associated with him in this home process of constructive destruction are three other persons, critics all. This triumvirate consists of Mrs. Fox and the two youthful aids in the black-eyed daughters, Mona and Belle.

When affairs in the office are so pressing that they prevent the Man Who Forgets to Sleep from seeing the films at an hour when four-fifths of the metropolis is slumbering, the reels are shot out to Woodmere to be run off at the first opportunity. Often the criticism in the Forty-sixth street projection room is merely antecedent to the harsher judgment of those on the Woodmere "projection-lawn."

In Woodmere distance seems to make the criticism harsher. Here Mrs. Fox and the children do the appraising while the master producer takes mental notations.

Mr. Fox says: "If my family is pleased, I am, because I know the public will be."

At nine o'clock he leaves his Woodmere home.

At eleven he has gone over every financial report and box office sheet of the twenty-odd motion picture and

vaudeville houses that he owns throughout the country.

By twelve he has dismissed the scenario writer and the stenographer.

The next half hour is lunch time. Sandwiches from a Broadway restaurant suffice, and frequently, in the bustle of an extraordinary heavy day, the samover in the office has furnished the only noon-day nourishment.

By two o'clock Mr. Fox knows every important comment made by any newspaper in the United States, dealing with anything turned out by his organization.

By six he has seen five thousand feet of film and mentally blue-pencilled every part which he believes requires changing.

At night comes the conference with the contract man, with the casting director, with half a dozen department heads. And after these consultations follow four or five thousand more feet of film.

He delights in baseball, out-of-door sports, and everything active, for he is only thirty-seven, is this Man Who Forgets to Sleep.

New Policy for World Rumored

MARIE DRESSLER AND LEW FIELDS FOR BRADY PRODUCTIONS

NEWS has just been received of the severe injury received by William A. Brady of the World Film Corporation in an automobile accident at Dunellen, New Jersey. Jules Eckert Goodman, a playwright, and John Turk, Mr. Brady's manager, were also injured. This accident may cause some delay in carrying out the plans for a revision of policy in the World Film Corporation. Mr. Brady has refused any definite announcement of these new plans, simply stating that he is not yet ready to talk.

The recent simultaneous engagement of two such prominent stage luminaries as Marie Dressler and Lew Fields for separate Brady productions was a matter of quite sufficient moment to occasion remark, the more so in connection with the coincident expiration, without renewal, of the contracts of several minor stars in the World firmament.

It is perfectly well known that the World powers were not in the least dissatisfied with the work of these players or the popularity of the plays to which they had been contributing their services. It thus becomes evident, even in the absence of official corroboration, that something is in contemplation which does not as yet appear to the cursory view.

A persistent rumor has it that Mr. Brady has already contracted with a number of very conspicuous stars of the dramatic stage in addition to Miss Dressler and Mr. Fields, and that the names of these are being held back for announcement at the most propitious moment. If this report is correct, it probably means that the new stars will be seen in plays already made familiar to the public through the "regular" theater.

Of these Mr. Brady personally controls a large number, either produced originally by himself or acquired since his association with motion picture work. Quite naturally the value of these plays would be very greatly enhanced if their principal roles were to be personated by nationally famous actors or actresses.

For instance, it is entirely clear that "Tillie's Night Out" by itself might be a screen attraction of doubtful quality, while with Miss Dressler heading the cast and breezing through all the principal scenes it arouses immediate and general interest. Precisely the same situation applies to "The Man Who Stood Still," with Lew Fields acting the character played upon the speaking stage by Louis Mann.

Meanwhile persons most familiar with the Brady process of dealing with problems of management are in daily expectation of some radical and important departure connected with World pictures.

The World Film Corporation will release for the week of September 11 one of the most timely subjects of the year, "The Velvet Paw," with House Peters and Gail Kane in the leading roles, being a play dealing with a woman lobbyist and the havoc she raises in Washington pending the passage of the Child Labor Bill.

For the local atmosphere required in the taking of this picture Director Maurice Tourneur of the Paragon studio took a company of thirty players to Washington, where they remained for three weeks taking pictures in and around the Capitol. Then an exact replica of the senate chamber was reproduced at the Paragon studio, where characters most resembling the leading lights of our national political center were chosen, giving not only the senate atmosphere but also characters representing all the prominent politicians at the Capitol.

The gallery, built to hold 300 persons, and the main chamber required more than half the entire floor space of the spacious Paragon studio. The sets had to be built so solid that an infuriated mob of spectators could set upon a maddened ex-senator and throw him over the railing into the assembled body which had just voted for the child labor bill.

Besides House Peters, Gail Kane, Ned Burton and Frank Goldsmith, Charles D. Mackay, Charles Edwards and Alex Shannon also play prominent parts. The photography is exceptionally good, due to the good work of cameraman John V. de Brock.

Alice Brady will be starred in the principal feminine role of "Bought and Paid For," upon which work has been begun by World Pictures Brady-Made.

"Bought and Paid For" was Mr. Brady's initial offering as producing manager at his then new theater, the Playhouse, and the extraordinary favor into which it sprang from the very first night went far toward establishing this resort in the high regard which it has since maintained.

Mr. Brady will also superintend its transit to the photodrama in the studios of the film corporation of which he is the director general.

Frances Nelson and June Elvidge, two St. Paul girls, who left the western city to seek a livelihood on the stage and succeeded, after several years on the legitimate, joined the World Film Corporation, and now, for the second time in the past year, will both be starred in the same photoplay feature, in this case, they both being co-starred with E. K. Lincoln in "The Almighty Dollar," an original scenario by E. M. Ingleton and directed by Robert Thornby at the Paragon studio, which will be the regular release on the World Film program for September 4.

PREPARING FOR STRIKE

Film Manufacturers and Distributors Making Extensive Plans to Keep Theaters Supplied with Films in Case of Railroad Trouble

Film manufacturers and distributers throughout the country have been making extensive plans to supply the exhibitors with films and with the least possible delay should the railroad strike, which appears to be almost a certainty as MOTOGRAPHY goes to press, materialize.

None of the manufacturers expects to be able to give the splendid service made possible when trains are running on schedule time but all agree that their plans are such that it will not be necessary for a single showman, unless in almost inaccessible localities, to darken his house.

It is not the intention of the manufacturers and distributers to make any attempt at delivery of recently made films not yet in the hands of the branch offices but every branch has been supplied with a tremendous quantity of old films which are of sufficiently diversified nature to give every house a fairly good program without resorting to the reshowing of films to their patrons.

The distributers also have made extensive plans to take advantage of the network of trolley lines and third rail systems that cris-cross the country almost from end to end. Through the electric systems it is expected that many deliveries will be made.

It is not expected that New York and the East will suffer to any appreciable extent in case the strike materializes, except where films have been booked and have not been delivered from the western coast studios. By the judicious use of automobiles and electric lines it is possible to cover almost every city from New York east through New England and southwest along the Atlantic coast line to Baltimore and Washington.

Chicago is in much the same position, it being possible to make Chicago the hub of a large wheel which will be served by the Chicago branches.

C. H. Bunn, local manager for the Pathe Exchange, Inc., at Chicago voiced the sentiment of the entire field when he said:

"We are making every effort to take care of our customers. We have enough films on hand to serve all of our own customers and to take care of some others. While we may not be able to place films booked far in advance, and not yet received at this office, in the hands of the exhibitors we will be able to supply them with acceptable substitutes.

"If the strike should be of any duration I anticipate that I will receive orders from New York headquarters to purchase a fleet of automobiles in order to assure every delivery and see that Pathe lives up to its side of the bargain. All of us in this office have the greatest faith in J. A. Berst and we know that he will find a way to circumvent all difficulties."

New Idea in Selig Play

There is an idea presented in "The Country That God Forgot," the Selig five-part feature drama soon to be released, that probably has never before been seen on the screen. Tom Santschi, who stars as "Steve Brant," a miner, battles for several minutes with a western renegade. The hand to hand struggle is thrilling in the extreme and yet one doesn't see a blow struck and neither does one see the principals in the exciting combat.

It is predicted that when "The Country That God Forgot" is released that other film manufacturers will be following suit. There isn't a dull moment in "The Country That God Forgot." Tom Santschi, Selig's athletic star, has perhaps his best character role since he played in "The Spoilers." He is very ably supported by such stars as Mary Charleson, George W. Fawcett, Will Machin and Victoria Forde.

"The Country That God Forgot" will not be released through V-L-S-E and the date originally set for August 21 has been changed. Full details concerning the date for this picture's release will be announced in MOTOGRAPHY later by William N. Selig.

ENLARGE ASSOCIATION

More Members Encouraged to Enter National Association of Motion Picture Industry—Membership Committee Meets in New York

More members from all branches of the business are to be encouraged to enter the National Association of the Motion Picture Industry. This was decided at a meeting of the association membership committee held in New York City on August 24.

The committee met at the haedquarters of the Exhibitors' League to continue the consideration of dues and entrance fees, tentative suggestions having been made at a previous meeting.

The question of new members was also considered at length and in speaking of this feature W. W. Irwin said:

"We must co-operate with Lee A. Ochs, president of the Exhibitors' League, in building up that organization wherever it is not already flourishing. We must enlist the aid of the members of the national association in various districts, such as Judge Tugwell in California, in getting new members for the association in their particular localities.

"In the matter of dues and initiation fees, the latter should be nominal and fixed. Then the prospective member should be told that the dues will be fixed by the branch committee, of which he will become a member, and thereby he will have a voice in the matter. No man will object to undertaking such a responsibility if he feels that he is to have something to say as to the amount of taxation."

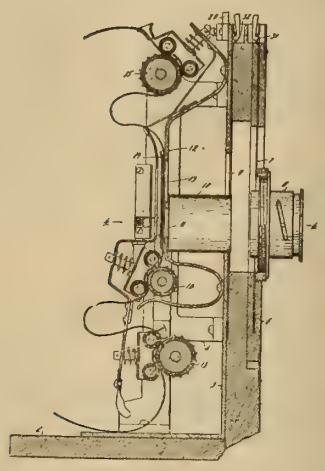
The meeting was not for the purpose of coming to any definite conclusion, but to gather suggestions and refer them to the branch committees which met late last week at various offices throughout the city.

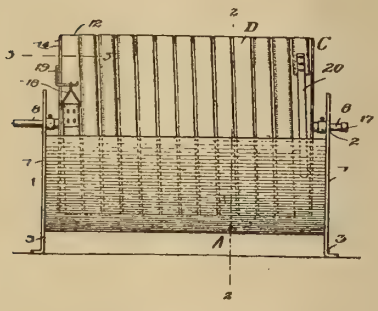
Fred Hawley acted as chairman of the session and F. H. Elliott as secretary. The minutes of the meeting of the previous day were read and commented upon. There was much discussion as to the amounts of entrance fees named in the minutes, some feeling that in certain instances they were inadequate, while others believed them to be too high. These questions are to be thrashed out in branch committee gatherings.

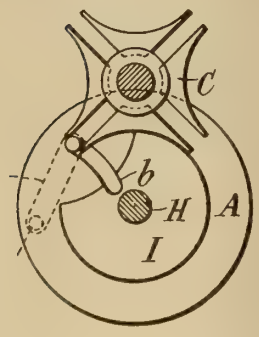
The Mutt & Jeff Film Company has completed arrangements with the celebrated Film Corporation whereby the Mutt & Jeff Film Company can produce the cartoons of Hans and Fritz, whose comical pranks appear on the pages of over one hundred leading newspapers.

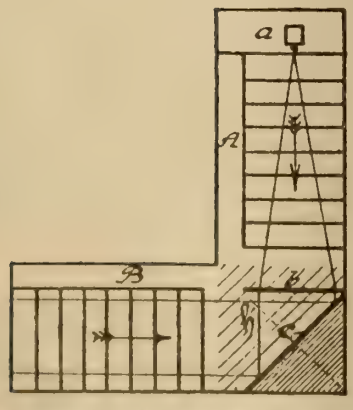
New Things in Picture Mechanics

BY DAVID S. HULFISH









Reading from the top, these new patents are: No. 1,165,147, projector; 1,168,286, method of handling film; 1,166,453, intermittent movement; 1,166,701, a two-audience theater.

THOSE who are familiar with the mechanics of picture making and the handling of film will find some devices of especial interest among the recent patents. Exhibitors will be particularly interested in the theater plan—No. 1,166,701—which allows two audiences to see the same pictures.

Nos. 1,165,146 and 1,165,147. Projector. Issued to J. T. Wells, assignor to Edwards Manufacturing Co., Cincinnati, Ohio. The complete projector comprises front and rear parts, the rear unit carrying film reels, intermittent mechanism and film gate, and the front part carrying lens and shutter and being movable for framing the picture. The form of the assembly is such that the one device may be used by amateurs as a camera, a printer, and a projector.

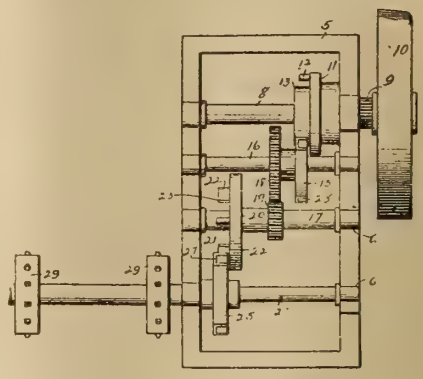
1,165,513. Shutter. Issued to Leo Kamm, London, England. The shutter is constructed as a fan to drive air against the film in the film gate. The film feed may be discontinued and the shutter alone may be run.

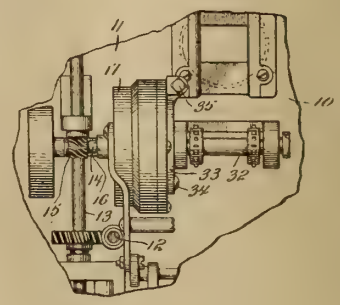
1,165,629. Film-Loop Device. Issued to Eberhard Schneider, New York, N. Y. (Application filed May 18, 1910.) The upper and lower feed sprockets revolve at varying speed to reduce the maximum feed loops. Spring pressed arms then keep the film taut in the loops between sprockets.

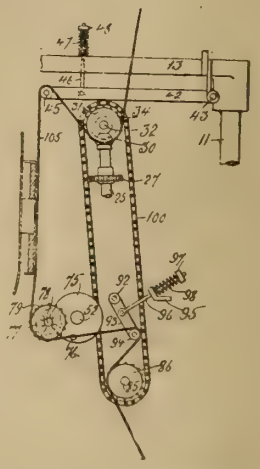
1,166,120. Convertible Kinemacolor Projector. Issued to W. F. Fox, assignor of part to Kinemacolor Co. of America, New York, N. Y. The Geneva gear has two pins, one of which may be rendered inoperative. When both pins operate, the film moves at double speed for color projections, the steady feed speed being changed also by dependent mechanism.

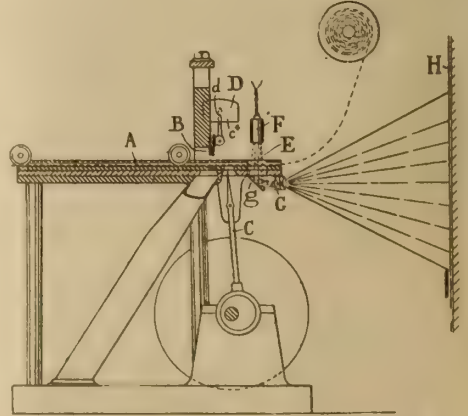
1,166,121, 1,166,122 and 1,166,123. Kinemacolor Slow Films. Issued to Wm. F. Fox, assignor to Kinemacolor Co. of America, New York, N. Y. The title "Kinemacolor Slow Film" has been used in this review because the film covered by these patents is a film for projection in an ordinary projector at the usual speed of projection instead of at double speed as has been required of Kinemacolor film as publicly used up to the present time. These three patents are patents upon the processes of making the new color film. The finished film is coated upon both sides, the red image upon one side of the film just matching the green image upon the other side, the images carrying their own color and no color screen or color shutters being required. This invention promises much for the future popularity of Kinemacolor, as it presents the Kinemacolor film in new form available to all exhibitors and to all film exchanges, without the handicap of a special projector.

1,166,453. Intermittent Movement. Issued to Leon Gaumont, assignor to Societe Etab. Gaumont, Paris, France. The Geneva movement is used, with this modification: The pin is withdrawn from the face of the pin wheel half the time and the star wheel shifts only on alternate revolutions of the pin wheel. The pin wheel runs at double speed and the









No. 1,167,854, a new intermittent mechanism, is at the top; then, reading down, comes 1,168,086, an intermittent and framing device; 1,165,629, a fan shutter; and 1,169,097, arrangement for perforating prints.

shift of the star wheel is made in one-eighth of the total picture time instead of one-quarter.

1,166,569. Screen. Issued to Arthur Wright, assignor to Luna-Lite Co. of America, Dover, Del. A substance called willemite is phosphorescent and becomes slightly luminous briefly after a strong light has been thrown upon it. The improved screen of this patent has a surface containing willemite or an equivalent substance. The slight luminosity following each projected image decreases the shock of the dark interval of film shift.

1,166,701. Theater. Issued to V. L. P. A. M. Mansfield, Berlin-Steglitz, Germany. It is obvious that one may arrange chairs both back and front of a translucent screen, such as ground glass or wet canvas, and by one projection show a picture to two audiences. To one audience, however, the titles would read reversed. Mr. Mansfield remedies this by placing a mirror at a forty-five degree angle back of the screen and then arranging his two audiences at right angles to each other, the audience back of the screen then seeing the picture reversed again by the mirror.

1,167,643. Projector. Issued to W. B. Featherstone, Washington, D. C. The projector is of the type in which the film moves at uniform speed, without intermittent mechanism. Two projecting lenses are used, moving vertically with the film and each traveling less than the width of one picture image. A condenser for each lens reciprocates with its lens.

1,167,854. Intermittent mechanism. Issued to R. P. Stineman and O. O. Taylor, San Diego, Calif. The main drive shaft (with flywheel) drives a Geneva movement, which in turn drives another Geneva movement to turn the intermittent sprocket. A very quick shift is produced, and furthermore the Geneva locking flange touching the sprocket shaft is motionless during the picture interval and does not tend to jiggle the picture when the Geneva is a little loose.

1,168,086. Intermittent Device and Framing Device. Issued to E. E. Maggard, Morehead, Ky. The intermittent mechanism is contained in a pivoted casing and framing is effected by shifting the entire intermittent mechanism upon its axis.

1,168,286. Method of Handling Film. Issued to J. I. Crabtree, assignor to Eastman Kodak Co., Rochester, N. Y. The film strip is wound upon a rubber-covered air-tight drum. The drum then is inflated and the inflated drum and film are immersed in solution for acting upon the film. By this method, the back of the film strip is protected from the solution which is applied freely to the face of the film.

1,168,607. Safety Device. Issued to D. D. Daniel, assignor of part to C. B. Haynes, Richmond, Va. A roller presses upon a taut portion of the film; should the film break the roller would move to stop projection. Another roller is near the lower loop; should the lower loop tighten the second roller will stop projection.

1,169,096. Developing Color Films. Issued to J. E. Thornton, assignor to J. O. O'Brien, Manchester, England. The color film is made wide, with rows of images each of a separate color. A machine is provided for developing the rows of images independently, without permitting the developer or dye belonging to one row to flow over a neighboring row of images.

1,169,097. Perforating Prints. Issued to J. E. Thornton, assignor to J. O. O'Brien, Manchester, England. The negative and the print are made unperforated. The print (or the negative) is perforated by projecting it upon a screen, registering the image with guide marks upon the screen, and then perforating for that image while thus registered. Where a print is made from negatives of several cameras (field cameras alternating with title cameras) the discrepancies of fractions of margin-hole distances may be eliminated.

1,169,098. Color Prints. Issued to J. E. Thornton, assignor to J. O. O'Brien, Manchester, England. A picture film of three widths such as is described in patent No. 1,169,096, is split into three strips, the strips are superposed and glued together, then perforated as described in patent No. 1,169.097.

SOUTHWESTERN NEWS

By WILLIAM S. NOBLE

Special Correspondent for MOTOGRAPHY.

The Radiant Slide and Film Company of Oklahoma City, Oklahoma, has just been chartered. The capital stock is $3,000. Incorporators: T. G. Duggan, G. I. Talmage and George L. Browning, all of Oklahoma City.

The union fight at Oklahoma City, Oklahoma, is still unsettled and much bitterness is being shown on both sides. Francis Gilmore, traveling deputy organizer of the White Rats Actors Union, has taken charge of the situation. Late developments from Oklahoma City indicate that the union forces are holding their own. A number of men and women doing picket duty have been arrested by the police and released under bond. All of the combined unions in Oklahoma City have formed a theatrical department with 84 members, which will handle the Oklahoma clash. Most of the unions are fining any member $2 if he or she or their family patronize the stores whose clerks are patronizing the non-union theaters. The fight still goes on and the end is not in sight.



Rosalie Sanden, the talented young artist, who will play the leading role in "The Great Wedding Day," soon to be produced by the Illinois Film Company, is rapidly coming to the front as one of the most charming of young actresses on the two-dimension stage.

The New Wonderland Theater was destroyed by fire at Kaufman, Texas, last week, entailing a loss of $15,000.

John Bussey succeeds T. E. Tetin as manager of the Grand Theater at Pittsburg, Kansas.

R. D. Blubaugh will succeed C. R. Blubaugh as manager of the Vaudette Theater at Fort Scott, Kansas, in September, C. R. Blubaugh resigning to accept a traveling position with the Metro Film Company.

Edward F. Shumway has taken over the management of the picture house at Stillwell, Oklahoma.

D. O. Reese, former traveling representative of Bluebird, has been appointed assistant manager of the Kansas City office.

A. L. Middleton will take charge of the Princess Theater at DeQueen, Arkansas, in near future.

C. S. Wunsche has opened a new picture house at Spring, Texas.

CIRCUS FOR ANN PENNINGTON

"From Foot-lights to Sawdust" in one jump and no reels might be the title of a production giving the contemporaneous history of Ann Pennington, star of the Ziegfeld "Follies" and of Famous Players-Paramount productions. Anyone with a good strong pair of glasses and a quick eye could see the petite star flitting from her hotel in the morning to the Famous Players studio and thence to the New Amsterdam Theater for her dancing acts.

After her debut in "Susie Snowflakes," it was decided to star Miss Pennington in a circus story to be called "The Rainbow Princess," which is being staged under the direction of J. Searle Daley. In this picture Miss Pennington plays a little waif who has been adopted by the wife of the proprietor of a circus and is forced to do a great deal of the mean work around the place in addition to learning to do tricks with the animals.

NEW BLOOD FOR UNIVERSAL

There have been several new players added to the list at Universal City. They include Ruth Clifford, charming ingenue who has been added to general stock; Walter Clinton, a juvenile; Hal Cooley, who has worked for the Universal before on several occasions, has gone into general stock; Irene Aldwyn, William E. Parsons, who has been engaged for character roles; Yvette Mitchell, who will be remembered for her characterization of Chinese girls, and Lillian Concord, formerly star of "The Red Widow," and "The Midnight Girl" on Broadway.

The West Side motion picture house at 904 Eighth avenue, Rock Island, was destroyed by fire.

Current Releases Reviewed



Chapters two, three and four of Pathe's new serial, "The Shielding Shadow." On the left, "Into the Depths"; center, "The Mystic Defender"; right, "The Earthquake."

"The Shielding Shadow"

Pathe Offers New Serial Produced by Astra Film Corporation. Reviewed by Thomas C. Kennedy

WITHOUT a doubt there is no greater influence contributing to the cheerfulness in the lives of the adherents of the serial form of film entertainment than the remarkable (remarkable to say the least) imagination of George Brackett Seitz. Mr. Seitz has won honors as a writer of serial scenarios. He could even dash off a poor one or so without fear that another for some time to come could force him to relinquish his claim to first position in this field.

Apparently Mr. Seitz has no desire to rest on the laurels won by "The Perils of Pauline," "The Exploits of Elaine" or "The Iron Claw." For now comes "The Shielding Shadow," whose first four episodes convinced us that it is superior to any serial thus far offered by Pathe.

The first four episodes are in every way sufficient to make "The Shielding Shadow" a huge success. For the elements which made other continued pictures so popular are there and they are there in a much more admirable form than usual. Back of a story of love and adventure is a highly fanciful idea, and the fanciful never had a more congenial and advantageous medium than the motion picture serial. Moreover, the thing is not overdone in "The Shielding Shadow." By this we do not mean that the fanciful element is here more plausible than usual, but in making dramatic use of it the author and the producers have applied methods that, at least, are more legitimate than those hitherto utilized.

For some time we have been hearing that the serial was making strides, artistically that is, since commercially its strides were in proportion with the other types of motion pictures, but we must confess that these "artistic" strides failed to attract notice as they made their way across our own perhaps broad, perhaps narrow field of vision until we were shown the beginning of "The Shielding Shadow." In "The Shielding Shadow" the exhibitors have an opportunity to give their patrons a serial showing that which every other kind of photoplay has shown—improvement.

Those who amuse themselves by inventing alliterative phrases—we hope they amuse themselves for the fruit of their labor seems to contain no other reason for existence—in a few months to come may receive an inspiration from an established fact and write out "Shielding Shadow, Serial Success." This picture seems to contain the possibilities of emphatic success and could anything be more comforting to their hopes of realization than the fact that Pathe is releasing the film?

"Treasure Trove," "Into the Depths," "The Mystic Defender" and "The Earthquake" are the titles of the opening episodes. The story told in these four releases of two reels each is of a young girl who lives with her father in Havana. She is in love with an impecunious novelist but her father urges her to accept the wealthy Sebastion Navarro. The novelist, Jerry Carson, is aboard the ship owned by the girl's father when it is wrecked. He is washed ashore on a barren island and there finds a manuscript in a bottle. The notes tell of the location of a certain island where is hidden a great treasure.

Carson makes his way back to Havana and in a struggle with a man who is doing Navarro's bidding in misrepresenting Carson, an accident occurs. The man is killed and Carson is convicted of murder. The struggle is witnessed by "One Lamp Louie." This person thereafter has no trouble in getting money from Sebastion. Carson makes a sensational escape and the newspapers print the story which makes it look as though the novelist was killed. Leontine now consents to marry Navarro.

Carson makes for the treasure island and in addition to a hoard of gold he finds some wonderful discovery which gives him power to be aware of actions beyond the scope of his eyes and to project his will-power through space. The last actually seen of Carson is when he is being drawn under the water by an octopus. Thereafter there is an elderly gentleman who on several occasions comes to the aid of Leontine. These occasions present tense situations.

The production of the picture surpasses other serials, both in the expenditure of directorial skill and money. Though perhaps it is the skill of the directors that gave the picture the finish to settings and action that is often attributed to a free hand in paying for the necessities of staging. Certainly, the shipwreck is a fine bit of spectacular production. Louis J. Gasnier and Donald Mackenzie are the directors.

Ralph Kellard, Grace Darmond and Leon Barry are the leading players. Kellard is all that the word "excellent" implies as Jerry Carson. Miss Darmond lacks none of the good looks and appeal to be a successful heroine and Leon Barry has our greatest admiration for the manner in which he plays Sebastion Navarro. The supporting cast is remarkably good.

"The Fear of Poverty"

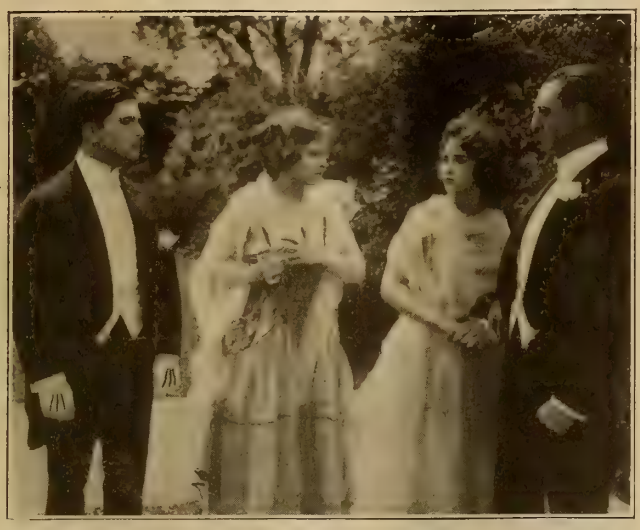
Pathe Gold Rooster Offering a Drama of Merit. Reviewed by Thomas C. Kennedy

ONE of the grandest and most comforting little sayings we know of is "money is not everything." We have no intention of here going into a discourse relative to the reason for our fondness for the oft repeated phrase. This is to be a review of a picture, not an essay. And to be perfectly frank and above-board the review was not started that way because we are in the frame of mind that usually turns to philosophy, one might call it that for it is, more or less, but we had to have a starter for a review on a quite admirable screen drama dealing with wealth versus happiness and that bit of truth received the "first come, first served" treatment.

"The Fear of Poverty" will be released by Pathe on September 10. It is a Gold Rooster Play produced by Thanhouser and featuring Florence La Badie. From a story by Agnes Johnson, Fred Sullivan, the director, has made a picture that commends itself to praise of no ordinary character, because "The Fear of Poverty" is a screen drama that is better than good as the word is ordinarily used in speaking of a photoplay.

The story tells of a young woman who refuses to marry

the man she loves because she has seen so much disaster result from poverty. She dreads the very thought of bringing children into this world of want in which both move. Then Jim Lane tells the girl that he is working on an invention that will make him rich and she marries him with but one



Florence La Badie (second from right) in Thanhouser's "The Fear of Poverty." On either side of her are Ethyle Cooke and Edwin Stanley. George Marlo is on the left.

idea in mind, and that is to help him grow rich. They toil for years and finally realize their goal. But the wife is disappointed. The beautiful things she has fail to give her the pleasure some cheap little trinket afforded her in her youth. The husband is prematurely aged. He dies suddenly from an attack brought on by years of over-work.

The future holds one ray of hope for Mrs. Lane. Her child, a girl, is born after the death of the father. Florence, the daughter, knows no such thing as an ungratified desire and the result is she makes a spoiled, unreasonable young woman. An artist proposes marriage to her and she is on the point of marrying him when she is piqued at a rejected suitor's indifference. Now her one idea is to marry the supposedly wealthy young man. In doing this she is playing into his hand, as she realizes when he confesses that he married her for her money a year or so later. Financial troubles drive her husband to suicide. This awakens both the mother and the young wife to the face that real happiness is a flower springing from the seed of love and contentment, and she has had experience enough to know that money has no power to bring either.

The story is consistently interesting, logically developed and presents some splendid dramatic situations. The production and enactment of the play are of a high order of quality. Miss La Badie is delightful in her portrayal of the dual role given her. She plays both mother and daughter and her acting is ample reason for being pleased that she did, the only condition working against this order of things being some defects in the double exposure scenes and those requiring a "double." Robert Vaughn, Edwin Stanley, George Marlo and Ethyl Cook are included in the cast.

"His Brother's Keeper"

Three Reel Selig Drama Released September 4. Reviewed by Genevieve Harris

THIS is a crook play with much action and a number of exciting situations. A girl whose mother has trained her as a thief is the heroine, a role played by Fritzi Brunette. The story has sufficient complication to hold the interest, although occasionally the plot and situations could have been made clearer by a few more subtitles. The acting is the best feature of the release, the players interpreting their roles well. Eugenie Besserer appears as the mother who lives a dual life of a society woman and thief. Harry Lonsdale plays "The Fox," her accomplice. Leo J. Pierson is Edward McElroy, who falls in love with Julia, the daughter of the thief, and Edward J. Piel is Will McElroy, police lieutenant, who knows the history of the girl and her mother and tries to prevent the marriage of his brother and Julia.

William Robert Daly directed the play from a story by I. K. Friedman.

The Story: Mrs. Vantine, who poses as a society woman, and who is really a thief, has trained her daughter, Julia, as her aid. But although she was willing for her daughter to be a thief, she did not wish her to marry one, and she and her partner, "The Fox," quarrel when the latter wishes to marry Julia.

Dr. Edward McElroy falls in love with Julia, not knowing who she is. His brother, Will, a police lieutenant, warns Edward that the girl is a thief. "The Fox," jealous, plans to discredit Mrs. Vantine and Julia. He plots with Mrs. Vantine to rob a residence, then informs the police. Also he manages to lure Julia to this house, so that she may appear a party to the robbery. But his plans go wrong, for Julia has enlisted the aid of the doctor, who arrives on the scene in time to rescue the girl. In the struggle which follows, the mother is killed. The doctor remains true to the girl, in spite of her parentage and training.

"The Victory of Conscience"

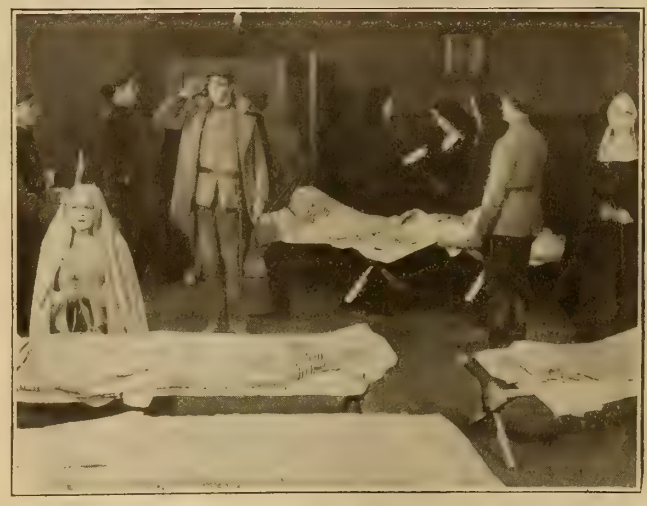
Love Romance Featuring Lou-Tellegen Offered by Lasky-Paramount. Reviewed by Thomas C. Kennedy

THE distinguished Lou-Tellegen makes his latest screen appearance in "The Victory of Conscience," a Lasky-Paramount offering adapted by Margaret Turnbull from an original script by Alexandro de Jannelli. Mr. Tellegen has a role such as most stars of the screen delight in playing since it allows him to be the center of all interest the story creates, but his personality does not stand out above the story and he must be credited with a life-like and sincere characterization.

A love romance of good construction and one whose theme is productive of dramatic effect, "The Victory of Conscience" despite its realistic visualization falls just short of being impressive. And a search for the reason serves only to render timorous one who would say that the picture is unimpressive. But the fact remains that "The Victory of Conscience," while admittedly a picture artistically unfolding an interesting romance, fails to take hold of the spectator. Perhaps the ever present promise which never is fulfilled causes the spectator to live in the future to the exclusion of a true appreciation of the action going on before his very eyes.

Mr. Tellegen is cast as a care-free Frenchman who, with a friend, practically kidnaps a little dancer from a tavern in the country and brings her to Paris in his motor. The innocent Rosette is in love with Louis, but he has no idea of it and he is surprised when she asks him the following morning if he is going to marry her soon. Rosette, her faith in both God and man shattered, immediately leaves Louis.

Remy, whose love for Rosette is not returned, locates Louis and attacks him. The young nobleman barely escapes death as a result of his injuries and when he does recover he enters the priesthood. A year or so later he meets Rosette again, and from the time he discovers that she is famous—or notorious—throughout Paris as a cafe dancer he is tortured by his conscience. He decides that she must be saved from herself and to this end



Lou-Tellegen in "The Victory of Conscience."

he follows her about; even entering the cafes in the hope that he may have an opportunity to speak with her.

After many open insults thrust at him by her, Louis pleads with her to enter the convent. She loves the priest and always has loved him and it is only because of her love for him that she becomes a nun. The remainder of the play tells of the death of

both at a field hospital which Louis, now wearing the uniform of France, protects single-handed.

The action has every advantage in the way of artistic settings and fine photography. Cleo Ridgely as Rosette plays opposite Mr. Tellegen and she is highly successful in all her scenes with the exception of those in which she is called upon to dance. Louis is attracted to Rosette because he is told she dances like an angel, but unfortunately Miss Ridgley, who cannot be expected to do everything as well as she can act, gives terpsichorean exhibitions which fail to bear out the account given to Louis. This may seem like carping over small matters, but we think it just as important for a dancer to dance as it is for the settings to be realistic and the other details of staging correct.

Elliott Dexter is a convincing and rather colorful Prince Dimitri. The other parts are effectively played by Thomas Delmar, Laura Woods Cushing and John McKennon.

"The Little Liar"

Triangle-Fine Arts Offering is Unusual. Reviewed by Thomas C. Kennedy

quently it is rather out of the run of average film offerings. The play is not episodic but the situations it contains are not presented with emphasis upon their dramatic effect, but instead they are touches contributed to the depiction of an unusual girl.

Mae Marsh gives a truly fine characterization of the orphan around whom the story is built. Maggie is the daughter of a worthless sort of couple. She is a confirmed liar, but she does not lie to deceive, which may bring one to ask whether or not she really tells lies. Maggie has an imagination and it surely plays her tricks.

The girl lives in a dream and it is only when some incident or circumstance produced by the practical influences which govern man that she awakes to find herself a real being of this earth and then she is as likely as not to tell whoever is about that she has just been having the grandest lunch. Consequently, all those around her come to one conclusion and that is that she is a terrible liar.

Her parents entrust her to a boarding house mistress, but Maggie is not a success as a waitress and the mistress, after an unsuccessful attempt to give her back to her parents, finds her a position at a department store. The floorwalker is in league with a light-fingered woman and one of their thefts is charged up to Maggie. She is arrested and in the cell is given some poisonous tablets by a jaded woman who advises her to eat them in preference to going to jail. She is convicted but before taking the poison she writes a wonderful document in which she explains her peculiar attitude. Poor Maggie is cleared of the theft attributed to her and her document is found to show positive genius, but this comes too late, for by the time the judge and the editor who finds the manuscript so remarkable reach the cell Maggie has succumbed to the deadly effects of the drug.

The ending is not depressing even though the last scene is



Robert Harron and Mae Marsh in "The Little Liar."

laid in the room where the dead girl's parents and those who knew her gather about the casket to pay the usual maudlin "respects" to one whom, after all, they could not be blamed for misunderstanding. Regardless of the public's aversion for unhappy endings, there was really no other course for the author. Maggie possessed a mind that undoubtedly was capable of great things if only it had been properly harnessed, but as long as it was not she was little more than a simpleton.

The story is by Anita Loos, who is deserving of much credit, for it is an admirable story of the type and the fact that the "type" is not the most successful from a standpoint of entertainment takes nothing away from the real achievement. Lloyd Ingraham gave the piece a thoroughly artistic visualization, while Mae Marsh and her supporting cast are entitled to high praise. Robert Harron, Olga Gray, Carl Stockdale and Jenny Lee have the important roles.

"The Wolf Woman"

Triangle-Ince Production Features Louise Glaum. Reviewed by Thomas C. Kennedy

NO type, not even the sweet little waif, has won a more prominent niche in the hall of film fame than the vampire. She is now a staple character for the scenario writer to construct a play around because the picturegoing public has placed its stamp of



Louise Glaum in "The Wolf Woman."

approval upon her. Therefore one has no right to speak slightingly of the vampire even if one finds it impossible to regard her as anything more than a theatrical property. All of which leads us up to the statement of a conviction that in "The Wolf Woman" we have seen the vampire have her innings, and going still further our belief that Louise Glaum's "Wolf Woman" is to date the vampire supreme.

"The Wolf Woman" is by C. Gardner Sullivan and Mr. Sullivan has devised a sound play for Miss Glaum. She has every opportunity to display her talents both as an actress and artistry in dressing for the occasion. Miss Glaum wears a variety of the most remarkable gowns and her ability to really wear such clothes is by no means the most unimportant factor in her success in depicting vampire roles. "The Wolf Woman" gives Miss Glaum her opportunity and to sit before the screen and behold her effective utilization of that opportunity is to be really fascinated.

The story pits goodness against evil and as virtue triumphs in the end the moral effect is good. There is nothing offensive in the working out of the theme but while the producers are to be complimented for making the play so inoffensively vivid the Board of Review Committee would probably make a mark after the Yes following the line on their ballot which reads, "is this picture suitable for adult audiences only?"

"The Wolf Woman" sways men by her great physical attraction. We see one example of her heartlessness in the racked John Morton, a once brilliant lawyer. Her next victim is a young man. The youth's brother calls on Leila prepared to give her any sum she may ask to loose her grip upon the now completely enslaved Rex Walden. He, like the rest, finds her attractive and even after his younger brother kills himself Franklin calls upon Leila. But a girl of high mental qualities at the request of Franklin's mother wins his affection, not through her material charm but by intelligently playing mentality and goodness against the physical and the evil. When Leila loses in this contest she loses the confidence in herself that accounted for much of her power. In a state of intoxication she has an accident which horribly disfigures her and in the end she is a broken and dispirited shadow of her former conceited and ambitious self.

The settings are splendid, especially so are the apartments

of Lelia Aradelle. Leila's callers always find the stage set, for she has made a study of this. The production is by Raymond B. West, and the supporting cast includes Charles Ray, Wyndham Standing, Marjory Temple and Howard Hickman. "The Wolf Woman" shows the vampire in all her savage glory, and the public she claims for her own will find the picture fascinating.

"Youth's Endearing Charm"

Mary Miles Minter in Six Reel American Mutual Drama. Reviewed by Genevieve Harris

THE popular and very youthful leading lady of this feature is its chief attraction. Mary Miles Minter has a strong following and her first appearance under her new management will win attention. The play, whose story was written by Mabel Heikes Justice, contains many incidents which are full of opportunities for Miss Minter. Both story and direction may be said to emphasize the star, showing her in a variety of poses, moods and costumes. This system is damaging to the production more from the artistic than from the box office standpoint, however, and little Mary is so pretty and so appealing that few of her admirers among picture patrons will quarrel with this feature of the play.

The story of the play is lacking in logic. The plot follows somewhat the outlines of an Horatio Alger book, except that



Mary and Zippy find a new home.

the leading character is an orphan girl instead of a boy. The story begins with the heroine in an orphan asylum and ends with her in the arms of a millionaire's son, to whom she is affianced. The intervening incidents are highly improbable, and of themselves only moderately interesting. But they contain a number of incidents which have an appeal.

Miss Minter puts her points across with much skill. Whatever she does is effective. Also she photographs beautifully and is always a pretty picture. Her acting is sincere, and she plays the pathetic scenes especially well. A more generous allowance of humor in the play would have emphasized these, however.

The supporting cast of players is headed by Wallace MacDonald as Harry Disbrow, a wealthy man's son. In appearance he is well fitted to play the role in this story, and very little acting is required of him. Margaret Nichols appears as a society girl, Mary's rival. Harry Von Meter, Gertrude Le Brandt, Alfred Ferguson, Bessie Banks and Harvey Clark in character roles are good. A very important member of the cast is Mary's pet dog, Zippy.

The settings and photography are good and the plot clearly presented. William C. Dowlan directed.

The Story: Mary Wade is taken from an orphan asylum by a hard hearted farmer and his wife. She enjoys many of the incidents of farm life, but is so harshly treated by her employers that she runs away. She earns her way to the city by caring for an unruly baby on the train. In the city, she imitates a blind beggar, whom she notices at the station, and with an "I am Blind" sign and tin cup, begs from the passersby, an amusing incident. As a result of the trick, she lands in jail. There she meets the hero, Harry, arrested for drunkenness. He assumes responsibility for the girl and takes her to his home, where she becomes a servant. Harry falls in love with her, although he is engaged to marry the daughter of his father's partner.

The last two reels contain most of the action of the story, and disclose the crookedness of the partner, which endangers the firm's wealth. The engagement of the young people is broken, and little orphan Mary, who has won the hearts of the parents as well as the son, becomes Harry's bride, but not before she had gone back to the orphan asylum, heart-broken, where she is found by Harry and his father and where a touching reconciliation forms the last scene of the picture.

The release date is September 4.

"Beatrice Fairfax"

International Serial's Third and Fourth Episodes. Reviewed by Thomas C. Kennedy

THE third and fourth episodes of the International serial, "Beatrice Fairfax," are, generally considered, much along the lines of the opening releases. This is so in regard to the development of the plots, which of course differ essentially in the material used—the acting and the direction.

The third episode tells of a criminal who escapes from prison and seeks revenge upon the judge who sentenced him. Jimmy Barton, the star reporter of the Evening Journal, is sent out to get a story on the jail-breaking crook and as he is somewhat of a sleuth he delves deeper into the affair than if he was merely working for a story on it.

Barton and a detective pick up a clue which they successfully follow and are hot on the trail of the crook and his associates who have kidnapped the Judge's little daughter when Beatrice Fairfax is by coincidence led to the scene of the crook's revenge. A messenger boy is in love with the little girl and has written to Beatrice Fairfax for advice and he is the means of bringing her to the hut near the river's edge. These two are captured, but Barton and the detective come to the rescue of all. The ending is quite stirring and throughout the picture there is plenty of action.

"The Stone God," which is the fourth release, is even more lively than "Billie's Romance." "The Stone God' utilizes that well worn story of the Hindu Prince who follows a man who has stolen an idol from one of the altars in India. When Rajo Jaibel arrives here Barton is sent to interview him, but it seems a hopeless job. The daughter of the Englishman with the stone god writes to Beatrice Fairfax for lovelorn advice, as her father has forbidden her to marry the man of her choice.

The girl's address interests Jimmy, for he has seen the Prince write it out on a slip of paper. Jimmy and Beatrice arrive at the house to find the Englishman dead and the daughter's lover held for the crime. They do not agree with the police and at considerable risk to their own lives locate the real murderer of McRay.

Both of these episodes are if anything more interesting than the first two in the serial, and there seems little doubt that the following "Beatrice Fairfax" will attract will find them very satisfactory entertainment.

With both Grace Darling and Betty Howe appearing frequently in "The Stone God" there is no deying the fact that that picture displays a quantity of beauty. These two pictures seem to do more justice to Miss Darling's well known attractiveness as well as her ability to act before the camera, though to be frank about it she is much more pleasing when she makes no attempt at acting. The Jimmy Barton of Harry Fox continues to be pleasantly prominent.

"The Honorable Friend"

Five-Part Lasky-Paramount Drama Features Sessue Hayakawa. Reviewed by George W. Graves

IN THIS drama by Elizabeth McGaffey we have a novel cast headed by Sessue Hayakawa, the finished Japanese actor, who is given ample scope to exercise his dramatic ability as well as his muscular strength. It is safe to say that those who will see this picture will come at least to one conclusion—that Mr. Hayakawa is a top-notch, forceful actor, eminently suited to motion picture work.

Playing opposite him is the demure Tsuri Aoki, whose glistening coiffure is quite a feature of the picture. Her acting is refined and distinctive. Two other Japanese, G. Kino and M. Matsumato, complete the cast's foreign talent, while Raymond Hatton in the heavy character part instils the proper emotions in his audience.

The situations in the story only key one up to a moderate interest—the star's excellent performance, the artistic production and good, but slow-timed direction, do the rest. Therefore it can be conceded that the whole offering will please and entertain, but not thrill, the average movie-goer.

The story deals with the plotting of a wealthy, unscrupulous Japanese, Kayosho, who, realizing that his face will afford meager inducement to bring the beautiful Toki-Ye



Sessue Hayakawa in Lasky's "The Honorable Friend."

across from Japan, uses the photo of his handsome gardener, Makino, to get her into his power in America, the understanding between him and Makino being that the latter is to have the girl for his wife.

Toki-Ye and Makino are really married legally upon the former's arrival in this country, although Kayosho makes them think later that the ceremony has not been genuine. Toki-Ye is the niece of Goto, Kayosho's business manager, and her presence in America is carefully kept secret from Goto. The latter, for reasons of blood and tradition, incensed at his employer's retraction of his long-promised consent to marry his (Goto's) daughter, kills Kayosho, but the spectator is led to believe that Makino is the murderer. In the process of a third degree examination Goto confesses his guilt, Makino is set free and the lovers enter the land of uninvaded bliss.

"The Light"

Five-Reel American Mutual Masterpicture Released September 7. Reviewed by Genevieve Harris

FRANKLYN RITCHIE appears as a Parsee nobleman in this drama, which deals with hypnotism, crystal gazing and occultism in general. He is well fitted for the role of the mysterious Easterner and makes the character as convincing as possible. He is surrounded by all the ceremony and mystic rites, as well as the more material objects, which one



Prince Zarak is attracted by the young wife.

ordinarily connects with Hindoo mystics. The sets showing his apartments are quite elaborate.

His influence over a young bride, played by Helene Rosson, forms the theme of the play. Occultism, Far Eastern mysticism, undoubtedly has a fascination for certain people, and these will enjoy the play very much. Their attention should be called to this element in the drama. Others will not be so much impressed by the story.

William C. Dowlan directed the picture from a story by Clifford Howard. George Webb has the role of the artist husband, and Eugenie Forde is again a "vampire." The acting is generally good. The photography is very beautiful.

The Story: Prince Zarak falls in love with Lucile Cartier whom he meets at the studio of Cyril Edwards, portrait painter. The prince resolves to win the girl eventually, and seemingly is not much disturbed when she marries the artist. He sets about to break up their happiness, and uses as his instrument Zonia (Eugenie Forde), a former favorite. She poses for the artist, and by the use of a magic potion, for a time wins his love.

As a result, Lucile goes to discuss her troubles with the prince, who places her under a hypnotic spell. When Zonia learns that the prince is in love with Lucile, and that she has been only the tool to carry out his plans, she warns the artist and together they rescue Lucile. Then Zonia stabs the prince and herself.

"Little Miss Happiness"

Fox Offering With June Caprice in Human Interest Story. Reviewed by Thomas C. Kennedy

THE second William Fox production featuring June Caprice presents that pretty and attractive young woman as a little country girl who brings sunshine into the homes of the misguided



Curly-haired June Caprice in "Little Miss Happiness."

neighbors. "Little Miss Happiness" may bring cheerfulness into the homes of those about her, but owing to a story which has an amazing disregard for continuity and reality she is not so successful in making the spectator glow with enthusiasm or the "pure love of living."

The story is by Clarence J. Harris and John G. Adolfi directed its picturization. Mr. Adolfi injected many pretty touches and they serve to show that the play as well as the players had possibilities but there was no concerted or persevering effort to bring them into actual being. Before the picture proceeds very far the spectator becomes prepared for most any episode that may arise and we for one were not in the least surprised when a scene showing the hero leading a cow on whose back Lucy sits faded into a letter from the villain who married and deserted Sadie Allen. The letter clears the cloudy sky hovering over the innocent Lucy and all ends happily.

The direction, the play and the acting have their good spots, but the space separating them is filled with a blending of disconnected episodes, commonplace situations and crudities. Lucy White lives with her impoverished grandmother. Lucy sells yeast to the neghbors and though her grandmother does not believe in saving, her doctrine being that the Lord will take care of her, Lucy puts her money aside. The girl takes care of an ill woman's baby and there is much gossip about this. With her savings, Lucy pays the interest on the mortgage and so foils the villainous plans of Squire Allen. The husband of the deserted wife reforms and returns to Sadie and Lucy is vindicated. She marries Dave Allen.

Harry Hilliard is Dave Allen. Mr. Hilliard mars what

might have been a good performance by glancing at the camera most every time he comes into the picture. The acting honors go to Sara Alexander as Grandma White. Zena Keefe is a sincere Sadie Allen; Sidney Bracy is cast as Jim Butterfield, who is a sort of punching-bag for Dave, and the balance of the cast is made up of Robert Vivian, Lucia Moore, Genevieve Reynold and Grace Beaumont.

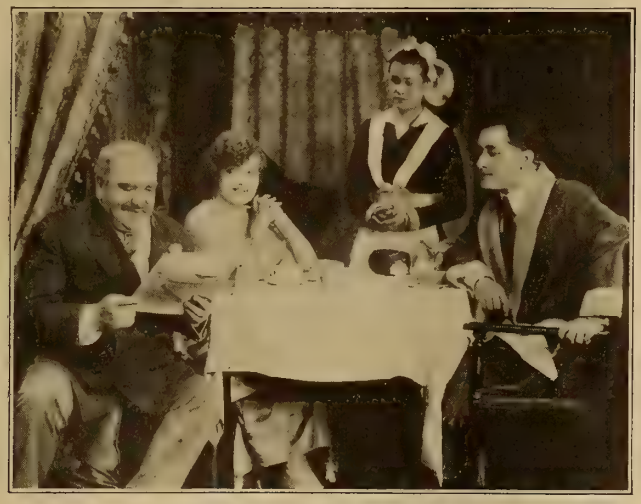
"A Million for a Baby"

Three Reel Essanay Drama Released September 9. Reviewed by Genevieve Harris

THE author of this story seems to have striven for originality, even when he had to sacrifice all probability to gain it. The play is not especially pleasing, although its various complications may hold the interest of some audiences. The turn of events is not obvious, but neither is it very logical. The photography and settings are good, the acting satisfactory. Bryant Washburn and Marguerite Clayton have the leading sympathetic roles, while John Lorenz and Lillian Drew are villians of darkest hue.

The Story: When Edna Gallard's father dies, he leaves a will by which his son-in-law, Hugh Gallard, is deprived of any portion of his wealth. Edna (Marguerite Clayton) is provided for by an allowance, and the fortune itself it left in trust with an attorney, Daniel Druce (Bryant Washburn). If the Gallards have no children, the property will go to charity.

Hugh spends his time planning a way of circumventing the will and getting the money. He suggests that his wife adopt a baby, a plan to which she agrees. Apparently they abandon this scheme, and Hugh pretends to go away on a business trip, on funds supplied by his wife. In reality he stays in the city with



The conspirators hold a meeting.

his friends, among whom is the adventuress, Sylvia. He gambles away the money, and asks for more.

In the meantime, Edna and Druce have fallen in love with each other. Hugh plans to compromise them and then resort to blackmail. Edna goes away on a visit and returns with a baby. Hugh claims control of the fortune, as guardian of the child. Druce, in order to clear up the situation, disappears with the fortune left in his care. After Hugh, thinking the money lost, has divorced Edna, Druce returns and marries her.

"The Kid"

Blue Ribbon V. L. S. E. Release With Lillian Walker. Reviewed by Thomas C. Kennedy

"THE KID" was written and produced under the direction of Wilfrid North, who apparently strove to make a vehicle for Lillian Walker. Miss Walker appears as a girl newspaper reporter who drives the invisible head of a meat-trust from under cover only to learn that Robinson is her own father.

Robinson had won the confidence of her unfortunate mother and then betrayed her. "The Kid,' as she is called by her foster parent, does not learn the conditions under which she was born until she has reached young womanhood. Her first big chance after becoming a member of the staff of the New York Herald comes when she sets out to discover something about the murder of Mrs. Robinson. The Kid causes the arrest of the murderer, a Mexican who is really the tool of Robinson in raising the price of meat, and then the truth about Robinson, or Dunster as he is otherwise known, comes out.

The intention of the author was to follow the adventures



The Kid's birthday.

of the girl in winning recognition as a reporter and consequently the interest must center upon The Kid if the picture is to entertain. The intrigue of the meat pirates and the murder fail to move the spectator to any appreciable extent, though the introduction of this melodrama was made with an eye to adding color and action to the narrative of the girl's adventures.

Miss Walker is a pleasing actress and she has many admirers, but it is doubtful if she alone can carry "The Kid" to even average success with the patrons of the screen. "The Kid" starts and travels the distance of six reels at a slow pace and it must be said that there is nothing in the way of situations to relieve the tedium of action that is both listless and pointless.

The staging of the picture is good and the acting is of an order high enough to suit any picturegoer. Ned Finley, Eulalie Jensen and Robert Gaillard support Miss Walker. It is not very likely that the absence of the so-called love interest will create the remarks—remarks flavored with more or less admiration that is—caused by a certain recent offering featuring a male star. The present-day visitors to the picture theatres are, doubtless, keen for love interest, but at the same time it is possible to make pictures that are entertaining in spite of an ending that is kissless.

"Gloria's Romance"

Chapter 17 of the George Kleine Serial. Reviewed by Genevieve Harris

"THE TELLTALE ENVELOPE," this installment of the serial featuring Billie Burke, discloses to Gloria a number of important points regarding the murder mystery, and for the



The wounded Trask is brought to Gloria's home.

first time she learns something of the true character of her former fiance, Freneau, the villain of the play. The chapter is laid at the Stafford country home, which gives occasion for many

pretty exterior scenes. There is little action in the first reel, but in the second the plot is given a new twist when Gloria begins to discover new phases of the situation. There are a number of scenes which go back to the early part of the story, as Royce and Judge Freeman tell Gloria their version of the murder mystery.

The Story: Trask, whom Gloria is pursuing as the murderer of Freneau, was wounded in the fight on the barge in the preceding chapter, and is brought to the Stafford home. Dr. Royce, still endeavoring to shield Gloria from the disillusioning truth, forbids her to question Trask. Royce has in his possession the package containing the letters from Lois to Freneau, which he took from the dead man's pocket. By chance, Gloria's little protege, Staas, gets possession of the letters and shows them to Gloria. Then Royce is forced to tell the girl the truth, that he had discovered the love affair between Freneau and the wife of Gloria's brother.

Gloria next interviews Judge Freeman, Lois' father. He at first tries to evade her, but at last tells of his knowledge of the affair between his daughter and Freneau, and of his fear that David would kill Freneau. He also reveals the fact that it was he who removed the murdered man's body. He believed that David had hired Trask to kill the villain and that a scandal would break should Trask be captured. Gloria is now in terror lest her brother and not Trask is the guilty one. When she goes to Trask to learn the truth, she finds that he had been spirited away. For Judge Freeman is determined to save his daughter's reputation at any cost.

"The Count"

Chaplin Typical in Latest Mutual Release. Reviewed by Thomas C. Kennedy

IN "The Count" Charlie Chaplin comes back with his famous make-up, shoes, cane, hat and all; the only change we noticed being in the hat, which is brown. When we entered the projection room we carried along a determination to count the big laughs



Mr. Chas. Chaplin tripping a few steps with the fair Edna in "The Count."

the picture produced, but no sooner did Chaplin start to measure the new customer to the ladies tailor shop than we, like the other spectators, were too absorbed with being amused and diverted to think about anything else for the period of two reels, or one-half hour.

The reviewer who starts in to tell how funny Charles Chaplin is, whether he be in this picture or that, is not only dissipating time but also good white paper which, from all present indications, will soon be the luxury the Ford was as far back as the once-upon-a-time days. There is only one avenue open to the describer of Chaplin pictures and that is to compare it with previous releases. Therefore our conscience is unburdened with the statement that "The Count" is as funny as "The Fireman."

The opening scene shows the truly great comedian in a tailor shop. From there he goes to call on the cook of a wealthy and socially ambitious household. To escape another visitor he jumps into the dumb-waiter and in no time is raised both physically and socially—which only goes to show that a dumb-waiter has something on an onion, for that vegetable, as Nat Wills would says, builds up physically, but socially—words are not adequate.

The boss of the tailor shop comes to the house and represents himself as the Count Broko, or rather he expects to represent himself thus, but Charlie gets there first and the tailor must needs be satisfied with being the secretary of the illustrious nobleman. The banquet table, the dance floor, in fact, the entire affair given by the Moneybags family is a whole world for Chaplin to move about in, and the moving is all good fun for the spectator.

Signal Entertains "City Dads"

As a token of their appreciation of the many favors accorded them by the business men and citizens of Arcata, California, where they are now quartered, the Signal Film Corporation last week gave a ball at the Arcata Hotel to the city chamber of commerce, the Business Men's Club and allied organizations who have combined to make the film company's stay in their midst as pleasant as possible.

To attempt to enumerate the many things which the citizens of Arcata have done to co-operate with the Signal forces since their arrival is a difficult task. Perhaps the most thoughtful act of them all, however, was the donating of a lot to the company by the Chamber, to be used as a studio. The donors not only arranged for the company to use the lot for as long a period as they cared to, but in addition had built for them a stage on which to construct the interior sets necessary to the production of their serial feature, "The Lass of the Lumberlands," in the title role of which Helen Holmes is to be featured.

Nearly two hundred guests from all over the county gathered in attendance at the ball and danced till a late hour. A banquet was served at midnight and short speeches of welcome and appreciation were delivered by Director General J. P. McGowan of the Signal forces and by various members of the business men's associations.

Advertising Aid for Exhibitor

The latest move of Wm. L. Sherry in carrying out the general Paramount plan of co-operation and advertising for the Paramount houses is the installation of a brand new department for the express purpose of conducting local advertising campaigns centered about each theater. E. V. Morrison, originator of the business report system known as Manager's Screen Reports, has been engaged to conduct this department.

The establishment of the new department is in keeping with the Paramount's recent inaugural of local advertising managers for each exchange. Mr. Morrison's position is a new one and his duties will be those of co-operating with the exhibitor in all local advertising work and bringing the fruits of the general advertising to bear right down on the individual house as well as creating new press material to suit local conditions.

The advertising problems of theaters are so distinctly individual that Mr. Sherry has decided the best way to assist a house in advertising the Paramount program is to have a man from the home office of the exchange visit the house, learn the exact conditions which the house must meet and co-operate with the house manager in solving these problems.

The members of the Signal Film Corporation are at work rehearsing for a production of the well known drama by Eugene Walters, "Bought and Paid For," to be given in Arcata, California, as a benefit performance, the Signal corporation's part towards beautifying the wonderful natural park which lies within the limits of the city of Arcata.

Advertising Your Theater

VALUABLE EXPERIENCES

UNTIL recently only the larger theaters have been advertised properly, but with the coming of the cinema spectacles presented in a way to attract quarters and dollars instead of ten-cent pieces, more attention has been paid to proper profit-promoting publicity. So there has sprung a group of advertising men who have been successful in swelling box office receipts. And they have centered their efforts on the building of business for motion picture theaters. The following article, signed by Mr. Fullerton, the advertising manager for the Greater Theaters Company, Inc., of Seattle, Washington, operating the Alhambra, Coliseum, Liberty and Mission theater, is one of a series MOTOGRAPHY proposes to offer to its readers.

The Daily Newspaper

By GORDON F. FULLERTON.

NEWSPAPERS, it is admitted, are the ideal medium to convey the picture exhibitors' message to the prospective patron. It goes direct to the home; is received with welcome arms because of the news it contains and above all in importance is a part of daily life. The modern American newspaper is a habit. There is no other advertising medium that can qualify that way except the newspaper.

The morning and afternoon newspapers have different values in different cities. Which is the best for the exhibitor advertiser can only be determined by actual testing of the mediums—not once but for several months in which time the value of the shows will balance. Much time can be saved and money as well, by investigating the circulations of the different mediums. The one having the largest local circulation usually being the most valuable for it gives quicker results and gets to real prospects who can act on the impulse created by the ad.

The newspaper that carries a photoplay column (all other things being equal—circulation and prestige) is far more valuable to the exhibitor advertiser than a paper which does not. A photoplay column will attract the fans, like light will attract a moth—and it is best to hunt where the game is.

Cuts should be used, either pictures from the play, of the star who is featured, or even a fanciful piece of art work suggested by the title of the play. This not only enlivens the ad, making it more readable, but increases the value of the ad by at least 100 per cent. An example of this is the prevalence of cuts in high-priced mediums—for instance, the *Saturday Evening Post,* which costs more than $125 an inch, and is written by the highest salaried advertising men in the world.

The cut value (pictures) is figured two ways—for hundreds and thousands of years our ancestors could see pictures, and draw pictures, hence a picture is quickly read, its message "gets across" quicker, because we have in a sense inherited the instinct of reading pictures through uncounted generations, while reading of type is only the accomplishment of about fifty years considering the race as a whole.

The average newspaper is gray-white paper and black type, so a clear-cut picture that is attractive, with black, flashy type, and lots of white space is a combination that is hard to beat. It gets attention, then it's up to you—what you have said—whether your ad pulls people into your theater or not, assuming that you have a pulling production.

A question that is asked often, and seems to be a puzzle, is how to get stories across in the papers. Making allowances for the personality of the editor to be dealt with, the rest is a simple formula. Write short, snappy articles, make them newsy. Don't try to write the name of theater in every other line, one mention is enough. If the article is read at all it will be seen.

For pictures select subjects that are clear and printed in black and white. As a rule pretty women stars, and scenes with plenty of action appear to the best advantage in the newspaper ad and have the best chance of being accepted. Don't try to force an article on the editor "because you are an advertiser." Give him newsy stories and the right kind of pictures and you will be welcomed instead of shunned.

Sometimes the best stories are side-tracked when a big news story breaks, so don't get discouraged or peeved—your newspaper men have troubles of their own. A paper with a "late break" is like your house, playing to capacity business—both would like to handle more—one is news—the other people; but it can't be done and consequently somebody is disappointed. As a usual thing the newspapers are willing to accept stories and pictures of your features provided the stories are written with a news angle.

Women stars—young and pretty—in pictures apparently pull stronger and attract more attention, create more comment than the men stars do—possibly because both men and women are interested in pretty women stars.

The truth always pays and pays big dividends too, when it comes to newspaper advertising. You might fool the public—once or even more times, but you'll lose in the end.

BILLBOARDS. Billboards are a medium of general advertising whose strength lies in the repetition, pictorial and color effects. It is essentially used to back up newspaper advertising, for it cannot explain, it cannot elaborate on a feature—practically all that can be said on a billboard (that can be seen and read by the passerby) is the name of the theater, the name of the star playing, what he or she is playing in, and the date.

The billboards are placed along the highways of the greatest travel, which in cities means the street car lines. This must be born in mind in selecting pictorial paper and making up your stands, because your reader under these conditions only gets a limited chance to read your message. Your pictorial paper, to be understandable, must be simple in design, flashy in makeup and your type matter short and to the point.

Mr. Street Car Rider, going to or from work, gets your message repeated time after time. Then sees your ad in the newspaper, it explains and presto, he's on his way to see your show, and there's another dime or dollar in the box office.

Keep your paper fresh! Never let stands become a part of the scenery. Make them stand out like a

price tag on a new suit! Another point don't let your paper live after the show is taken off. It hurts your business. The public soon thinks that they cannot depend on your billboards for accurate information. Then your boards are worse than useless—they are untrustworthy.

Get your stands on the best traveled routes, as close to the corner where the car stops as possible, because they will have a better chance of being seen and read, and also of being seen and read at night as the street corner is always the best lighted part of any city block.

The Liberty theater in Seattle uses 50 28-sheet stands, each week, these stands selected by the rules above noted. As the Liberty changes twice a week, the stand is divided, a seven-sheet streamer, taking the entire top, with the word "Liberty" while the remaining sheets are divided into a nine-sheet and twelve-sheet stand, for the Sunday, Monday and Tuesday show, and the four-day show respectively.

Usually pictorial paper is used on one show, placed so that it divides the two shows, for instance:

Streamer—

Pictorial

The pictorial paper, like pictures in the newspaper ads, not only enlivens the stands, but attracts attention where the plain type stand would not.

Different colors each week, or different colors in combination is another way of keeping your stands fresh and attractive.

Lobby. The lobby being the first impression a patron gets of the house, should be like your shirt and collar—spick and span, attractive and changed often.

Pictorial paper, mounted on heavy cardboard, in cut-out effects can be used in the lobby to advantage. The cut-out gets away from any billboard effect, and if the subject is chosen rightly is very striking.

By experience it has been found it pays best to advertise the coming show on the inside lobby, and the program which is playing on the outside. It is not only more effective (no good salesman tries to sell two things at the same time—it can't be done) but does away with any possible misunderstanding. Those on the outside are influenced by the one show advertised, and after they have seen your show they will be interested in what is coming.

Heralds. Heralds are given out as the person is leaving will give details of your coming show, telling your patrons through print and pictures, what you have to show them next. If you dealt in audiences of tens, you would not need heralds. The heralds issued by the film manufacturer are much better than anything you could hope to put out. His are printed in hundreds of thousands, written by high salaried men, who make that their business, the cuts and general makeup of these heralds represents an art cost that would surprise the laymen.

Slides. A slide on the screen is along the same line as the herald. It talks to a selected audience of people, who have proven by their presence that they are interested in pictures. Make your slide as simple, as brief, but still as convincingly strong as possible. It is without doubt your single strongest method of advertising. Get a good slide man. Design your own ideas (usually in reviewing the film there are many good ideas—or points of contrast—that can be built into your slides), write your own copy. Leave your slide man enough leeway to improve on your ideas, and you will get slides that create business. If you can't get the right kind of slide manufacturer, of course, you are up against it, with nothing but the film exchange slides staring you in the face.

Here Are a Few Dont's—Don't run old, cracked, or soiled slides. Don't run cheap slides. Usually a one-color slide is more dignified, easier read and is consequently more effective.

Electric Light. Electric lights attract business, like a candle attracts moths. Who wants to go into a dim, poorly lighted theater? Broadway, New York City, is the mecca of all amusement lovers. It is called the "great white way" because of the millions of electric lights that make it bright as daylight. Take the case of any city you might think of. Isn't the busiest streets there the best lighted streets? Sure they are. It's up to you, to make your theater the best lighted spot in the whole city—a regular beacon light to the amusement-loving moths of your city. Light up the front in nitrogen or mazda lights, outline your theater in lights, install a moving sign (motion gets the eye quicker). Make your theater exterior so bright and cheery looking that it will be an advertising asset—a business getter.

Clergy and Films Should Agree

"There is no reason why there should be any jealous competition or hateful contest between the church and the films," said E. D. Horkheimer, one of the producers of Balboa features, when his attention was called to the recent attack made by a well known clergyman on the screen entertainment. "The inference that the world has gone pleasure mad, because of the picture play's popularity, is hardly warranted.

"There is no reason to condemn pictures because a few of them offend. Nobody would think of condemning all books just because a few are objectionable. Its largely a matter of taste; some like this, others that. In a sense, the cinemas have replaced the lecture platform. Now, just because a bad lecturer has brought reproach on his calling, it would be manifestly unfair to berate all lecturers.

"The world's ideal of an editor is one whose life is devoted to uplift, who writes the truth no matter how it affects his business, whose mission it is to wield the power of the press for the good of his fellows. Now, if it happens that in doing so, his paper makes money, it is hardly fair to denounce that same editor as a money grabber. In like manner, it isn't right to condemn picture producers as gold-greedy, because they happen to succeed in a material way. The average silent drama can drive home a moral more forcibly than the average preacher can make his sermon, for the eye is more receptive than the ear. I doubt if there was ever a stronger sermon preached on the text 'and a little child shall lead them' than Balboa's production of 'Little Mary Sunshine,' recently released by Pathe.

"Dusty" Farnum was doing a scene in "Davy Crockett" in which a number of colored persons took part when suddenly Director Taylor threw a bomb among the colored contingent. One little chocolate-colored actor made a mistake and Taylor, using the expression meaning merely to cut out a certain part of the scene—exclaimed excitedly: "Kill that nigger!" The little dark person hasn't stopped running yet.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

"Romeo and Juliet" Ready for Release

Ethel Barrymore and Emmy Wehlen, Eminent Actresses, on Long Time Contracts for Metro Program—Viola Dana in New Play

A MORE extensive program and a greater variety of activities than ever before prepared is promised by the Metro Pictures Corporation for the coming year. The first step in this plan is the announcement that the $250,000 screen production of "Romeo and Juliet," with Francis Bushman and Beverly Bayne in the title roles, will be released the first week in October.



May Allison, Harold Lockwood, Director Otto and the Metro-Yorke camera aimers at Eagle Falls, Lake Tahoe, California.

Also $500,000 has been appropriated to be used in the production of the Bushman-Bayne serial which will consist of fourteen episodes of two reels each. W. Christy Cabanne has been engaged to direct this serial.

In the meantime Mr. Bushman and Miss Bayne have begun work on another five-part Metro wonderplay called "A Diplomatic Romance."

Ethel Barrymore, who is under a long time contract to appear in Metro wonderplays, will next be seen in "The Awakening of Helena Ritchie." This will be a five-part picturization of the play of the same name by Margaret Deland.

The fall releases of features in which Mme. Petrova is starred will include "The Secret of Eve," "Extravagance," and "The Weaker Sex."

Emmy Wehlen, the Viennese star, has signed a long time contract, and hereafter will appear regularly upon the Metro program.

Viola Dana will be seen on the Metro program September 4 in "The Light of Happiness." "Mister 44," with Harold Lockwood and May Allison in the stellar roles, will be released September 11.

"The Wheel of Justice" is the name of the sensational five part feature in which Emily Stevens is starred. She is supported by Frank Mills and big cast. "The Wheel of Justice" deals with the subject of circumstantial evidence and will be released September 18.

Mabel Taliaferro, who is now working exclusively in Metro screen productions, will next be seen in "The Light O' Love." Edwin Carewe is directing the production and it will be released September 25.

William Nigh, the versatile Metro director, who not only writes and directs his own features, but stars in many of them, will be seen on the Metro program in "Life's Shadows" on October 2. Irene Howley is starred with Mr. Nigh. There is a strong supporting case, including Robert Elliott, Roy Clair and Kathleen Allairs. David Thompson assisted in the direction of the feature.

Nance O'Neil, who is a new star on the Metro program, will make her first appearance in "The Iron Woman," October 9. Miss O'Neil is supported by a cast which includes Alfred Hichman, Christine Mayo, Evelyn Brent, Louise Hale, Einar Linden, and others.

"A Diplomatic Romance," with Mr. Bushman and Miss Bayne, released October 16, will be followed by "Gates of Eden," with Viola Dana in the starring role. Mr. Collins is directing this feature and it will be released October 23.

Lionel Barrymore will be seen in "The Brand of Cowardice" on October 30. This will be followed on November 6 with "Big Tremaine," with Harold Lockwood and May Allison starred.

Emily Stevens will be seen again on the Metro program November 13 in "Infelice." Miss Stevens is to star on Broadway this season in "The Unchastened Woman," which proved a tremendous success in New York last season.

Mr. and Mrs. Sidney Drew, the foremost purveyors of refined comedy on the screen, will be seen every week in a new one-reel comedy. Ralph Herz, the popular comedian, will also make a one-reel comedy every week under the direction of "Billy" Quirk. The weekly Metro Travelogue will continue as an attractive feature on the Metro program, and some startling novelties are promised for early release.

Metro has taken over another studio in New York City. The old Victor studio, located at Forty-third street and Tenth avenue, has been engaged and after it is overhauled and rearranged it will be the home of the Bushman-Bayne players. The Herz comedies will also be produced there on the third floor of the studio.

Consolidated's Team

O. E. Goebel and Ludwig G. B. Erb, heads of the Consolidated Film Corporation, are a redoublable team. The Consolidated Film Corporation is about to release the first episode of the 16-episode serial, "The Crimson Stain Mystery"—the company's first picture.

Ludwig G. B. Erb is a pioneer film man. He began his career when films first became a practical proposition. He specialized along the technical line and today is well known for his remarkable work. Every thing that he has attempted has been a success. He was one of the first independent managers in the business. Today he is the owner of the Erbograph Company, which is conceded to be one of the most completely systematized laboratories in the country. During Mr. Erb's busy life of putting over big business concerns, he found time to work out several inventions for the practical end of the film business.

Mr. Goebel is young but is filled with tremendous energy. His entrance into the picture field was a more or less picturesque one. He was graduated from the St. Louis university of law. He became interested in films through a client who asked him to investigate the field.

Mr. Goebel shortly formed the St. Louis Motion Picture Company, which made several pictures. Later Mr. Goebel



Ludwig G. B. Erb, treasurer of the Consolidated Film Company.

bundled off his entire company to the far west where he continued to make pictures.

Recently Mr. Goebel decided to come east where he formed the Consolidated Film Corporation with Mr. Erb.

Elizabeth Burbridge with Powell

Elizabeth Burbridge, long known to film fans through her work in Essanay and Ince productions, has been engaged by Frank Powell and will appear in support of Creighton Hale, Linda A. Griffith, and Sheldon Lewis in the first feature of the Frank Powell Productions, Inc.

Miss Burbridge early commenced her career before the camera. She worked as an extra for D. W. Griffith, went into dramatic stock, and returned to pictures to play leads for Lubin. She next was leading woman for Kinemacolor during



Elizabeth Burbridge, Powell Gleamer.

the regime of the late David Miles, and also for the Frontier-Universal company. After six months in comedy she signed with the New York Motion Picture Company under Thos. H. Ince. An engagement for Mutual Masterpictures, in which she featured, followed, and she also played ingenue roles in several of the Triangle productions. With Essanay Miss Burbridge played opposite Henry Walthall.

Miss Burbridge has written several successful scenarios.

Famous Players Three Years Old

President Zukor Declares That Every Branch of Photoplay Industry Must Be Improved If Business Is to Progress

THREE years as a producer of a program of motion picture features will be the record of the Famous Players Film Company with the coming of September.

The first organization to devote itself exclusively to the production of feature pictures in which celebrated stage stars were presented, the Famous Players Film Company likewise formed the nucleus and the inspiration for the organizing of that great distributing company, the Paramount Pictures Corporation, on the program of which it is associated with the Lasky, Morosco and Pallas productions. The present Paramount organization is based upon the original Famous Players exchanges which were originally established to distribute the products of that concern.

With the decision to expand that method of distribution and to enlarge the program to 104 productions a year a meeting of these various exchange heads was called in New York in July, 1913, by Mr. Zukor, with a view to determining upon a mutually satisfactory basis of operation. Out of this meeting there grew the Paramount system which is today the distribution medium of the Famous Players, Lasky, Morosco and Pallas pictures in the United States.

One of the earliest and biggest effects upon the trade directly traceable to the inauguration of the feature program was the erection of new theaters and the conversion of old legitimate houses to the presentation of feature photoplays. When it was realized that large theaters could be built with the certainty given by the program of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the project naturally resulted. Thus many of the most prominent photoplay theaters in existence today were literally built upon the feature program.

In all, the Famous Players Company has introduced upon the screen over thirty well-known stage favorites during the course of its three years of existence and has produced 135 feature photoplays. Concerning these achievements, Adolph Zukor, the guiding spirit of the company, is very modest. Mr. Zukor says:

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest insofar as it sets a mark which must be surpassed during the future.

"If the motion picture is to hold the position which it now occupies in the realm of public amusement, it seems inevitable to me that all branches of the business, production, distribution and exhibition, must be improved. Perhaps the most serious question today is that which pertains to the method by which the exhibitor can get the most out of every picture which comes to his house.

"When you consider that men of every walk of life have gone into the motion picture business and that even the veterans of the industry are only its first generation, so to speak, there is small wonder that a great many loose ends should develop in every branch. Especially is this true of the exhibitors, many of whom are men who jumped directly from commercial pursuits to the management of their own houses. It cannot be expected of them that they would readily learn the secrets of a very complicated and hazardous undertaking and it is only natural that they should have to be shown.

"When I make these observations I want it distinctly understood that I am not criticizing or condemning the exhibitor, but stating facts which I sincerely trust will be remedied. Far from decrying the exhibitor I am rejoicing at the fact that we are nearer together than we ever were before in the history of the industry and I am glad that there is every prospect of our being linked even closer together in the future.

"What I am hoping and striving for is the time when 100 per cent of the value of a picture will be gotten out of it in the theaters and as we improve the quality of our pictures it will be inspiring to know that their increased value will be realized by the exhibitors."

Cobe Visits West and South

Following the Unity Sales Corporation's policy of doing everything to aid the exchange men and the exhibitors to properly exhibit the features put out by its company, Mr. Cobe, vice-president and general manager, has left for a tour



The shooters shot. Lasky camera artillery drawn up for a picture for Motography. *The man in the middle with the field glasses is Alvin Wyckoff, who had charge of the construction of the new elaborate Lasky laboratories. Others in the squad are Percy Hilburn, Dent Gilbert, Charles Rosher, Eddie Morrison, Paul Perry and Harold Morrison.*

of the southwestern and middle western states. While away, Mr. Cobe will visit the Unity exchange offices in Milwaukee, Minneapolis, Chicago, St. Louis, Kansas City and Dallas. Mr. Cobe has but lately returned from a similar visit to the southeastern territory and before "The Yellow Menace" releases Labor Day, every exchange handling "The Yellow Menace" will have received a personal visit.

Holding and Williams

Thomas Holding, who for the past year has been appearing in leading parts for Famous Players, has been engaged to co-star with Kathlyn Williams at the



Thomas Holding, who with Kathleen Williams forms a splendid new Morosco-Pallas team.

Morosco-Pallas studios for the Paramount program. Immediately after signing the agreement in New York, Mr. Holding left for the Los Angeles studois of his new associates.

Mr. Holding made his motion picture debut in "The Eternal City." As leading man for Pauline Frederick and Marie Doro he appeared in various Famous Players successes, including "Sold," "The White Pearl," "Bella Donna," "Lydia Gilmore" and "The Moment Before."

Prior to his advent to motion pictures, Mr. Holding enjoyed a most successful career on the speaking stage in this country as well as in England and Australia. His first appearance in New York City was under the management of Oliver Morosco, for whom he will now appear on the screen. At the Manhattan Opera House as leading man in Mr. Morosco's "Peg O' My Heart," he won immediate favor which resulted in an engagement with this company running thirty-eight weeks. Later he again won considerable prominence over here in the title role of "Ben Hur," in which he appeared for a run of two years. Among his most successful appearances in England were those in "A Chinese Honeymoon," "Are You a Mason?" Shakespearean repertoire with George Musgroves, "The Tempest," as Ferdinand with Sir Herbert Tree, "Still Waters Run Deep," and other plays with Mr. and Mrs. Kendall for three years, "Loaves and Fishes," Charles Frohman's play at the Duke of Yorke, London, and many others of equal prominence.

Sladdin Takes a Trip

Spencer G. Sladdin, director of publicity of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the 16-episode super-serial, left last week for Chicago to supervise the placing of a big publicity campaign. Paid advertisements will be inserted in more than ten thousand newspapers, and the novelization of the serial, done by Albert Payson Terhune, will be started in more than four thousand representative newspapers.

Mr. Sladdin expects to be gone about ten days. While his temporary headquarters will be in Chicago his activities will take him over a large territory in the west.

During his absence Arthur M. Brilant will be acting director of publicity.

Another Weddin'!

Mary Brooks and Alan Fisher are married. This does not mean much until it is explained that Mary Brooks is Anna Little of the Flying A and Alan Fisher is Alan Forrest. Miss Little was given away by Richard Willis, her friend and business representative, while Rena Rogers (Mrs. Frank Borzage) and Rhea Mitchell made the necessary background and shed the usual happy tears on behalf of the bride. Frank Borzage handed Alan the ring at the proper moment.

New Monmouth Series

The Monmouth Film Corporation is soon to release a novelty serial entitled, "Jimmie Dale, Alias 'The Grey Seal.'" It deals with the adventures of a modern Robin Hood and each chapter will be a complete story.

Among the actors who will appear in the series will be E. K. Lincoln, former Vitagraph lead, the charming Edna Hunter, Paul Panzer and Doris Mitchell.

The first story will be released by Monmouth on October 16. It will run for sixteen weeks.

Powell Captures Court

During the filming of the forthcoming feature photoplay of the Frank Powell Productions, Inc., it was necessary to obtain a scene in a court room and as Mr. Powell, the director, is a firm believer in the "genuine" in his pictures he made a flying trip with his company to Augusta, Georgia, for this particular scene.

Mr. Powell was extremely fortunate in securing the use of a court room while court was in session and also the services of the presiding judge, sheriff, bailiff and the jury.

The Powell company contemplates the location of a studio in Augusta and while there Mr. Powell investigated certain conditions which will doubtless determine whether or not he will decide on that place.

W. O. Cox, stage manager of the Gaiety Theater, and Miss Etta Mae Lenhart of Weatherford, Texas, were married on the stage of the Gaiety Theater at Dallas, July 27. About 500 people were present and applauded long and loud and threw showers of rice at the happy young couple.

Join Condon Exchange

Ernest Shipman, in the capacity of general manager for the Mabel Condon Exchange, has left Los Angeles for New York to open New York and Chicago offices. Mabel Condon's success along publicity lines, her unique personal representation of players grew into such a success that the establishment of the Mabel Condon Exchange, Inc., has become necessary.

William Colvin, who has an intimate acquaintance with nearly every professional in the photoplay business, and on the stage today, will assume charge of the engagement department. Charles R. Condon, New York representative of



Ernest Shipman.

MOTOGRAPHY, will have charge of the New York office. The exploitation of feature pictures on a states' rights basis will be included.

During the past month over eight hundred photo dramas were handled in the play department and forty-eight sold.

The new exchange handling "The Fall of a Nation," Thomas Dixon's spectacle, in the Southwestern territory, which was recently purchased by W. K. Sheppard, formerly of Brownsville, Texas, has opened offices in Dallas in the Southwestern Life Building, corner Akard and Main Streets, "far from the maddening crowd" of exchanges in Exchange Row, on the 1900 Block on Commerce Street.

W. M. Byrd is managing the affairs of this company, in association with Mr. Sheppard, and they have plans for a big "offensive" movement in the theatrical line in the Southwestern section.

Frank Powell has bought the Majestic at Ponca City, Oklahoma, from Chas. Barron. Mr. Powell formerly was interested in the Mission, a competitive show in Ponca.

R. C. Cropper, local manager of the Universal Exchange at Kansas City, has been promoted to district manager of the territory embracing Oklahoma, Iowa, Nebraska, Missouri, Kansas, with supervision of the exchanges at Oklahoma City, Kansas City, St. Louis, Des Moines and other points in the states mentioned.

Sifted from the Studios

ATLANTIC COAST NOTES

Robert T. Thornby has completed directing "The Little Comrade," a World production starring **Gail Kane** and **Carlyle Blackwell.**

Florence Turner, who is featured in the Mutual Star production, "A Welsh Singer," has become a British war nurse. She is at present assigned to a home station at one of the big hospitals in London.

After a summer vacation of two days, **Lionel Barrymore** has begun work on another Metro play, a picturization of the short story, "The Woolworth Diamonds," by **Hugh Weir. Mr. Barrymore** has just completed his work in "The Upheaval," soon to be seen on the Metro program.

Irene Fenwick, who was the first woman to fly from London to Paris, has a great desire to be featured in a picture dealing with aviation.

Florence La Badie has started work with her director, **Frederic Sullivan,** on a new feature by **Agnes C. Johnson,** having free love as its theme. Miss Johnston is the author of "The Shine Girl," recently released.

Emily Stevens will appear next in "Capital Punishment," an original story written for her by **Katherine Kavanaugh.** Miss Stevens has been seen twice on the Metro program, "The House of Tears," and "Destiny or The Soul of a Woman."

Ethel Barrymore has begun work on another Metro play, a screen version of **Margaret Deland's** novel, "The Awakening of Helena Ritchie."

According to rumors from the Famous Players studio, **Owen Moore's** next play will give him an opportunity to do aerial stunts. He and **Director Del Henderson** have been frequent visitors at the aviation field at Mineola recently.

Henry Ford has nominated **Tom Ince** as a candidate for the Nobel peace prize because of his production of "Civilization."

"The Whip," the spectacular English melodrama produced originally at the Drury Lane theater, London, and which appeared later with success in this country, is to be made into a ten-reel photoplay by the World Film Corporation, under the direction of **Maurice Tourneur. Dion Titheradge, Irving Cummings** and **Alma Hanlon** have strong roles.

Gail Kane, the World film actress who will be seen next in "The Velvet Paw," is to leave film work for a time, and will be leading woman for **John Drew** in a new play at the Empire theater, New York.

Helen Greene, late of Lubin, has an important role in the Niagara Film Company's serial, "The Perils of Our Girl Reporters," starring **Zena Keefe.**

Roshanara, whose dances have been popular in vaudeville, is at work collaborating on a scenario for a five-reel picture featuring herself as an East Indian princess. The play will be called "A Daughter of Lhassa."

Pathe has obtained the services of the well known cameraman, **Ralph Earle,** to take a series of scenics in the National Parks of the country, among them Yellowstone, Glacier, Mount Ranier, Crater and Lassen.

Ann Pennington's second screen vehicle under the Famous Players' banner is a circus story, "The Rainbow Princess," being staged under the direction of **J. Searle Dawley.**

Irene Fenwick, who was recently elected the "ideal" of the 1917 class in Cornell University, will play several college scenes in her next Metro picture, and is hoping her director will take the company to Cornell for campus scenes.

Hattie Delaro, who appears in Metro pictures, lately playing the irate landlady in "The Quitter," with **Lionel Barrymore,** was the "Pitti Sing" of the first "Mikado" production in America, **Richard Mansfield** being "Ko Ko." She appeared in all the Gilbert and Sullivan operas, was starred in musical comedy, farce comedy and played important stock engagements before taking up motion picture work.

Mme. Petrova is now working under the direction of **Burton King** in a five-part Metro production, "Extravagance."

Gladys Hulette is still searching for the world's ugliest pup, who, when found, will appear with her in the coming Thanhouser play, "Prudence the Pirate," released through Pathe.

Frederick Warde, now on a Shakespearean lecture tour in New England, is carrying a trunkful of books with him, all referring to customs and costumes of the period of "The Vicar of Wakefield," which will be Mr. Warde's next Thanhouser picture.

Charles R. Jones of the Columbia School of Journalism, invading the Metro-Rolfe studio for a feature article, was mistaken for an actor by **Sidney Drew** and put into scenes for the comedy being made, "Crosby's Best Cure."

Ned Burton has been engaged by **Herbert Brenon** to play the part of the Captain in his big film production of "War Brides," with **Nazimova.**

Ormi Hawley has returned to New York from a hunting trip in northern Maine. Accompanied by two women friends and a guide, the actress went game hunting with a camera. Most of the journey was made in a canoe, camping wherever a location appealed to them. Some remarkable pictures of deer were obtained.

Edith Storey, accompanied by her mother and brother, has moved to her new home at Eden's Neck, Long Island. The house is of frame finished in stained shingles and rests upon a heavy cobblestone foundation, with wide veranda supported by massive cobblestone pillars; and contains ten rooms. The living room is a feature, being 20 by 30 feet, with a 9-foot wide fireplace of cobblestone construction in harmony with the general design of the building. Adjoining the living room is a spacious billiard room. This home is situated right upon the shore of Long Island Sound, and the front yard runs right down to the water's edge.

Forty-one students, comprising the summer session class of the Columbia University School of Journalism, led by **Professor Franklin Matthews,** made a trip last week to the William Fox studios in New Jersey to get material for "copy," as part of their reportorial training.

Hughie Mack, the heavyweight comedian of the Vitagraph Company, denies the report that he gained his weight from drinking goat's milk. Hughie says he never made such a claim, for it would not be doing justice to a number of other drinks he could mention.

Lillian Walker visited Boston recently and appeared at a number of theaters where her latest play, "Hesper of the Mountains" was shown. She also spent some time with **Mayor Curley,** and took tea and talked psychology with **Professor Muensterberg.**

June Mathis, the scenario writer, although she is blond, cheerful and wholesome looking, declares that the ambition of her life has been to play "Carmen."

Pauline Frederick plays a dual role in her next Paramount picture, "Ashes of Embers." In the story, written by **Forrest Halsey,** she impersonates two sisters, one a working girl who goes to jail for another's crime, the other a gay little butterfly.

A large number of Sioux Indians have been engaged for **Bertram Bracken's** next William Fox play, in which the action revolves about a white girl's infatuation for an Indian.

Robert Vivian, who appears with **June Caprice** in her next Fox play, "Little Miss Happiness," has had an international education, having attended school and college in England, France and Germany.

Zena Keefe, who plays the leading role in the Niagara Film Company's "Perils of Our Girl Reporters" series, to be released in fifteen two-reel installments by the Buffalo *Times* Newspaper Syndicate, was given regular assignment work on a New York daily paper and, accompanied by a regular reporter, visited every nook and corner of New York. Later she gave a luncheon to the various girl reporters she had met, and also had them appear

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	80	95
Biograph Company	4	28
Lone Star Corp., pref.....	84	89
Lone Star Corp., com.....	36	43
Mutual Film Corp., pref.....	37	42
Mutual Film Corp., com.....	34	41
N. A. Film Corp., com.....	32	38
New York M. P. Corp.....	29	35
States Film Corp., com.....	35	45
Randolph Film Corp., pref. (with 50% common).....	85	92
Thanhouser Film Corp.....	2	3
Universal Film Mfg. Co.....*	165	..

*Par $5.00.

in a number of the newspaper office scenes at the Niagara Film Company's studio in Brooklyn.

George B. Seitz, who wrote the stories for many of the Pathe serials, is under contract to adapt for the screen all of **Rudyard Kipling's** works and to write two serials, all this in addition to his work as secretary and treasurer of the Astra Film Corporation. Seitz dictates his scenario work to his secretary while riding in his automobile between his Long Island home and the Astra-Pathe studio, about three hours during the day.

PACIFIC COAST NOTES

Wilfred Lucas, in his new Triangle play, "Rummy," has the role of a newspaper reporter who struggles against his love for strong drink. **Pauline Starke,** a newcomer to the screen, is the leading woman. **Paul Powell** directed.

Fay Tincher has completed her seventh two-reel Triangle Komedy. In it she affects the mannerisms and dress of a Parisian milliner who in reality is just an ordinary Irish girl. **Edward Dillon** directed the play and also appears in the cast. The story is by **Anita Loos,** who has written all the preceding Fay Tincher comedies.

Robert B. Broadwell, director of Horsley-Mutual features starring **Crane Wilbur,** was at one time a member of the United States Secret Service.

Margaret Gibson, who appears in two-act Horsley-Mutual features, recently celebrated her twentieth birthday.

C. Gardner Sullivan, of the Ince-Triangle scenario staff, is keeping two stenographers busy in his dictation of a new play for **Clara Williams.**

"Destiny's Boomerang," the most recent Centaur two-reeler co-starring **Margaret Gibson** and **William Clifford,** deals with a situation wherein a father, seeking social prestige, attempts to marry his daughter to a title.

Alma Reuben, who will be remembered for her good work in "The Half Breed," starring **Douglas Fairbanks,** will be leading woman in the next play starring **William S. Hart.**

Lucy Payton, who has been playing leads for Balboa, has been called to her home in Dallas, Texas, by the illness of her mother.

Lillian Gish's latest Triangle play, called temporarily, "Diana of the Follies," is considered one of the best stories of the year by the Fine Arts scenario department.

Mildred Harris has an important role in the Fine Arts adaptation of **Rupert Hughes'** story, "The Old Folks at Home," which stars **Sir Herbert Beerbohm Tree. Chester Whitey** is the director. **Elmer Clifton, Josephine Crowell, Lucille Younge** and **Spottiswoode Aitken** are in the cast.

Lloyd Ingraham of the Fine Arts staff of directors departed for the New York Triangle studio after completing the staging of "The Little Liar," starring **Mae Marsh** and **Robert Harron. Frank Urson,** the well known photographer, accompanied Ingraham. They will remain in the east for several pictures.

The new summer home of **Thomas H. Ince** at Inceville has been completed and is now occupied by **Mrs. Ince** and the three Ince children. The estate is situated on the crest of one of the mountains overlooking the Pacific Ocean.

Gil Pratt, directing the **Fatty Lampton** company is making a comedy around a hick depot, station master, baggagemen, and others about the place coming in for a bit of laugh making.



A three-reel fish story: A reel actor with a new reel, catches a real fish. Dustin Farnum landed this old boy—so he says—in 22 minutes. The Pacific Ocean bass was shipped to a Los Angeles restaurant, where Kathlyn Williams, Edna Goodrich and a number of Dustin's other prominent star-friends feasted on his dainty little minnow.

May Cloy, leading lady in **Kolb** and **Dill** comedies made at the American studios, has been in pictures less than a year. Previous to screen work, she was a member of a stock company of the speaking stage.

Charlie Chaplin declares that he will never return to the stage. When his motion picture days are over, he wishes to write and produce a serious artistic play.

Frank Borzage is directing and playing the star part in "The Land o' Lizards," a coming American Mutual Masterpicture.

Explosion of a giant steam engine, destruction of a large area of forest land from the flying sparks, burning of a round house especially built for the occasion and the devastation by fire of an entire town of one and two-story buildings, are a few of the more spectacular scenes in "The Manager of the B. & A.," a forthcoming five-act Mutual Star Production featuring **Helen Holmes.**

Bessie Love is featured in "The Defenders," which **C. M.** and **S. A. Franklin** are directing for the Triangle program. A Mexican ranch has been leased for some of the exterior scenes. About five hundred supernumeraries will appear in the big scenes. **Ralph Lewis, Frank Bennett** and the Fine Arts kiddies have important roles. **Bernard McConville** wrote the story.

Gordon Sackville, leading man in Balboa plays, was formerly leading man in light opera with **Fritzi Scheff.**

Margery Wilson has an especially strong role in the new Triangle play starring **Frank Keenan,** under the direction of **Walter Edwards.** She appears as his daughter, a role which gives her emotional opportunities excelling those of "The Eye of the Night," in which she supported **William H. Thompson.**

Juanita Hansen, now with the Fox players, has gone with her company into the mountains back of Fresno to work in exteriors for her first picture under this banner. She has the role of a mountain girl who leads an infidel into the ways of religious peace.

The capture of a notorious mountain bandit by a young girl is the theme of the Mustang-Mutual drama "El Diablo." **Jack Richardson** as the hero has a strong role.

"November, 1915," is the title given to the Universal neutral war picture written and produced by **Hobart Henley** and starring **Claire McDowell** as a Red Cross nurse. The locale is war-ridden Serbia.

William D. Taylor, the Pallas Morosco director, having cut and assembled his picture in which **Vivian Martin** is starred, has disappeared for a few weeks' vacation.

A first run of "Inherited Passions," produced by **Gilbert P. Hamilton** for the Century Company, is said to have revealed a very satisfactory photodrama. There is much Montana scenery, with incidents of ranch life. **Dorothea Farley** plays a role of dual character. **William Conklin** is the leading man. The film is to be further edited, then shipped to New York for further distribution.

Bessie Barriscale is to appear in a series of semi-comedy roles, first as a little slavey, then as an Irish girl.

Hal Roach, director general of Rolin comedies, has left for a ten day business trip to New York.

The Selig series of **Tom Mix** western cemedies closed with "Taming Grouchy Bill," released on the General Film Service, September 9. One western comedy was released weekly for ten weeks.

Alan Forrest, having completed a leading role opposite **Mary Miles Minter,** is playing a juvenile part in a comedy drama with **Kolb** and **Dill.**

Ollie Kirby has gone east to join the Kalem Company at Jacksonville, Fla.

George Sargent, who directed "The Secret of the Submarine," the American serial, and the first two **Richard Bennett** features, is taking a short vacation.

Myrtle Stedman sang before a congregation of three thousand people at the Trinity Auditorium in Los Angeles recently.

Richard Stanton is preparing for his second Fox photoplay and is awaiting his two leads who are en route from New York. In the mean time he is visiting El Paso where, with his assistant, he is selecting locations.

A ball room setting so large that it occupies virtually all of the floor space of one of the big glass enclosed stages at the Culver City plant is being built for scenes in the Triangle play in which

Raymond B. West is directing **Dorothy Dalton, Howard Hickman, Enid Markey** and a strong supporting cast.

Crane Wilbur recently paid two dollars to rescue a small boy's dog from the city pound. Then he paid thirty dollars and bought the fifteen dogs remaining in detention. What happened then, and when the dogs were taken to the studios, will be shown in a coming Horsley Mutual Masterpicture.

Anna Little and **Alan Forrest** were married at Santa Barbara on August 19. **Rhea Mitchell** and **Rena Rogers (Mrs. Frank Borzage)** attended Miss Little and **Richard Willis** of Los Angeles gave the bride away. **Frank Borzage** was the best man. The marriage is the outcome of a romance lasting over two years.

Neva Gerber is featured in the latest Universal production made by **Lois Weber.** The picture will be a large affair to be released on the states rights system, and is said to teach a strong lesson through unusual means. The action is woven around the lives of several characters, each of whom is vitally affected by seeing a motion picture in a small town theater.

Tom Chatterton is to play in the sequel to "The Diamond from the Sky" serial, although he did not appear in the original cast. Chatterton has completed his role in the third **Kolb** and **Dill** American comedy, "Bluff."

Cleo Madison's sister, **Helen Bailey,** has recovered from a recent operation and will return home this week. The sister, who is an invalid, has been in a sanitarium for several weeks, and it is hoped that the operation may finally restore her to full strength and activity.

Helene Rosson will be featured in the American five-reeler, "Esther of the People," with **Franklin Ritchie** opposite and **Orral Humphries** and **Eugenie Forde** in the cast. **Frank Thorne** is directing.

Bessie Barriscale, the Ince star, is taking a week's vacation to cure the case of sunburn which she acquired while making her last picture, in which she impersonated a mountain girl.



LeVan Walker has [illegible] in this picture. They let her into the United States Treasury for a minute and look what she walked [illegible] The Vitagraph's next starring [illegible] the making of Dean Collins' "His Adventures of Bill."

The expedition of the Signal Film Company to Eureka, in the heart of the California big tree lumber region, has begun inauspiciously. **J. P. McGowan,** director-general of the players, is laid up with the grippe and is confined to his room in a small hotel in the industrial village there. **Ford Beebe,** press representative, has an inflamed eye and says he can't see a piece of film news, while **Helen Holmes** is homesick.

William F. Russell's next work at the American Film studio at Santa Barbara will be as lead in the $10,000 prize sequel to "The Diamond from the Sky," with **Edward Sloman** as director.

Margaret Shelby is playing opposite her sister, **Mary Miles Minter,** in **Director James Kirkwood's** new picture, "Faith," now being produced at the American studios. Margaret is a brunette and is sixteen years old. She has just completed an engagement at **Oliver Morosco's** Burbank theater in Los Angeles.

Nine-year-old **Doris Blake** is playing her first comedy role in the Fox Company's two-reel picture just completed by **Walter Reed.** Doris has an important role in a big feature soon to be released, "Inherited Passions."

Charles Gunn has been engaged for leading roles at **Thomas H. Ince's** Culver City studios where he is now playing opposite **Clara Williams.**

Gilbert E. Murdock, scenario writer, has written a new sketch which will introduce a famous dancer to the vaudeville stage in New York in September.

Roy Fernandez, winner of the Universal "handsome man" contest, was the model for the **Harrison Fisher** cover of the Hearst monthly supplement of August 13.

Roy Stewart of the Universal "Liberty" serial, has signed with the **Phillips Smalley** company to play heavy lead in the current feature.

Kolb and **Dill** are directing themselves with the aid of a good assistant in their fourth American comedy drama.

Frank Lloyd, who formerly directed Morosco and Pallas pictures and who is now with the Fox Company, has begun work on his first five-reeler with the new company.

J. Warren Kerrigan and his company have returned from the big timber country of Humboldt county, California, where they filmed exteriors in a forthcoming Bluebird, "The Measure of a Man."

Charles Ray has completed his latest starring vehicle with the New York Motion Picture company in which he will appear as a young Englishman, a new sort of role for him. The new play has many comedy touches.

Vivian Rich has been engaged to play the leading feminine role in the picturization of **Peter B. Kyne's** latest novel, "A Man's Man." The play will be produced at Redlands, California, and released as a Gold Feature on the Pathe program.

Eileen (Babe) Sedgwick, who has been appearing in comedies, is playing the leading role in a Universal drama, "The Isle of Life." She is cast as an Italian girl who rises from obscurity to a position of wealth and influence.

VILLAIN'S TRICK HORSE DISGRACED

Jack Richardson, known as the "most-killed" villain of the movies, boasts a trick horse with manners and etiquette which could only be acquired by association with the most exclusive equines.

That Jack loves his steed, is eloquently attested by the glossy coat and well-groomed hoofs which "Chief" presents to view whenever out of the stable, as well as by the fact that Jack spends considerable leisure in the saddle, when not being filmed in "Flying A" dramas.



President Carl Laemmle smiling as he welcomes Governor Hughes to Universal City. H. O. Davis, vice-president and general manager of Universal, is on the left. Mr. Hughes stated that he realizes the magnitude of the motion picture industry and is particularly pleased with its power for the education of the masses.

One wonderful Sunday afternoon recently, "Gentleman" Jack was invited to visit some of Santa Barbara's elite. He rode "Chief" over to the mansion, and dismounted before the admiring guests. He carelessly dropped the reins on the ground and "Chief" wandered causually across the beautiful lawn, nibbling the grass here and there, while Jack chatted pleasantly with the guests on the spacious veranda.

Suddenly a scream from the hostess curdled the blood of her guests. She dashed down the steps with Jack in close pursuit.

Eternal disgraces! "Chief" was down on his back struggling to roll over in the magnificent, formal garden it had taken seasons to beautify. He had found an ideal spot to roll in—the cool, mellow earth about the roots of the tenderly cultivated tropical plants.

The thoroughbred's master coolly led the miscreant onto the roadway, humbly apologized to his hostess for such conduct on the part of "Chief," mounted, and road away. "Chief" was probably punished; but in such a manner as a genuine horseman understands can correct such social errors on the part of his loving servant—the horse.

Henry T. Titus has remodeled the Daytona Theater, at Daytona, Florida.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-28	A Change of Spirit	Biograph	1,000
D	8-28	Out of the Mist	Selig	1,000
T	8-28	The Selig-Tribune, No. 69	Selig	1,000
C	8-28	The Fair Fare	Vitagraph	1,000

Tuesday.

D	8-29	Enoch Arden	Biograph	2,000
D	8-29	His Stolen Fortune	Essanay	2,000
C	8-29	Ram in the Drug Store	Kalem	1,000

Wednesday.

C	8-30	Vernon Howe Bailey's Sketch Book of Washington	Essanay	1,000
D	8-30	The Girl from Frisco, No. 4	Kalem	2,000
C	8-30	The Tormented Husband	Vim	1,000

Thursday.

T	8-31	The Selig-Tribune, No. 70	Selig	1,000
C	8-31	An Aerial Joy Ride	Vim	1,000

Friday.

C	9-1	Tangled by Telephone	Kalem	1,000
C	9-1	Reward	Vim	1,000
C	9-1	Love and Trout	Vitagraph	1,000

Saturday.

D	9-2	The Higher Destiny	Essanay	3,000
D	9-2	The Secret of the Box Car	Kalem	1,000
C	9-2	Tom's Strategy	Selig	1,000
D	9-2	A Fool and His Friends	Vitagraph	2,000

Monday.

D	9-4	Iola's Promise	Biograph	1,000
S	9-4	The Selig-Tribune, No. 71	Selig	1,000
D	9-4	His Brother's Keeper	Selig	3,000
C	9-4	It's a Bear	Vitagraph	1,000

Tuesday.

C	9-5	The Pacificist	Essanay	2,000
C	9-5	Ham, the Fortune Teller	Kalem	1,000

Wednesday.

C	9-6	Canimated News Pictorial, No. 15, Scenic	Essanay	1,000
D	9-6	The Girl from Frisco, No. 5	Kalem	2,000
C	9-6	The Chalk Line	Vim	1,000

Thursday.

T	9-7	The Selig-Tribune, No. 72	Selig	1,000
C	9-7	Side-Tracked	Vim	1,000

Friday.

C	9-8	Meter in the Kitchen	Kalem	1,000
C	9-8	A Bag of Trouble	Vim	1,000
C	9-8	A Villainous Villain	Vitagraph	1,000

Saturday.

D	9-9	A Million for a Baby	Essanay	3,000
D	9-9	Ablaze on the Rails	Kalem	1,000
C	9-9	Taming Grouchy Bill	Selig	1,000

V. L. S. E. Program

7-31	Selig Athletic Series No. 6	Selig	1,000
7-31	Hesper of the Mountains	Vitagraph	5,000
7-31	The Light at Dusk	Lubin	7,000
8-7	The Sting of Victory	Essanay	5,000
8-7	The Alibi	Vitagraph	5,000
8-7	Selig Athletic Series, No. 7	Selig	1,000
8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000
8-28	The Kid	Vitagraph	5,000
8-29	Selig Athletic Series, No. 10	Selig	1,000
9-4	The Return of Eve	Essanay	5,000
9-4	His Wife's Good Name	Vitagraph	5,000
9-4	Selig Athletic Series, No. 11	Selig	1,000

Mutual Program

Monday.

D	8-28	The Key	American	2,000
D	8-28	The Secret of the Submarine, No. 15	American	2,000

Tuesday.

C	8-29	In Mexico	Falstaff	1,000

Wednesday.

T	8-30	Mutual Weekly, No. 87	Mutual	1,000
C	8-30	Two of a Kind	Beauty	1,000
S	8-30	See America First, No. 50	Gaumont	700
C	8-30	Kartoon Komics No. 50	Gaumont	300

Thursday.

D	8-31	The Forgotten Prayer	Mustang	3,000

Friday.

D	9-1	The Gambler's Lost Love	Mustang	2,000
C	9-1	Jerry and the Bandits	Cub	1,000

Saturday.

D	9-2	The Trap	Centaur	2,000

Sunday.

C	9-3	The Stolen Booking	Vogue	1,000
T	9-3	Reel Life	Gaumont	1,000

Monday.

D	9-4	Atonement	American	2,000

Tuesday.

C	9-5	Musickers	Falstaff	1,000

Wednesday.

T	9-6	Mutual Weekly, No. 88	Mutual	1,000
C	9-6	The Boomerang Go Brick	Beauty	1,000
S	9-6	See America First, No. 51	Gaumont	700
C	9-6	Kartoon Komics, No. 51	Gaumont	300

Thursday.

D	9-7	Fantomas, No. 1	Gaumont	3,000

Friday.

D	9-8	Matchin' Jim	Mustang	2,000
C	9-8	Making Things Hum	Cub	1,000

Saturday.

D	9-9	The Jungle Flashlight	Centaur	2,000
T	9-9	Reel Life	Vogue	1,000

Universal Program

Monday.

C	8-28	The Terrible Turk	Nestor	1,000
C	8-28	Timothy Dobbs, That's Me, No. 3	Universal	2,000
D	8-28	Liberty, No. 3	Universal	2,000

Tuesday.

D	8-29	The Chance Market	Gold Seal	3,000
C	8-29	A Lucky Leap	Victor	1,000

Wednesday.

C	8-30	The Right Car But the Wrong Berth	L-Ko	2,000
T	8-30	Animated Weekly, No. 35	Universal	1,000

Thursday.

D	8-31	The Heart of a Show Girl	Universal	2,000

Friday.

E	9-1	Japan's Gateway to the Temple of the Gods	Powers	1,000
D	9-1	The Call of the Past	Imp	2,000
D	9-1	Little Brownie's Bravery	Powers	500
E	9-1	Hearn and Little Elizabeth Janes	Powers	500

Saturday.

D	9-2	The Desert Rat	Bison	2,000
C	9-2	The Elixir of Life	Joker	1,000
	9-2	No Release This Week	Laemmle	

Sunday.

D	9-3	The Song of the Woods	Big U	1,000
C	9-3	Arthur's Desperate Resolve	Victor	1,000

Monday.

C	9-4	The Boy from the Gilded East	Nestor	1,000
C	9-4	Timothy Dobbs, That's Me, No. 4	Universal	2,000
D	9-4	Liberty, No. 4	Universal	2,000

Tuesday.

D	9-5	The Code of the Mounted	Gold Seal	3,000
C	9-5	Love's Boomerang	Victor	1,000

Wednesday.

D	9-6	Circumstantial Justice	Laemmle	1,000
C	9-6	Crooked from the Start	L-Ko	2,000
T	9-6	Animated Weekly, No. 36	Universal	1,000

Thursday.

C	9-7	Pat Rooney, He Became a Regular Fellow	Victor	1,000
D	9-7	The Triumps of Truth	Big U	2,000
E	9-7	Making a U. S. Soldier	Powers	1,000

Friday.

D	9-8	Pinnacle	Imp	2,000
D	9-8	His Country's Call	Rex	1,000

Saturday.

D	9-9	The Princely Bandit	Bison	2,000
D	9-9	The Laugh of Scorn	Big U	1,000
C	9-9	The Deacon Stops the Show	Joker	1,000

Sunday.

D	9-10	Mountain Blood	Big U	1,000
D	9-10	As the Candle Burned	Imp	1,000

Miscellaneous Features

Casey's Servants	Reserve Photoplays		1,000
Tom & Jerry in a Fog	Emerald M. P. Co.		2,000
Casey, the White Wing	Reserve Photcplays		1,000
Casey, the Magician	Reserve Photoplays		2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.		1,000
Casey, the Millionaire	Reserve Photoplays		1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.		2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.		2,000
Casey, the Fireman	Reserve Photoplays		1,000
Casey the Detective	Reserve Photoplays		1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.		1,000
The Yellow Menace	Unity Film		3,200
The Crimson Stain	Consolidated Film		3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.		2,000
Casey's Ghost	Reserve Photoplays		1,000
Where Are My Children?	Universal		6,000
Tom and Jerry Divorced	Emerald M. P. Co.		2,000
Casey, the Farmer	Reserve Photoplays		1,000
The Human Orchid	Florida Feature Film		5,000
Casey's Pals	Reserve Photoplays		1,000
Pages from Her Life	Great Northern		5,000

Bluebird Photo-Plays, Inc.

7-17	The Grasp of Greed	Bluebird		5,000
7-24	The Silent Battle	Bluebird		5,000
7-31	The Secret of the Swamp	Bluebird		5,000
8-7	Love's Lariat	Bluebird		5,000
8-14	Bettina Loved a Soldier	Bluebird		5,000
8-21	Little Eve Edgarton	Bluebird		5,000
8-28	The Girl of Lost Lake	Bluebird		5,000
9-4	The Unattainable	Bluebird		5,000

Fox Film Corporation

Released Week of

6-12	A Woman's Honor	Fox		5,000
6-19	East Lynne	Fox		5,000
6-26	The Bondman	Fox		6,000
6-26	Ambition	Fox		5,000
7-3	The Man from Bitter Roots	Fox		5,000
7-10	Caprice of the Mountains	Fox		5,000
7-17	A Tortured Heart	Fox		5,000
7-24	The Beast	Fox		5,000
7-31	Under Two Flags	Fox		5,000
8-7	The End of the Trail	Fox		5,000
8-14	Sporting Blood	Fox		5,000
8-21	Daredevil Kate	Fox		5,000
8-28	Little Miss Happiness	Fox		5,000
9-4	The Unwelcome Mother	Fox		5,000

International Film Service, Inc.

8-21	Beatrice Fairfax, No. 2		2,000
8-21	Hearst-International News Pictorial, No. 67		1,000
8-25	Hearst-International News Pictorial, No. 68		1,000
8-28	Beatrice Fairfax, No. 3		2,000
8-29	Hearst-International News Pictorial, No. 69		1,000
9-1	Hearst-International News Pictorial, No. 70		1,000
9-4	Beatrice Fairfax, No. 4		2,000
9-5	Hearst-International News Pictorial, No. 71		1,000
9-8	Hearst-International News Pictorial, No. 72		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine		5,000
Feb. 9	When Love Is King	Kleine		5,000
Feb. 9	The Martyrdom of Philip Strong	Edison		5,000
Feb. 16	The Scarlet Road	Kleine		5,000
Feb. 23	At the Rainbow's End	Edison		5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine		10,000
5-22	Gloria's Romance	Kleine		40,000

Metro Features.

Released week of

7-31	The Devil at His Elbow	Metro		5,000
8-7	Preparedness	Metro		1,000
8-14	The Weakness of Strength	Metro		5,000
8-14	Ducks Is Ducks	Metro		1,000
8-21	The Upheaval	Metro		5,000
8-21	His Rival	Metro		1,000
8-28	The Pretenders	Metro		5,000
8-28	Papa by Proxy	Metro		1,000

Mutual Master-Pictures.

Released week of

7-3	Medicine Bend	Signal		5,000
7-6	The Highest Bid	American		5,000
7-10	The Vagabond	Chaplin Mutual		2,000
7-10	Dust	American		5,000
7-13	Her American Prince	Mutual		5,000
7-17	Purity	American		7,000
7-31	Judith of the Cumberlands	Signal		5,000
7-31	Foiled in the Forest	American		5,000
8-7	Father and Son	Mutual		5,000
8-7	One A. M.	Chaplin Mutual		2,000
8-10	The House of Mirrors	Mutual		5,000
8-14	A Wall Street Tragedy	Mutual		5,000
8-17	A Welsh Singer	Mutual		5,000
8-21	A Million for Mary	American		5,000
8-21	The Mystery of the Riviera	Gaumont		5,000
8-28	The Diamond Runners	Signal		5,000
8-28	The Man Who Would Not Die	American		5,000
9-4	Youth's Endearing Charm	American		6,000
9-4	The Light	American		5,000

Paramount Features.

Released week of

8-14	Paramount Pictographs Weekly Magazine	Paramount		1,000
8-17	Public Opinion	Lasky		5,000
8-17	Colonel Heeza Liar on Strike	Paramount-Bray		1,000
8-21	Rolling Stones	Famous Players		5,000
8-21	Paramount Pitographs Weekly Magazine	Paramount		1,000
8-17	Bobby Bumps Loses His Pup	Paramount-Bray		1,000
8-24	Colonel Heesa Liar Plays Hamlet	Paramount-Bray		1,000
8-24	Honorable Friend	Lasky		5,000
8-28	Paramount Pictographs Weekly Magazine	Paramount		1,000
8-28	Victory of Conscience	Lasky		5,000
8-31	Each Pearl a Tear	Lasky		5,000
8-31	Farmer Al Falfa's Revenge	Paramount-Bray		1,000
9-4	The Parson of Panamint	Pallas		5,000
9-4	Paramount Pictographs Weekly Magazine	Paramount		1,000
9-4	The Big Sister	Lasky		5,000
9-7	Bobby Bumps and the Stork	Paramount-Bray		1,000

Pathe.

Released Week of

9-4	The Grip of Evil, No. 8	Pathe		2,000
9-4	Luke Joins the Navy	Pathe		1,000
9-4	Good Pals	Pathe		2,000
9-4	Picturesque Havana (Cuba), Ghent (Belgium)	Pathe		1,000
9-4	Florence Rose Fashions	Pathe		1,000
9-4	Pathe News, No. 72	Pathe		1,000
9-4	Pathe News, No. 73	Pathe		1,000

Red Feather Productions.

Released Week of

7-24	Temptation and the Man	Red Feather		5,000
7-31	From Broadway to a Throne	Red Feather		5,000
8-7	The Mark of Cain	Red Feather		5,000
8-14	A Yoke of Gold	Red Feather		5,000
8-21	The Beckoning Trail	Red Feather		5,000
8-28	The Folly of Desire	Red Feather		5,000
9-4	The Narrow Path	Red Feather		5,000

Triangle Film Corporation.

Released week of

8-20	"Hell to Pay" Austin	Fine Arts-Triangle		5,000
8-27	Pillars of Society	Fine Arts-Triangle		5,000
8-27	The Thoroughbred	Kay Bee-Triangle		5,000
8-20	Lieut. Danny, U. S. A.	Kay-Bee Triangle		5,000
8-27	Home	Kay-Bee Triangle		5,000
9-3	Gretchen, the Greenhorn	Fine Arts-Triangle		5,000
9-3	The Patriot	Kay-Bee Triangle		5,000

World Features.

Released week of

6-26	What Happened at 22	World		5,000
7-3	The Crucial Test	World		5,000
7-10	The Weakness of Man	World		5,000
7-17	Sally in Our Alley	World		5,000
7-24	Paying the Price	World		5,000
7-31	Miss Petticoats	World		5,000
8-7	A Woman's Way	World		5,000
8-14	The Summer Girl	World		5,000
8-21	The Rail Rider	World		5,000
8-28	Husband and Wife	World		5,000
9-4	The Almighty Dollar	World		5,000

Brief Stories of the Week's Film Releases

General Program

Iola's Promise—BIOGRAPH RE-ISSUE—SEPTEMBER 4.—Featuring Mary Pickford. Iola, the little Indian girl, is held captive by a gang of cutthroats, from whose clutches and abuse she is rescued by Jack Harper, a prospector. She is truly grateful to Jack, for she regards him as something different from the white people she has seen. Jack's sweetheart and her father are parties of a wagon-train headed for his place, and as luck has been against him, he is somewhat gloomy. Iola learns the reason, and promises to help him find gold. He is amused at this and says, "Will you?" "Yes." "Cross your heart?" This cross-your-heart action mystifies the little Indian. She thinks it is a sort of tribe insignia and tells her people that "cross-heart" people are all right. Iola surely pays her debt of gratitude, not only in finding gold, but in giving her life to protect Jack's sweetheart from her own people, who are embittered against all whites.

His Brother's Keeper—(THREE REELS)—SELIG—SEPTEMBER 4.—Eugenie Besserer, Leo Pierson and Harry Lonsdale featured. A review appears elsewhere in this issue.

Canimated Nooz Pictorial, No. 5—ESSANAY—SEPTEMBER 6.—Canimated Nooz camera men film the pleasures of being incarcerated at Sing Sing, N. Y. The daily rock-pile golf tournament on the prison course is shown in progress. "Lifer" McNutt's record drive is spoiled when No. 968 gets his head in the way. Pink tea is served after the game by the Young Ladies' Anti-Cruelty to Animals Society. Luther Leatherlungs is caught by the camera as he delivers a speech on "Preparedness." Dreamy Dud tries a trip in a submarine and blocks all the traffic on the ocean. Five hundred feet of beautiful scenic share the reel.

The Pacifist—(TWO REELS)—ESSANAY—SEPTEMBER 5.—Featuring Harry Dunkinson and Camille D'Arcy. Peaceful Henry Alswell's supine nature makes him merely a servant in his own household and his wife and son hold him in contempt. He even is compelled to arise and serve breakfast for them. At his office, Bill Mars, his partner, holds the same attitude. Peaceful Henry finds his principal delight in writing letters pleading for peace to the "Voice of the People" columns of the newspapers. Willie Mars, like his father, is a bully, and picks on the smaller boys at the old swimmin' hole. Clarence Alswell is their champion. The elder Mars threatens to thrash his son unless he thrashes Clarence Alswell. Henry Alswell sees the fight and hastens to separate them. Mars attacks him. The blood of the pacificist arises and he takes a few wallops at Mars. To his great surprise he vanquishes them. "You're some scrapper, Dad," Clarence yelps in delight, and Alswell, a transformed man, swaggers down the street looking for another fight. When he reaches home Percival Footease, a matinee dancer, is sympathizing with his wife on her possession of a weak-willed spouse. The weak-willed spouse hurls him into the street. Now the erstwhile henpecked Henry has his breakfast served in bed, all fear him and his son is proud of his fighting father.

Man's Enemy—(THREE REELS)—BIOGRAPH—SEPTEMBER 6.—Featuring Lillian Gish and Franklin Ritchie. Harry Stanton, the son of Sir Arthur Stanton, is warned by his father that drink was the besetting sin of the Stantons and Harry promises to be guided by his advice. Tom Warriner, who believes that Sir Arthur killed his father years before, determines to be avenged, and with the aid of Sarah Banks, he manages to ruin Harry and while under the influence of liquor Harry marries Sarah, who later on is killed by Tom, when he attempts to flee to America without her. Harry is found by Grace Lisle, Sir Arthur's ward, and to whom he was engaged, and she is the means of saving him from further disgrace, and later she becomes his wife and Sir Arthur at last has his fondest dream realized.

Side Tracked—VIM—SEPTEMBER 7.—Featuring Babe Hardy and Billy Ruge. Mr. and Mrs. Runt, newlyweds, start on their honeymoon and longing for a smoke the bridegroom strolls to the smoker. Here he falls asleep and the switching during the night of his end of the train leaves him miles away from his wife. Plump, a drummer, on the same train does all in his power to comfort Mrs. Runt and escorts her to a hotel and promises to find her missing spouse. Runt arrives at the hotel just in time to see Plump leaving, and jealousy, rage and murder fly through the air and the innocent drummer makes a hurried exit. Exhausted after his murderous chase Runt returns to his room and seeing his loved one in tears relents and takes wifey in his arms.



These new American-Mutual dramas are, descending, "The Light," five reels; "The Man Who Would Not Die," and "Matching Jim."

A Deluded Wife—(THREE REELS)—KNICKERBOCKER—SEPTEMBER 8.—Edith Carroll, fiance of Joe Brooks, a wealthy contractor, meets Hubert Ranston at a function given by Mrs. Ness and the two become great friends. Even after her marriage she meets the social favorite clandestinely, much to her mother's annoyance. She tells Joe and cautions him about his wife's indiscretions. Business calls Joe from town one day and that evening Hubert invites Edith to accompany him to a concert. She does, and when they return Hubert asks her to leave her husband for him, but she refuses and begs him to leave. Hubert leaves and after the butler has locked the house we see an unknown intruder in Edith's bedroom picking up her valuable necklace. The next morning Edith misses her necklace and raises the alarm and Joe sends for a detective, who proves that Hubert stole the necklace. After the stolen necklace is recovered, and Hubert is led away to prison, Joe looks comfortingly at his wife, who now gives him a loving embrace.

A Bag of Trouble—VIM—SEPTEMBER 8.—Featuring Robert Burns and Walter Stull. Pokes finds a beautiful handbag and gives it to the maid living next door, little realizing that it was one which his wife had just purchased, and lost on her return home. Later, however, he regrets that he gave the bag to the maid when he meets Melba in the park and returns to gain possession of it. Pokes secures the bag, but on his way to the park he meets Jabbs, a local policeman, and terrified he drops the bag and Jabbs brings it home to his wife. When the maid sees Mrs. Jabbs displaying the bag she demands an explanation of Jabbs. Mrs. Pokes in the meantime has been frantically searching for her bag and forces Jabbs to assist her. Coming upon Pokes and Jabbs struggling for possession of the bag, Mrs. Pokes proves her ownership to it and marches away in triumph leading the unfortunate Pokes with her.

A Million for a Baby—(THREE REELS)—ESSANAY—SEPTEMBER 9.—Featuring Bryant Washburn and Marguerite Clayton. A review appears elsewhere in this issue.

Taming Grouchy Bill—SELIG—SEPTEMBER 9.—Featuring Tom Mix and Victoria Forde. After seeing "Grouchy" Bill upbraid his wife, Mary, Tom Merrill, a cowpuncher, and his pals, decide upon a plan to tame him. Tom takes Mary into his confidence for the purpose of posing as Bill's mother-in-law. Bill is grouchy from the moment his mother-in-law arrives and when he refuses to carry her grip and follow orders he is overpowered by the muscular woman and made to obey her will. Bill asks the cowboys to saddle up the worst bucking horse on the ranch and he will take mother-in-law for a ride, but Tom in the role of mother-in-law rides the horse with ease. Bill finally comes to understand that his supposed mother-in-law is really Tom Merrill and he is thoroughly tamed.

Selig-Tribune, No. 68—AUGUST 2.—German submarine mine layer U. C. 5, which was captured and brought to London, England, is placed on exhibition at Temple Pier; civilians, who are to learn, in four weeks' time, how they may aid Uncle Sam in case of war, make preparations to leave for cruise on battleships Maine and Kentucky. Navy Yard, Brooklyn, N. Y.; President and Mrs. Wilson entertain the Democratic Campaign Committee at the White House, Washington, D. C.; Brigadier-General James Parker reviews the troops of the Illinois National Guard, stationed in Brownsville district, Brownsville, Tex.; one hundred tractors of all types plow and harrow 160 acres of land at the National Tractor Farming Demonstration held at Cedar Rapids, Iowa.

Selig-Tribune No. 69—AUGUST 28.—President Poincare and distinguished French army officials inspect the battlefields in the Somme region, on the River Somme, France; Governor Dunne, of Illinois, visits the training camps at New Braunfels, Tex., and with his son, Richard, participates in a swimming race in the Guadalupe River; the Ohio building, weighing more than 1,000 tons, is placed on giant scows and moved down the bay to the San Carlos Country Club, where it will be used as a club house, San Francisco, Cal.; railway presidents leave the White House after conferring with President Wilson concerning methods to avoid a strike of 400,000 railroad employees, Washington, D. C.; huge mortar guns hurl projectiles weighing 1,046 pounds at an imaginary fleet, Fort Totten, L. I.; Walter C. Hagen, of Rochester, N. Y., wins the Western open golf championship tournament, Milwaukee, Wis.



"It's a Bear," on the left, is a new Vitagraph humor film. In the center is the five-part Vitagraph Blue Ribbon, "Phantom Fortunes." At the left Hughie Mack is seen in "A Villainous Villain."

Mutual Pictures

Atonement—(Two Reels)—American—September 4.—Featuring Alfred Vosburgh and Vivian Rich. Richard Stanton, the son of a millionaire, falls in love with Colette, a cafe dancer, and his father, who wishes him to become a minister, buys her off and when Richard discovers her drinking wine with a young man in her dressing room he becomes angry and hits him over the head with a wine bottle. Thinking he has killed the man he flees and hides on the dock. He is knocked unconscious by several wharf rats and placed in a boat which is set adrift. He is rescued by fishermen and is taken to the home of the Rev. Bergold. Undine, the minister's granddaughter, falls in love with him, but Dick, thinking he is a murderer, realizes he can never ask her to become his wife. Later he discovers, however, that the man was only injured and he prepares to leave for his home. Undine, through love for her grandfather, will not leave him, and that night, as a good-night and a good-bye prayer is being said at the Bergold home, Dick, who is to leave on the morrow, receives a call to take up the work of the aged clergyman.

Matchin' Jim—(Two Reels)—Mustang—September 8.—Matchin' Jim, who received his name because of his mania for matching, meets Phyllis Ellings, a child of the backwoods, and they become the best of friends. Hawkins, a gambler, about this time comes to "Flying A" ranch and at once becomes interested in Phyllis, who cares nothing for him. Jim learns that he has a rival and thinking his only chance is to get Hawkins out of the way, he makes him a proposition. Jim tells Hawkins he will match him to see which one shall court Phyllis, and Hawkins wins, and Jim packs his belongings and leaves, being unable to bear to see Hawkins and Phyllis together. He comes upon an old shack and he stops for something to eat and discovers the place inhabited by a young woman and a new-born baby. She tells Jim that she has been deserted and at once Jim suspects Hawkins. He returns to the ranch and forces Hawkins to accompany him to the shack. When Hawkins learns that a child has been born to him he begs his wife's forgiveness and Jim returns to Phyllis.

Rolling to Ruin—(Two Reels)—Vogue—September 10.—Featuring Paddy McQuire. Paddy, the owner of a grocery store, gets in Dutch with his wife when he makes love to Gypsey, the cashier. The cashier is discharged and later she meets Paddy and the two proceed to a skating rink, where skating in bathing suits is the rage. They create excitement galore and have a splendid time until Moon, Gypsey's sweetheart, and Paddy's wife arrive. Paddy and Gypsey escape to a roller coaster and a fierce fight starts and continues while the car is going at lightning speed. Suddenly the car crashes from the rails and tumbles into the ocean. Paddy and Gypsey struggle from the surf only to be met by the wife and police, who take them in hand.

A Boomerang Gold Brick—Beauty—August 6.—Featuring Orral Humphrey. Armed with a couple of bank rolls, Si Green and his wife, Mandy, come to the city, and they soon fall in with a pair of slickers who believe Si and his rubles are easily separated. Si flirts with one Ima Deville and on the pretense of going to put his roll in the bank escapes from the protecting wing of Mandy. She conducts him to a place which she designates as her home and just as they reach the most interesting stage of the proceedings, U. R. Dunn, Ima's supposed father, arrives on the scene greatly depressed for ready cash. Si buys a gold brick and it later does some good service in tapping the nut of U. R. Dunn, when he attempts to get Mandy's roll. The picture ends with Si and Mandy kissing the gold brick that proved a boomerang.

Universal Program

Dead or Alive—(Two Reels)—Episode 4 of "Liberty"—Universal Special Feature.—In this episode, Liberty consents to marry Manuel to save her American guardian from disgrace. It is decided she is only to be Manuel's wife in name, however. Captain Rutledge witnesses the wedding and departs in sadness. The episode closes with the U. S. troops marching into Mexico to punish the insurrectos who attacked the town of Discovery, and the savage attempts of Manuel to force his attentions on his unwilling wife.

From the Rogues' Gallery—(Two Reels)—September 4.—Featuring Carter De Haven. In this episode of "Timothy Dobbs, That's Me," Timothy once more gains entree into a studio. He is dressed in an outfit which happens to resemble that of the Eel, a notorious safebreaker, and is taken by the director into the slums. Poor Timothy is dragged by the Eel's henchmen into their dive, but his make-up comes off and the men find they have been deceived. Whereupon they surmise he is a detective and treat him accordingly. Meanwhile, the director has left in disgust at the non-appearance of his leading man.

The Boy from the Gilded East—Nestor—September 4.—With Eddie Lyons, Priscilla Dean and Lee Moran. Many comical situations are built up around the arrival of an innocent Eastern soda clerk in the West. After a peculiar experience, he is taken for a noted bandit and is about to be strung up when the sheriff discovers his mistake. The story ends with the boy being given a position in the saloon of his newly found sweetheart.

The Code of the Mounted—(Three Reels)—Gold Seal—September 5.—In this drama of the mountains, Thornton, a member of the R. N. W. M. P., is forced to arrest the brother of his sweetheart, who has committed murder. This is largely a part of a design which Sergeant O'Rourke has formed to make Thornton's sweetheart, Marie, pay the price for her brother's release. But while O'Rourke is attacking the girl, he is shot, and the murderer is allowed to go free. Then Marie and Thornton are left in happiness, for the freed murderer is none other than Marie's brother.

Love's Boomerang—Nestor—September 5.—With Harry Depp. This story deals with the defeat of an obstinate father by the young people whose happiness he is trying to thwart. After the father is fooled into marrying his ugly housekeeper, thinking it is someone else, he does not feel so important.

Circumstantial Justice—Laemmle—September 6.—With Irene Hunt. Moreland has killed the man who has won his neglected wife's love. Mrs. Moreland pleads with the judge, as she believes she is largely to blame, but the judge is adamant and will allow no leniency. However, his wife promises Mrs. Moreland help. She writes her husband that she has eloped with her love. Whereupon, the judge, manlike, seeks to slay the person who has stolen his wife. The latter afterward explains the reason for her ruse and the judge promises lenience with Mr. Moreland.

The Triumph of Love—(Two Reels)—Big U—September 7.—With Cleo Madison and Tom Chatterton. In this drama of the seashore, a fisherman claims the honors for saving the girl he covets from drowning, when, in reality, he only witnessed the saving of the girl by another man. The latter never knows how his deed has been made stock of by the fisherman until he returns the following year. This time the girl saves the stranger, the two come to a sweet understanding, and the deceitful fisherman is out of the race forever.

Making a U. S. Soldier—Powers—September 7.—This is a complete picturization of the training of the men who form the fighting force of the United States army. Various preliminary drills are followed by the rigorous training which makes the finished soldier.

He Became a Regular Fellow—Victor—September 7.—Pat Rooney featured. This comedy concerns itself with the way in which a confirmed "sissy," on being sent to college, gets really rough with the help of a chorus girl, who, dressed as his mother, fools the principal and takes the young man out nightly into the gay life. When the principal finally discovers how matters stand, word is sent to father, who, instead of being grieved, is delighted.

The Pinnacle—(Two Reels)—Imp—September 8.—With Myrtle Gonzalez and Richard Stanton. This story concerns a young lawyer, who, urged on by his wife to reach the pinncale of his profession, clears a wealthy man, Feldman, of a crime of which he knows the latter to be guilty. In return for this, Feldman sends him rich clients and his success is assured. The lawyer being forced to neglect his wife, the latter is led astray by Feldman. When at last the husband discovers Feldman's actions, a fight ensues, Feldman is killed and the wife and husband are reconciled.

His Country's Call—Rex—September 8.—With Edith Roberts and M. K. Wilson. This story deals with a French peasant, his wife about to become a mother, who temporarily places love before patriotism. The man later realizes his duty to his country, comes out of hiding and reenters the army. He wins honors on the battlefront and returns alive to his wife and baby.

The Laugh of Scorn—Big U—September 9.—Featuring Ben Wilson and Edna Hunter. When Dixie, a resident of a mountain village, falls in love with the new school teacher, her old flame, Steve, does everything he can to discredit the newcomer. Failing in his attempts he tries to shoot the teacher, but wounds Dixie. The story closes with the disappearance of Steve and the lovers' happiness.

The Princely Bandit—(Two Reels)—Bison—September 9.—Featuring Francis Ford and Grace Cunard. The "madcap" queen of Crona is much vexed because she must marry Prince Frederick within a week. She is bound she will marry whom she chooses, regardless of anyone. The story goes on to show how, in an unconvntional manner, she marries the man of her choice, even though it does happen to be Frederick.

The Deacon Stops the Show—Joker—September 9.—Gale Henry and William Franey featured. The members of the Anti-Sin League attend a burlesque show with a view to determine whether or not it is fit for the public. After the show they all start for the sheriff's office, with the exception of the deacon, who has secretly received an invitation to visit one of the dancers in her dressing room. It finally devolves upon the sheriff to go in and save the deacon. After the league members have waited an indefinite period they rush behind the scenes to find the two men in their seventh heaven of delight with the chorus girls.

Mountain Blood—Big U—September 10.—Molly Malone featured. Jack and Burt, two brothers, are at last run down by the revenue officers for illicitly manufacturing whiskey in the mountains. Molly, in love with Jack, although Burt also loves her, is unable to prevent the fight which takes place with the officers. In this fight Burt sacrifices himself for his brother—a testimony of his great love for both his brother and the girl.

As the Candle Burns—Imp—September 10.—With Jean Herbert and Irene Hunting. In the beginning of this film we see John Ayres about to be taken to the poorhouse. Then a look into his past is taken—we see how his son was arrested for embezzling funds from a bank and how the

son's actions killed the mother. The old man took his entire savings to the bank president to make good the shortage. As the film is about to close, the poorhouse officers come for Ayers, but only find a corpse.

Feature Programs

Blue Bird

The Unattainable—(FIVE REELS)—BLUEBIRD—SEPTEMBER 4.—Adapted from the story by Elwood D. Hemming. Dorothy Davenport and Emory Johnson are featured in this beautiful story of love and righteousness versus treachery and deceit. Lloyd B. Carleton produced the picture.

Fox

Little Miss Happiness—(FIVE REELS)—WILLIAM FOX—AUGUST 28.—Produced by John G. Adolfi from the story by Clarence J. Harris and featuring June Caprice. Reviewed elsewhere in this issue.

International Film

Beatrice Fairfax — (TWO REELS) — INTERNATIONAL.—The third and fourth episodes of this serial featuring Grace Darling and Harry Fox are reviewed on another page of this issue.

Hearst-International News Pictorial, No. 66—AUGUST 18.—President and Mrs. Wilson meet the members of Democratic National Committee at the White House, Washington, D. C.; many thrills are furnished by the drivers of baby autos in a novel motor speedway race, San Francisco, Cal.; Tracy Mathewson, staff photographer of the Hearst-International News Pictorial, sails for South America, where he will join the relief expedition of Sir Ernest Shackelton of the Antarctic regions, New York, N. Y.; three persons killed and thirty-seven seriously injured when a fast train of the M., K. & T. railroad rolls down the high embankment, Lancaster, Tex.; latest Lucille creations; depositors swoop down on the financial institution of Shanghai, China, demanding gold instead of paper currency; bathing girls in one-piece suits are arrested on the beach in Redondo, Cal., and after being covered with barrels are led through the streets of the city.

Hearst-International News Pictorial, No. 67—AUGUST 22.—President Poincaire reviews troops of the allied forces, including soldiers of France, England, Australia and East India, Paris, France; Ella Crist, expert swimmer, risks her life in a heavy sea swimming around Seal Rock, San Francisco, Cal.; horse racing is introduced in Geneva, Switzerland, and for the first time, Switzerland's society attends a racing meet; Ambassador Elkus and his family sail on the Oscar II. for Constantinople, where he will begin his duties as United States representative in Turkey, Hoboken, N. J.; the giant guns protecting the United States along the Atlantic coast are fired in practice to display their efficiency, Fort Warren, Mass.; latest fashions; convention of 25,000 Catholic delegates is opened with high pontifical mass at St. Patrick's Cathedral on Fifth avenue, New York, N. Y.; thrilling ride with Staff Photographer Ariel L. Varges in a British seaplane, Salonika, Greece.

Hearst-International News Pictorial, No. 68—AUGUST 25.—Dario Resta wins the Grand Prix cup in an exciting race here, Chicago, Ill.; Aviator Comenjoz is defeated by Donald Pope in a race between a monoplane and a motorcycle, Readville, Mass.; latest fashions; Charles Evans Hughes, Republican nominee for President, addresses an audience of 14,000 Tacoma, Wash.; in the annual practice of Fort Totten, L. I., the giant mortars guarding the coast are fired in an efficiency test, New York, N. Y.; Mrs. Waldo Pierce passes dangerous tests required of a licensed aviator and plans to become the first woman member of the United States Army Aviation Corps, Mineola, N. Y.

Kleine

Gloria's Romance, No. 17—(TWO REELS)—GEORGE KLEINE.—"The Telltale Envelope." Featuring Billie Burke. A review appears elsewhere in this issue.

Mutual Masterpictures

Youth's Endearing Charm—(SIX REELS)—AMERICAN—SEPTEMBER 4.—Featuring Mary Miles Minter. A review appears elsewhere in this issue.

The Light—(FIVE REELS)—AMERICAN—SEPTEMBER 7.—Featuring Franklyn Ritchie, Helene Rosson, George Webb and Eugenie Forde. A review appears elsewhere in this issue.

Paramount

The Honorable Friend—(FIVE REELS) — LASKY-PARAMOUNT.—This story deals with the villainous machinations of a wealthy Japanese curio seller in America to bring a pretty Japanese girl over to America and get her into his power, regardless of the feelings or rights of others. The story was written by Elizabeth McGaffey. Sessue Hayakawa is featured.

Col. Heeza Liar Plays Hamlet—(SPLIT REEL)—PARAMOUNT-BRAY — AUGUST 27.—The doughty colonel, who through his ability to move them to laughter, has endeared himself to picturegoers is here found to be in trouble. His fortune goes up in one detonation from the powder factory in which it was invested. He makes for the river and suicide, but in passing a moving picture studio is struck with an idea. He makes application and is given a job and his first picture is Hamlet, and he has for support no less a celebrity than Charles Chaplin. Together they do a "grave yard" scene whose comedy should prove of the sure-fire type at every showing. On the same reel with:

The Giraffe and Hippopotamus—A nature study of the peculiarities of the strange beasts at feeding time contributed by Dr. Raymond L. Ditmars.

The Victory of Conscience—(FIVE REELS)—LASKY—AUGUST 28.—Lou-Tellegen in a love romance which supplies him with occasions for the display of his talents. Reviewed elsewhere in this issue.

Pictographs — PARAMOUNT—SEPTEMBER 4.—The thirty-first issue of Pictographs presents the usual collection of interesting subjects for which this weekly release is now noted.

Pathe

Pathe News, No. 69—PATHE—AUGUST 26.—Dressed in the quaint Highlander's kilts of their forefathers, boys at Penn Camp learn the ways of soldier's life, Valvour, N. Y.; the latest machine for aviation, a twin motor convertible land and motor biplane, is tested for members of the United States Aeronautic Board, Newport News, Va.; twenty thousand march in a great woman's suffrage demonstration to urge immediate legislation for their cause, Amsterdam, Holland; Paris turns out to see the famous cyclist, Largellier Perinac, win the Excelsior classic, Paris, France; the Atlantic Squadron assembles off Newport, R. I., to engage in annual maneuvers of defending the New England coast against the invasion of the "attacking" fleet; the Lewis machine gun, first used by European countries with great success, although invented by an American, is now being added to the equipment of the border forces, El Paso, Texas.

Pathe News, No. 68—PATHE—AUGUST 23.—Railroad heads called into conference by President Wilson after efforts with the managers fail, leave the White House to deliberate on suggestions made by the nation's chief executive, Washington, D. C.; thousands attend services at St. Patrick's Cathedral which marks the opening of the patriotic-religious convention of the Catholic Federations of America, New York, N. Y.; huge crowd fills the great Stadium to hear how Governor Charles E. Hughes would administer the affairs of the nation if elected President, Tacoma, Wash.; Paris fashions; more than sixty lives are believed lost and untold damage to land and railroads is caused when Gulf storm sweeps Miami, W. Va.; ingenious farmers discover another use for their handy automobiles by making them serve as auto tractors when the fields need plowing, Fort Worth, Tex.; Princess Louise visits the British Naval Training Ship, the H. M. S. Stork, to compliment the young recruits on their rapid work, Hammersmith, England; Donald Pope drives his motorcycle at a furious clip to beat Joe Domenjoz in his aeroplane in a five-mile race, Readville, Mass.

The Grip of Evil—(TWO REELS)—PATHE-BALBOA—SEPTEMBER 11.—"The Dollar Kings" is the title of the ninth episode of this series featuring Roland Bottomley and Jackie Saunders. John Burton associates himself with a young man whose father has disowned him because of his open attacks upon the abuse of the employes of his large factory. Burton finances the building of a sanitary mill in the country, but the trust forces him to sell out to it. Burton is then surprised to learn that the factory is no longer operated, though he sold on condition that the workers be treated as they were when he conducted the business. There is a love romance interwoven with this theme of capital and labor. "The Dollar Kings" is an interesting two-reel drama, and it will win the favor of those who are following the series.

Red Feather

The Narrow Path—(FIVE REELS)—RED FEATHER—SEPTEMBER 4.—Featuring Violet Mersereau in an unusual drama of the slums, society, and the stage.

Triangle Program

The Little Liar—(FIVE REELS)—TRIANGLE-FINE ARTS—SEPTEMBER 10.—Mae Marsh is featured. Reviewed elsewhere in this issue.

The Wolf Woman—(FIVE REELS)—TRIANGLE-INCE—SEPTEMBER 17.—Louise Glaum in a vampire role which gives her opportunities. A review appears elsewhere in this issue.

V. L. S. E. Inc.

The Kid—(FIVE REELS)—V. L. S. E.—AUGUST 28.—Lillian Walker appears in the name role in a scenario written and directed by Wilfrid North. Reviewed elsewhere in this issue.

SOME NEW THEATERS

California

The Searchlight Theater, Church and Twenty-eighth streets, San Francisco, has been opened. It is a feature theater seating four hundred people.

The Home Theater in Anderson will shortly be reopened by Manager Hainline.

September 2 the Royal Theater on



The pinching scene is from the Beauty-Mutual "The Boomerang Goldbrick." The other two pictures are from "Rolling to Ruin," an unusual two-reel Vogue which is to roll into public view on September 10.

Polk street, San Francisco, will be opened to the public. The Royal is one of the largest picture theaters in that vicinity and is conducted under the management of Messrs. Oppenheimer, Karski and Levey.

Delaware

Kulanche Film Corporation, Duluth; $15,000.

Idaho

The Princess Theater, Pocatello, has changed hands, having recently been purchased by Archibald & Carrothers. The theater has been redecorated and reopened with Paramount Pictures.

W. J. Sergel, formerly of Buhl, has purchased the Cozy Theater at Laurel, Montana, and after the decorators have finished with the work of remodeling the theater, he will open with Paramount Pictures.

Illinois

Peter J. Schaefer, 112 South State street, Chicago, owner of the Crystal Theater at North avenue and Washtenaw avenue, is planning to tear down the building and erect a larger theater to cost about $200,000.

John Bird has purchased the interest of his partner, John Leitzinger, in the moving picture theater in Scales Mount.

Grand Boulevard Theater Co., Chicago; capital, $20,000; to operate and conduct theaters and moving picture productions; incorporators, Louis F. Jacobson, Francis J. Sullivan and Edgar H. Deets.

The Electric Theater in Sidney has been sold by G. C. Allen to W. S. Temple.

George G. Markopulos has purchased half interest in the American picture house on Fifteenth street, Moline. Plans are to improve the playhouse and to show a better line of films in the future.

The moving picture show in Brookport has been opened by A. E. Herman.

Fred Taylor has purchased the Habit Theater in Danville.

Indiana

An orchestra has been added to the Arcade Theater in Richmond. C. E. Hoffman, manager of the Theatorium, recently assumed the management of this theater.

The Blackstone Theater in Martinsville has been sold by Charles Blackstone to Frank F. Rembush of Shelbyville.

The Theatorium Theater in Nappanee has been rented by Todd and Colback, who will open it August 25 under the name of the Crystal.

The Colonial Theater in Warsaw, operated by W. E. Hahn, has closed its doors because the building was unsafe.

The equipment of the Star Theater in Dunkirk will be moved by John McAllister to East Liverpool, Ohio.

The Arcade Theater in Attica is being improved.

The Joy Theater in Crawfordsville has been purchased by Jess Stevens. It has been newly decorated and Mr. Stevens will make every effort to please his patrons.

The Princess Theater in Huntingburg, operated by W. J. Stanley, of Mt. Carmel, Illinois, has been closed after one week's run.

A new ventilating system has been installed in the Regent Theater in Indianapolis.

The Supreme Feature Company, Indianapolis, has been incorporated with a capital of $10,000 by Joseph I. Schnitzer, Henry H. James and others.

Frank Clevenger and Dr. Wm. Irvine have purchased the Lyric Theater in Columbia from Chas. H. Hess, and will improve same.

Articles of association for the New Washington Theater Company, Richmond, have been filed with the county auditor. Earl M. Kessler, Letta O. Kessler and Will W. Reller are named as the directors and stockholders. The capital stock is $1,000, divided in one hundred shares of $10. The purpose of the association is to acquire, purchase, lease or otherwise run and operate theaters. The New Washington Theater, which is being made out of the old Gennett Theater, is the first project of the association.

Iowa

The Crescent Theater has been opened at Delta by Stone Brothers.

The Lyric Theater in Dysart has been leased by J. Q. Page.

Bruce Jones expects to open a picture show in Keswick in the near future.

C. Sperbeck of Fort Dodge has purchased the Princess Theater at Reinbeck.

The Pastime Theater at Schleswig is now operated by August D. Paulson.

The remodeling of the Unique Theater at Oakland is nearly completed.

Harry Simpson is constructing a new picture theater at McGregor. It will be known as the Strand.

Picture shows and theaters will be opened on Sunday in Atlantic.

A small blaze in the Orpheum Theater, Centerville, destroyed a roll of film.

Kansas

The Novelty and Grand Theaters in Topeka, showing pictures for the summer, will return to vaudeville.

F. T. Martin of Quinter has purchased the Isis Theater, Russell. Improvements will be made.

Kentucky

The Paramount Theater in Mt. Sterling has been opened as a negro house exclusively.

The Rex Theater in Lancaster will shortly be sold at public auction as arrangements are being made by Luther Herron.

A new box office, exits, new fixtures, and operating booth are being installed in the Owingsville Theater, Owingsville.

The interior of the Dixie Theater in Russellville is being remodeled.

R. D. Stamler, of Walton, manager of the Opera House, decided to discontinue the motion picture business at Williamstown last week on account of a lack of patronage.

F. A. Ogden, manager of the Queen Theater in Winchester, has leased the Lincoln Theater on Maple street and has opened same. Mr. Ogden will give his whole attention to the Lincoln when he disposes of the Queen.

The Reed Moon Theater in Bardwell is running three nights a week at the present time, Tuesday, Thursday and Saturday.

Kentucky

T. P. Dickinson and W. B. Aspley have acquired the properties of the Lion Opera Company and the Dixie Theater Company, two motion picture show companies in Glasgow, with a view to consolidating them. Together with T. C. Dickinson and J. R. Richardson, they will incorporate another motion picture show to be known as the Trigg Theater Company, and will continue business in the house now occupied by the Lion Opera Company.

Maine

The Palace Theater on Exchange street, Bangor, is now managed by Thomas Williams, formerly manager of the Nickel Theater.

Finishing touches are being put on Portland's new moving picture theater, the Elm. It is scheduled to open September 11. The new house has a seating capacity of about 1,000, the main floor seating 600 and the balcony the remainder. Undoubtedly the outside front of the house is one of the most beautiful in this state. It is done in gray fire brick with concrete trimmings with an ornamental stone Face of Mirth as the keystone of the big arch which embodies both window and doorway. Hundreds of electric lights will outline the whole front as well as the copper finished marquee which extends over the entrance. This marquee is suspended by massive copper chains. A large tree made of electric lights will be one of the unique features of the front of the house. This sign of the tree is 28 feet high, and will be lighted with green in the summer and red when the leaves turn in the fall.

Maryland

Work on the new theater to be built on Light street in South Baltimore by Joseph Brodie will begin very shortly. The working plans, now in the hands of the architect, are nearing completion, and it is likely the drawings and specifications will be distributed among builders for estimates in the next few days. The new house will include the Brodie Theater on Light street near West, of which Mr. Brodie is proprietor.

Massachusetts

Labor Day, Harold Barton will open the Dreamland Theater in Beverly.

Globe Feature Film Company, Boston; incorporators, Benjamin J. Shoolman, Edward D. Levinton and Harry G. Segal; capital, $25,000.

Acme Photoplays, Inc., Worcester: William A. Scollen, Samuel G. Nash and J. Willis Parmenter; $10,000.

Globe Feature Film Corporation, Boston; Benjamin J. Shoolman, Edward D. Levinton and Harry G. Segal; $25,000.

Minnesota

Peter Praxel has sold his moving picture theater in Vesta to F. A. Brent.

B. Dalyby of Greenbush, will have plans prepared for the erection of a moving picture theater in Breckenridge.

Chris Iverson has sold his interest in the Cozy Theater in Pine River to E. B. Dahl.

The Princess theater in Janesville, after a thorough remodeling, was opened to the public of Janesville under the management of M. A. Christensen.

Wallace Cady has purchased a moving picture machine and rented the opera house in Springfield and will show pictures three times a week.

L. J. Hecker has purchased a picture theater at St. Peter.

Peter Praxel has sold the picture show which he has been operating in Vesta to F. A. Brent.

W. H. Snyder of Hull, Iowa, now has the management of the Grand theater in Springfield, having purchased the picture house from T. L. Swenson.

Ground has been broken for the basement of the new Palace theater which will be erected at the corner of Tower avenue and North Eleventh street, Duluth.

July 24, the Lyric theater in Virginia opened under the new management of W. J. Rezac. First class pictures will be shown.

Michigan

The Ferry Field Theater at Grand River avenue, Detroit, will be opened in a short time. Also the Regent Theater on Woodward and Horton avenues.

The Bijou Theater, 36 Monroe avenue, Detroit, opened August 5.

The Family Theater in Port Huron will be improved.

Missouri

Miss Lella Grace Smith of Springfield has purchased the Pictureland Theater in Fort Scott, Kansas. Much money is being expended in improvements and the new management will entertain the public with the best.

Montana

Frank T. Bailey, president of the Montana Amusement Company, which operates the American Theater in Butte, has returned from Seattle where he conducted negotiations for a site for a magnificent new theater in the sound city. The new playhouse, occupying a site 180 feet by 100 feet will have a seating capacity of 3,000 and if the deal is successfully concluded, Seattle will have a larger motion picture theater than it has ever had, located in the heart of the business district.

Nebraska

Work has been started on the rebuilding of the Lyric Theater in Aurora which was recently gutted by fire.

Hoffman and Lierman will open a picture show in Snyder.

George Sinclair has bought the Elmoreck picture show at Overton.

The Star Picture Theater, owned by Judge D. C. Laird in Crofton, was destroyed by fire.

Columbus will have a new $20,000 moving picture theater. A deal was closed by manager of the Lyric who bought two lots from the Masonic lodge on West Thirteenth street. Mr. Swan will at once commence the erection of a modern playhouse of brick.

The Donelson Theater in Central City has been opened.

New Jersey

A. Greenberg of Camden has a new Grand Theater in that town nearly completed.

"CIVILIZATION'S" STAR

When Thomas H. Ince selected the players for his huge spectacle, "Civilization," he chose Howard Hickman for the most striking role in the multiple reel feature. To this young actor the N. Y. M. P. producer gave the difficult part of Count Ferdinand.



Howard Hickman, lead in Ince's "Civilization."

As aristocrat-inventor of a deadly war machine, Count Ferdinand is the dominant character of the story. Hickman's earlier work as the autocratic officer of the warring forces was artistic. Later in the picture he sacrifices himself rather than take the lives of innocent women and children which the submarine, of which he is commander, is to blow up.

Hickman's training equipped him well to meet the requirements of the Ince picture. First, he was born in Missouri, the "show me" state. He started his stage career at the Grand Opera House in San Francisco, playing boys' parts. He toured with stock companies, and had engagements with Melbourne MacDowell, Amelia Bingham, Robert Mantell, Charles Richman and Eva Tanguay, and was in vaudeville.

Otis Turner, an old friend, persuaded him to join the Universal company, where he had many good pictures. Then he was engaged by the New York Motion Picture Company and has taken the lead in other important productions.

In private life Hickman is the husband of Bessie Barriscale, also an Ince star. He is a polished and capable artist.

New York

Bordonaro Brothers, leading merchants of Olean, will build a new moving picture theater in that city. The house will cost $100,000 and will seat 1,800 persons. The theater will be centrally located in Union street and will be built of brick and tile.

Marie Dressler Motion Picture Co., Inc., general photographic printing, publishing, $10,000; W. A. Brady, J. L. Dalton, M. Dressler, Hotel Astor.

William Fox Dramatic Displays, Inc., realty, theaters, motion pictures, films, machines, $10,000; A. H. Wagner, N. Frankel, E. Larkin, 604 Sackman St., Brooklyn.

Contracts have been closed for the new George Cohen Theater in Wall street, Kingston. The structure is to cost $75,000 and will be ready in six months. The building will seat between 1,500 and 1,800 people. Vaudeville and pictures will be shown.

Klassic Pictures, Inc., moving picture films, studios, theaters, $22,000; A. Kohn. D. Broder, S. Weitzenblum, 854 Intervale avenue, Bronx.

The Path of Folly Co., Inc., theaters. motion pictures, $5,000; S. Vance, D. C. Sullivan, O. E. Wee, Calvert Hotel. Broadway and Forty-first street.

New York

Popular Cinema Exchange, Inc., Buffalo. To deal in motion picture films and conduct an agency. Capital $6,000. Directors, John M. Sitterly, Harry Marsey and Joseph A. Schuchert.

Riley Amusement Company, Long Island City. Theatrical and motion pictures. Capital $2,500. Directors, Robert E. Riley, Marshall L. Seaton and John Wilson.

K Film Corporation, New York City. To acquire photo-plays and produce films. Capital $5,000. Directors, Simeon A. Josephi, Harry A. Rosenberg and Harry Taffer.

C. B. Keith's Palace Arcades Company, Buffalo, N. Y. Motion pictures, vaudeville and other amusements. Capital, $5,000. Directors, Merritt N. Baker, Daniel N. Hyman and James Wallington.

The Whip Feature Motion Picture Company, New York City. To produce and exhibit motion pictures of all kinds. Capital, $1,000. Directors, Isaac Schmal, Benjamin Abraham and Nathan Vidaver.

Orpheum Theater Company, New York City. Motion pictures. Capital, $5,000. Directors, Isidor Siegel, Samuel Appel and Jacob L. Felson.

Judge Mayer appointed Emanuel Fichandler receiver for Gustav A. Lanzke, engaged in exhibiting motion pictures of the European war, 110 West 40th st., New York.

As a site for a moving picture theater the M. R. Holding Company, Max Rosenblatt, president, has leased from the Weed Estate 152 to 159 East Twenty-first street and 260 and 264 Third avenue. The property consists of a group of old-fashioned flats having a frontage of 50 feet on the avenue and 75 feet on the street. Leased for a term of twenty-one years.

People's Moving Picture Corporation, amusement resorts, moving picture place, $10,000; F. Fitzgibbons, A. Lehing, W. K. Hedwig, 564 West 160th street, New York.

Standard Film Motion Corporation, motion picture films, materials, appliances, furnish amusements, $500,000; M. Scudi, W. J. Sullivan, C. Paradiso, 60 William street, New York.

Ditmas avenue, southwest corner East Second street, Brooklyn, 1-story brick moving picture theater, 103.3x64, gravel roof; cost, $20,000. Owner, Alex McDonald.

North Dakota

A theater is being erected in Grenora for James N. Campbell and Victor John-

son, both of Stanley. Mr. Johnson will have charge of the theater.

R. M. McGrath will construct a two-story fireproof building on the site of his present store in Grand Forks. The first floor will be a theater and the second, flats.

Ohio

Frank A. Irwin has just opened a new picture theater seating 250 people at New Paris. Feature pictures are shown and the admission price is five and ten cents.

W. J. and C. A. Powers have purchased the Van Wert motion picture house of W. H. Powell, Van Wert.

The Schade Theater in Columbus was badly damaged when fire broke out in the operator's booth. Films valued at $2,500 were destroyed and damage to the theater estimated at $10,000.

Oklahoma

Radiant Slide and Film Company, Oklahoma City; capital, $3,000; incorporators, T. G. Duggan, G. I. Talmage, George L. Browning, Oklahoma City.

Oregon

L .C. Rudow expects to have his new picture theater in Bend open some time in September. Mr. Rudow is owner of the Dream but will close it when he opens his new show house.

It has been announced by William Graeper that the seating capacity of the Union avenue theater in Portland will be increased.

The installation of a $25,000 Hope Jones unit orchestra has been completed by the Wurlitzer people in the Turner and Dankin theater in Portland.

Pennsylvania

William Moore Patch has leased the Pitt theater in Pittsburgh. The Pitt is one of the most beautiful photoplay houses in the county and it specializes in showing super features. August 28 it will open under the new management.

The Crystal Theater in Braddock is being remodeled and redecorated.

The Luna Theater in Sharon will shortly install a new $5,000 Seeburg organ.

Carr and Schad of Reading will open a beautiful theater in the center of that city about October 1, showing Paramount Pictures.

The Palace Theater in Main street, Johnstown, is being decorated.

Gilbert Bernstein of the Grand Theater, Chester, will open a new and enlarged Grand Theater within a few weeks.

Bridgeport is to have its first place of amusement, a moving picture show house, for which properties have been bought on De Kalb street by William Winterbottom of Norristown.

Mr. and Mrs. George Krupa of Lancaster expect to open their big new house in that town on September 15.

Earl Forte, owner of the Sherwood Theater of Philadelphia, in which Paramount Pictures are shown, has just bought the Baltimore Theater, and while it has always been known as an exceedingly attractive house, Mr. Forte is going to beautify it further.

South Dakota

A new theater seating 300 people has been opened at Mobridge by Harry Hill.

O. V. Armstrong has disposed of his new Grant Theater at Highmore.

The Empress Theater at Canton is being remodeled and will open some time soon.

Antone Gydstrup and Ole S. Olson will open a moving picture theater at Summit.

Roy Ramsell has purchased the Lounge Theater in Huron from G. C. Lynde. Improvements will be made.



Lucille Lee Stewart in Vitagraph's "The Conflict."

Tennessee

Mrs. A. Gerni, owner of the Beauty and Queen Theaters, Main street, Memphis, will shortly open another.

The Rex Theater in Nashville has reduced its admission price from ten to five cents.

The Lincoln Theater in Nashville, a negro house, has been closed, due to lack of patronage.

The Lyric Theater, Rockwood, is almost ready for opening.

Texas

The Wichita Theater in Wichita Falls, managed by Sol Dann, will show, beginning in September, photoplays four days a week. The other two days will be given to vaudeville. It was formerly a road show theater.

A three hundred seat picture theater was opened in Houston Heights by H. O. Brent.

Another picture theater for the colored folks has been opened by R. Rocco in Houston.

The Lydia Margaret Theater, one of the oldest and exclusive picture theaters in Wichita Falls, has been closed. It was owned by Wrenn & Bery.

National Free Moving Picture Ticket Company of Dallas; capital stock $2,000. Purpose, general advertising business. Incorporators: Arthur L. Kramer, John W. Phillip and others.

The Star Theater in Smithville, which was burned some time ago, is being rebuilt.

Newton has a new picture show, the Pastime, opened by M. M. Killeen.

The Orpheum Theater in Waco is having a nice front and rest room installed. It will be re-opened August 27.

Utah

Salt Lake will have another new and up-to-date moving picture theater, and it will be known as the Deseret. The new theater is being erected by the Deseret Theater Company, a corporation headed by H. A. Sims. Incorporation papers were filed with the secretary of state and the erection of the building will be pushed to completion as rapidly as possible. The theater will be located on the site of the Isis, the pioneer family theater of Salt Lake on East Third South.

Utah

S. P. Snell has purchased the Orient Theater at American Fork and has changed the name to the Bronx Theater, where he will run Paramount Pictures.

Lee Stallings has sold the Princess Theater at Provo to the Epperson Brothers, who will manage the theater and conduct it with the Paramount program. Mr. Stallings is soon to locate in another section.

The Orpheum Theater, Park City, was opened recently. They will run Paramount Pictures. The Park Amusement Company, proprietors, have appointed F. E. Knott, manager.

Wisconsin

The Lyric Theater in Edgerton has been taken over by P. W. Palmer of La Crosse.

The management of all the theaters in Eau Claire, with the exception of the Orpheum, have combined and formed the Eau Claire Theater Company. Mr. Schwahn will have charge of the contracting for films.

Virginia

The Atlantic Theater Corporation, Norfolk. Maximum, $15,000; minimum, $1,000; par value, $100. Jake Wells, president; Moe Levy, secretary, both Norfolk, Va.

Supplemental certificate of incorporation of Bible Film Corporation, Richmond; increasing capital stock $1,000,000 to $2,000,000.

West Virginia

The Fenray theater in Martins Ferry has recently been leased by Motion Picture Specialties, Inc., of Pittsburgh, and the theater will be under the management of this concern, which will be represented locally by Walter L. Hill of Pittsburgh. They will make a specialty of two-day features.

The contract for the construction of the new Palace theater, to be constructed at Tower avenue and Eleventh street, Superior, was let to Duplaise & Company.

Wisconsin

The Airdome theater at La Crosse has been opened.

SOUTHWESTERN NEWS

C. S. Wunsche has opened a new moving picture theater at Spring, Texas.

W. D. Watson has opened the New Novelty Theater at Coupland, Texas.

Rubin Frels will remodel his theater at New Ulm, Texas, in the near future.

Nat Ehrlich has been transferred from the Triangle offices in New Orleans to Atlanta, Georgia.

The new Virginia Theater, Sarasota, Florida, has been opened with Murrey E. Hall as owner and manager.

Work has commenced on the new Modjeska Theater at Augusta, Georgia. The building will cost about $35,000 to build and from $10,000 to $15,000 to furnish and will be strictly modern.

N. W. Redmond is having erected a new theater on the site of the old Imperial Theater, Jacksonville, Florida. The new building will be of brick and stone and will seat 1,000.

W. B. Ogden is erecting a new theater, corner 13th and Avenue C, Miami, Florida. The theater will seat 500 and will be managed by J. C. Bess.

A meeting of the Kansas branch of the Motion Picture Exhibitors' League and the Kansas Amusement Association has been called to meet in Topeka, Kansas, August 22-24 to take steps to fight the censor of motion pictures in Kansas. A fund of $5,000 has been raised to finance the fight. Among other things, the picture people will seek to elect only such members of the legislature as are favorable to the showing of uncensored pictures.

C. W. Brown is erecting a new picture house at Frostproof, Florida.

Hickson & Whitener are erecting a new theater at Miami, Florida, to cost $40,000.

H. A. Owens has opened the Princess Theater at Freeport, Texas.

J. S. Andrews will build the new Hippodrome Theater at Miami, Florida, soon.

Cruse Brothers have purchased the motion picture theaters at Wisner, Nebraska, from F. C. Inhelder.

The Orpheum Theater at Lincoln, Nebraska, has closed. This makes four Lincoln theaters that have closed recently. They are the Oliver, Muse, Strand and Orpheum.

Guy Curtis has opened a new picture house at Independence, Iowa.

A. G. Stolte has taken over the Palace Theater at Vinton, Iowa.

W. R. Moore has taken over the Crescent Theater at Alma, Nebraska.

W. A. Bowker has purchased the Lyric at Hartington, Nebraska.

A. G. Smith will open a new picture house at Greely, Nebraska, in the near future.

Edward Blakeslee has purchased the Empress Theater at Columbus, Nebraska.

H. G. Cuchman is erecting a new moving picture house at Conway, Arkansas.

J. I. Pittman has leased the Kyle at Beaumont, Texas.

Andy Moore is erecting a new picture house at Mount Vernon, Missouri.

Manager Tackett will build a new picture house at Coffeyville, Kansas, soon.

Rev. W. H. Sheaf, pastor of the Methodist church at Wisner, Nebraska, has installed a picture machine in his church and shows pictures every Sunday night.



Rhea Mitchell, who has been a star on the banners of several companies and who is now an American leading lady. Her recent vehicles have been "Overalls," and "The Sable Blessing," opposite Richard Bennett.

C. W. Turner has closed his moving picture theater at Ida Grove, Iowa.

Articles of incorporation have been filed by the Cosmo Picture Corporation, Sioux City, Idaho. Capital stock $10,000. Incorporators: C. E. McDonald, E. Swartz and H. B. Mayne. The business of the corporation will be the making, showing and selling of films.

F. W. Burke has purchased the Strand Theater at Cedar Rapids, Iowa.

Regregrine Brothers have sold the Lyric Theater at Corning, Iowa, to L. A. Fleming.

W. H. Moran has taken over a moving picture theater at Cedar Falls, Iowa.

Manager Martin has taken over the new Magic Theater at Fort Dodge, Iowa.

H. L. Stevens succeeds A. R. Ralston as representative of the Des Moines, Iowa, exchange for Pathe.

C. S. Wunsche has opened a new picture house at Spring, Texas, seating 200.

ATLANTA FILMERS AT DALLAS

During the week beginning July 24, the trade in Dallas, Texas, was visited by several Atlanta film men, some of them taking up their duties as executives in Dallas exchanges and the others, visiting Dallas representatives of their companies on short business trips.

W. M. Byrd, manager of the Fox Film Corporation, resigned to take charge of the new film company in Dallas, handling Dixon's "The Fall of A Nation." Succeeding him is O. P. Hall, former Fox manager in Atlanta, and recently managing one of the larger Atlanta picture theaters.

Wm. Oldknow, general manager of the Consolidated Film & Supply Company, with headquarters at Atlanta, is visiting the Dallas office of his company.

Jos. L. Marientette, southern district manager of the World Film Exchanges, with headquarters in Atlanta, came to Dallas to take charge of their office here, upon the resignation of R. H. Logan. Following him a few days later, Nat Barasch, recently road man in Atlanta territory for the World, arrived to take the managership of the local World exchange. Mr. Barasch formerly was in the Dallas territory as road man for the Fox company, and he knows personally a large number of Southwestern exhibitors, who will be glad to hear of his coming back to Texas.

Warren Shorts, formerly in Atlanta, with the Cort productions, "The Whirl of Life," and "The Melting Pot," is in Dallas, handling his "The Whirl of Life" in the Southwest. He has an office in Memphis and is still running the office in Atlanta.

Some more changes in the film line-up in Dallas are in the V-L-S-E and Consolidated exchanges.

C. A. Meade, until last week manager of the local V-L-S-E exchange, left on July 27 for New York, where he will take an executive position in the New York office of the V-L-S-E organization. J. B. Dugger, assistant manager, has been appointed to the managership. Mr. Dugger started with the organization when the Dallas office was opened, as road man, and was later promoted to assistant manager.

On July 25, the employees of the Dallas office met in Mr. Meade's office and presented him with a fine gold watch. Mr. Meade was so overcome with their gift that he could not find words to express his appreciation. The Dallas V-L-S-E exchange is known as the "exchange of friendliness"—everyone employed in that office is loyal and untiring workers, and the atmosphere of friendliness prevails from the manager down to the shipping department.

C. R. Scott, who recently came back to Dallas from New York, and in association with F. M. Sanford, started the Unity Film Exchange, in Dallas, handling the Southwest on "Diana," "The Yellow Menace," etc., from the Unity in New York, has accepted a position with the Consolidated in Dallas to exploit "The Dumb Girl of Portici" and "Where Are My Children?"

The Unity exchange, having "Diana" and a Chaplin film, is being operated by F. M. Sanford alone.

Motion pictures of the civic pageant opening the eighth annual Cotton Carnival at Galveston, machine gun practice

at Fort Sam Houston and militia movements at El Paso and other border towns, were featured in the Pathe News No. 58, taken and presented in collaboration with the Dallas *News*. This series of pictures were shown during the week of July 23 at the Queen Theater, Dallas, to large crowds.

VALKYRIEN AGAINST STUNTS

How would you like to have a villain chase you for hours over sharp rocks until your bare feet are as sore as an ulcerated tooth, and then be commandeered by a trumpeting director to finish the scene on "those wave-swept cliffs down yonder," where mazes of slimy eel-weeds jerk the feet from under you, baring your prostrate body to the onslaught of a thousand razor-edge barnacles encrusted on the rock under the weeds; and how would you feel if right then and there—when you feel more like a pulp than a person—you are finally commandeered to jump from the looming crag into the swirling undertow of the Atlantic Ocean at a temperature of 54½ degrees Fahrenheit? When in addition you are expected to make a clean-cut dive with lacerated, bleeding feet and swim away from the villain in water cold enough to paralyze a bull, you will begin to sympathize with Valkyrien, the Danish Screen Diva, who survived this form of torture and came out triumphantly in order to add the zest of veritable realism to the great Fox sea-drama, which she has just finished.

Valkyrien has decided to do no more "stunts," however. "If you succeed at it, you do not get any credit for it," says this young and gloriously beautiful star. "If producers want acrobatic effects they should hire acrobats for the scenes requiring them. A veritable actress, who has earned her reputation on histrionic merit, should not be required to do acrobatics, for even if she is successful at it the audiences will gradually drift into the habit of expecting 'stunts' from her in place of real acting."

NEW ENGLAND FILM MAN

Earle B. Tinker needs no introduction in the New England territory. Mr. Tinker is one of the pioneers of the picture industry in the east. Back in 1909 Tinker ran a picture show up in that portion of the Pine Tree State referred to as "Aroostook," and which is noted chiefly for its potato crops and the quantity of its murders. Notwithstanding the fact that Tinker hailed from the north of Maine, he has most assuredly made a name for himself among the film folk of the down east district.



Earle B. Tinker.

In addition to his theatrical interests, Tinker has been associated with several of the leading distributors. He has been salesman, publicity man and branch manager. His present connection with the Phoenix Film Corporation of Massachusetts, has extended over a period of a year, during which time so much business was turned in from the Maine territory that the Phoenix officials deemed it advisable to open an office in that section, and accordingly last winter a distributing branch was opened in Ellsworth, Maine, under Mr. Tinker's management.

A peculiar thing about Mr. Tinker is that he has never aspired to be a city salesman or manager. He is content to do business and to be associated with the exhibitors of the smaller cities and towns.

Israel Cobe has been appointed special representative for the Unity Film Service to handle "The Yellow Menace" serial and the other features put out by Unity in New York state.

Mr. Cobe will look after the Unity branch offices, making his headquarters in Albany for the eastern part of the state and Buffalo for the west. Mr. Cobe is well known to exhibitors in this territory and claims that he is going to make a record with "The Yellow Menace" serial.

In August Henry Mayer became the owner of the Star theater in Lamberton, Ohio, having purchased same from Carver & Groebner.

CLASSIFIED ADVERTISEMENTS

WANTED—Camera man with first-class camera. Commercial and industrial work. Steady job. Give full particulars regarding qualifications, habits, camera and salary first letter. Make salary lowest you will take, as we will not dicker. Nebraska Feature Company, Lincoln, Nebraska.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

Your Personal Subscription

for

Motography

America's Leading Film Magazine

$3.00

a year

would prove both a convenience and a means of real profit. Each issue is of vital interest and practical value to every man in the motion picture business. If you miss one copy, you may miss an article or an idea that would have a vital effect on your work.

As a regular subscriber, you would be able to read *Motography* carefully and systematically at your leisure, and to preserve a file of copies for reference and for binding.

Bound volumes of *Motography* form the best foundation for a reference library.

We suggest that you have the magazine sent to your residence.

Address

Motography

Monadnock Bldg., Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, SEPTEMBER 16, 1916 No. 12



VOLA SMITH WITH UNIVERSAL

Accredited Member of the Audit Bureau of Circulations



The Greater Vitagraph



The Welding of Two Gigantic Business-Building Forces.

THE name, "VITAGRAPH" has been all you have had to know about a film for the past twenty years.

The name, "GREATER VITAGRAPH" is a title which tempts the imagination.

The name, V-L-S-E stands for all that is Fair, Square and Upbuilding in moving picture business practices — for SERVICE — HELPFULNESS — COMMERCIAL EQUITY.

On September First Vitagraph and V=L=S=E Became One

Vitagraph brings to the absorption, unequalled resources in capital, capacity and experience. It offers the exhibitors of America the superlative productions of a twenty-five million dollar corporation.

To this allegiance, V-L-S-E brings a selling organization of twenty-three exchanges and a large sales staff, every one of whom has been carefully schooled for one purpose — THE FULLEST AND MOST CONSCIENTIOUS SERVICE TO THE EXHIBITOR.

To it also, the V-L-S-E brings sales policies which, by reason of their equity, have won for this company probably the greatest volume of good will ever achieved by any organization of any kind in a similar period of time.

The union of these two great forces into *one* compact, smooth-running WHOLE throws open the door of OPPORTUNITY to the exhibitors of America as it has never been opened before.

VITAGRAPH

(V=L=S=E)

The Greater Vitagraph

Mary Pickford

IN

"Less Than the Dust"

Written by
Hector Turnbull

Direction of
John Emerson

RELEASED
IN OCTOBER

BY

Artcraft Pictures Corporation

729 Seventh Avenue
New York City





The striking scene in which House Peters addresses the United States House of Representatives in Paragon-World's "The Velvet Paw."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, SEPTEMBER 16, 1916 No. 12

New Distributing Company Born

KLEINE, EDISON, SELIG AND ESSANAY FORM FOUR-CORNERED COMBINE

HERE it is—the new distributing combine that everybody knew was coming.

Kleine, Edison, Selig and Essanay pictures will hereafter radiate from the same renters. The new releasing concern was formed at a meeting of the executive heads of the interested companies held in Chicago last week. The combine will make its first releases on September 16.

Following the withdrawal of Essanay and Selig from V-L-S-E and the absorbtion of the latter by Vitagraph, as announced in MOTOGRAPHY last week, it was expected that the two Chicago producing companies would immediately form a new connection. As prophesied last week, Kleine plays a role in the new "releasing drama." As stated before, Lubin will hereafter release through the new Vitagraph.

The Kleine-Edison-Selig-Essanay amalgamation is for the purpose of distribution only, each company retaining its individuality as formerly, but releasing through the same exchanges. Besides the new features of the four companies all of the Selig and Essanay feature productions, formerly released through V-L-S-E, Inc., will, after September 16, be released through the new organization.

The distributing offices of George Kleine will be utilized for this purpose in addition to releasing the Kleine-Edison features. Offices are located in Chicago, New York, Boston, Philadelphia, Pittsburgh, Atlanta, Toronto, Montreal, Minneapolis, Dallas, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Indianapolis, Salt Lake City, Detroit, St. Louis, Washington, New Orleans and Cincinnati.

Limited Number of Quality Releases

"The policy of the Kleine-Edison-Selig-Essanay Service throughout the United States and Canada will be the placing on the market of a limited rather than an unlimited quantity of meritorious feature plays of five to eight reels in length," said George K. Spoor. "These will be presented at irregular intervals but sufficient in number to place before the public annually a great number of stars and desirable productions. In other words, it is our aim to give the public quality rather than quantity.

"Among Essanay's new features which are already finished and which will be released through the new organization are 'The Return of Eve,' featuring Edna Mayo, supported by Eugene O'Brien; 'The Prince of Graustark,' featuring Bryant Washburn and Marguerite Clayton; 'The Breakers,' featuring Bryant Washburn and Nell Craig, and 'The Chaperon,' featuring Edna Mayo and Eugene O'Brien. Other new features are now under way, one in which Essanay's great star, Henry B. Walthall, will appear.

"All of these features will be released under the open booking system. There will be no program whatsoever. Every exhibitor will have the privilege of looking at any or all features and booking and rejecting what he wishes.

"I am a thorough believer in merit and our pictures will stand wholly on merit. There will be nothing crammed down the exhibitor's throat and no attempt at any such system. Exhibitors know best what will please their individual audiences and are the best judges of what pictures they should show.

Favors Open Booking

"I might add that I believe that in the very near future that every picture will be offered on the open booking plan. The day of trying to foist a program on the exhibitor, trying to make him take good, bad and indifferent plays, is now past. The sooner producers and exhibitors recognize this fact the better it will be for the motion picture business. It can mean nothing but better pictures.

"Exhibitors are too intelligent to stand for the program policy in features much longer. I think I am safe in saying that practically all of them prefer the open booking plan and the only reason that programs are used at all is because conditions have been such that they have scarcely been able to help themselves.

"Essanay is planning to give the exhibitor and the public none but excellent pictures. That we are staking our reputation and our future on this is evidenced by the fact that we are giving the exhibitor absolute liberty to reject any film that he does not think is up to standard. In other words, while we are claiming all excellent pictures, we are making the exhibitor the final judge in this matter. It is not our say so that will decide whether the picture has merit or not; it is the decision of the exhibitor after he has seen the picture. On his decision we stand or fall.

"Our aim in the new organization, therefore, will be, in the first place, to produce pictures that never will disappoint, and to give the exhibitor such service that he will be able to make the utmost profit out of their value."

Selig's Statement

William N. Selig, president of the Selig Polyscope Company, made the following statement to MOTOGRAPHY:

"I received a number of offers from prominent booking exchanges," said Mr. Selig, "but, after careful con-

sideration I selected the Kleine list of offices. These exchange offices are located in twenty-two of the principal cities of the United States and Canada, are up-to-date and enterprising in every way, and the Selig new releasing affiliations cannot but be successful in every respect. It is my purpose to place all our Red Seal Plays previously released through V-L-S-E, into the Kleine list of exchange offices. These Red Seal Plays will number over twenty and will include such productions as 'The Rosary,' 'Thou Shalt Not Covet,' 'The Prince Chap,' 'Into the Primitive,' 'At Piney Ridge,' 'The Cycle of Fate, 'No Greater Love,' 'Sweet Alyssum,' 'A Black Sheep,' 'The Circular Staircase,' 'House of a Thousand Candles," 'A Texas Steer,' 'The Millionaire Baby,' 'The Carpet From Bagdad,' and others.

"Not only will our past successes be released through the Kleine exchanges," continued Mr. Selig, "but I am completing plans for some forthcoming Red Seal Plays that will make the industry sit up and take notice. I propose to spare no time, expense nor money in making Selig feature films of five reels or more, up to the highest standard in every detail."

BIG FILM FIELD IN CHINA

Native Subjects and Low Prices Make Sure Appeal to Oriental Audiences—American Productions Now Used in Chinese Theaters

The motion picture business in China is practically confined to the treaty ports and more especially to the large commercial centers such as Shanghai, Tientsin, and Hongkong, according to *Commerce Reports*. It has developed almost exclusively in the higher priced theaters charging from 50 to 75 cents a seat. In Shanghai there are probably six such motion picture houses, while Tientsin and Peking have smaller numbers. Many Chinese frequent these theaters, and special inducements are offered at Sunday exhibitions by reductions in prices.

The films displayed in these houses prior to 1914 were almost entirely of French manufacture and furnished by French firms. Subsequent to the outbreak of war several American film companies succeeded in creating a demand for their films among the picture theaters in the Orient. So far as the foreign populations in China are concerned, and this may be interpreted also to include a certain number of the wealthy Chinese, there is probably not much opportunity for increased business.

It is believed that there is an excellent opportunity to work up a motion picture business for the Chinese population. In order to do this, prices of admission would have to be very low. The Chinese people are great theater-goers and are extremely fond of theatricals. The native playhouses are money-making institutions and the Chinese sit for hours enjoying the native melodramatic productions. Their theaters are on the order of cafes, tables being provided and tea and Chinese delicacies served. The price of admission is nominal; in fact, many charge no fee for admission, but depend entirely on the profits from the sale of drinks and food products.

It is evident that the motion picture is especially adapted to Chinese audiences, as many of the plays have the character of pantomimes. They also have a species of crude motion picture which was introduced centuries ago and might be called a transparency. Chinese figures are painted on an oiled transparent silk and manipulated behind a screen in such a way as to produce a motion picture effect. These are on a miniature basis. They are very popular and are used universally throughout China.

The Chinese are essentially an agricultural people and live in villages rather than in cities, although there are some large cities. The largest cities are provided with buildings erected for theatrical purposes. They have not developed the idea of scenery for use on their stages, so that the Chinese actor may often be seen standing on a chair frantically grasping at some imaginary object, which the audience has been taught to understand indicates the scaling of a precipitous mountain. Armies are depicted by a single file of soldiers walking in one door and out of another. The dress of the Chinese actors is very spectacular and in a way makes up for the lack of scenery and other decorative features on their stages. They are very fond of melodrama, applaud their heroes, and rejoice in seeing the villain get his just deserts.

There is a big field in China for the development of native films, and it is along this line that the greatest opportunity undoubtedly exists for American film producers. A few foreign films will always find a place in the Chinese motion picture show, but it is not probable that the Chinese public would continually patronize these theaters if they exhibited foreign films only. In fact, about two-thirds of the performance should be given to native films, and one-third to foreign productions. At present a few Chinese theaters are displaying motion picture films, but, generally speaking, the films are badly worn, the machines poor, and the exhibitions not creditable. If the business of producing native films for Chinese audiences is to be made a success, the Chinese public must be given good pictures on good machines at cheap prices.

Hart in a New One

William S. Hart soon will be enabled to give his many admirers an opportunity to study him in a brand new characterization when he is presented by Thomas H. Ince as the star of an unusual Triangle Kay Bee play by C. Gardner Sullivan, entitled "The Dawn Maker." The production has been heralded from the Ince studios as one of the most beautiful film dramas ever seen on the screen and is being counted upon to win additional laurels for the already famous Hart.

Arrow Signs Sidney Bracy

Sidney Bracy, who will be remembered for his magnificent work in "The Million Dollar Mystery" and other Thanhouser serials and feature pictures, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation, for work in a number of new features which will be produced under the direction of Howell Hansel at the Arrow's studio in Yonkers, New York.

The following persons attended the luncheon given on August 31 at the Hotel Wallick in New York by Harry Fox of the International Film Service, Inc.:

Harry Fox, Earl Gulick, W. W. Johnston, Basil Dickey, Theodore Wharton, E. B. Hatrick, Wid Gunning, James Beecroft, Wen Milligan, Charles Condon, Jim Milligan, A. L. Haase, Fred Beecroft, J. E. MacBride, J. K. Burger, Peter Milne, A. H. Shirk, T. E. Oliphant, Manny Chappelle, J. I. Greene, Mr. Kracht, T. C. Deitrich.

Let's Get Back to Prosperity

BY FRANK J. REMBUSCH

THERE are many questions affecting this industry as a whole that need immediate consideration; and ninety per cent of the problems are those that affect the manufacturer, the distributor and the exhibitor. The distributing and manufacturing branch on one hand and the exhibiting branch on the other must naturally be foremost in fixing the standards and shaping the policies of this industry. For the first time exhibitor and manufacturer meet face to face. Neither one understands the other and this is the reason why there are no standard methods of doing business and such inconsistent ideas are prevalent in reference to the earning possibilities of this business.

Censorship

The first work should be combating censorship. The specter of the most drastic censorship, that will practically ruin this business if it is brought about, stands before us. In every state professional reformers are collecting money to be used against us. We are being slandered by these persons daily. The public's conscience is being aroused. Look what the Federation of Women Clubs, the Federation of Catholic Societies, and other organizations are saying about motion pictures. The *Ladies' Home Journal* just issued, numerous magazines and papers, are all talking censorship. The propaganda work of the severest kind against motion pictures is being formulated and we are not even holding up a finger against it.

Propaganda work must be met by propaganda work. We know that censorship is impossible and impractical; that the motion picture is generally clean and wholesome, but when only one side of the story is heard by the public what can we expect?

We should have our side of the censorship question told in the best magazines and newspapers from our standpoint, by the best writers we can secure. We should have on hand literature available for any exhibitor at any time to distribute to his patrons, and then we should use the power vested in the screen to defend ourselves in an actual way, and quit just talking about it.

The Picture Story

There are also reasons why the public conscience is being aroused, and the manufacturers of film, by organized efforts, could eliminate these objections without detriment to their business.

These are the four principal objections to the motion picture today:

1st. The use of cigarettes by the great stars, who appear in the eyes of children as heroes. Less use would make them just as great.

2d. Nudity. Much is unnecessary.

3d. The theme of infidelity and unfaithfulness between husband and wife in the eternal triangle. Censorship is always advocated by persons past the meridian of life and they resent their children seeing this form of story so frequently. The picture story in times past mostly started with love's young dream and ended in a happy marriage. Now it generally starts at the marriage altar and ends at the grave. People want recreation and not study. Ninety per cent are pleased with pictures that make them happy and contented. If you will talk to people who are not going to picture shows you will find one reason why the box office receipts are dwindling.

4th. What is particularly disappointing and annoying to the public is the fact that they have no way of knowing what kind of picture they are going to see. A new form of publicity is needed. Clean pictures should be advertised as clean pictures—a vampire as a vampire. Up to now publicity tends to bring out the sensational features alone. If we have a picture that will appeal to the church going people we ought to say so and get them to come. If it is a picture that bumps the line let them know it and they will not criticise. Look at the public conscience on every moral question. It is becoming keener every year. We will do well to prepare ourselves. For example, the saloon—it is passing. If we don't sometimes call attention to the fact that we are showing clean pictures every picture will soon be a dirty picture in the eyes of the public and we will also pass away.

Too Much Broadway

We are all influenced too much by the experience of the "legitimate" stage and Broadway standards. A film that passes on Broadway without criticism will often raise Ned in a tank town. Under the present system Mr. Exhibitor is forced to run a picture whether or no—because it is in line on the program and the exhibitor cannot help himself even though it ruins the business for him.

This is propaganda work because it is in the rural community that we are going to find the greatest objections to motion pictures and from the amount of money the manufacturer and exhibitor have had to pay so far it seems we should certainly lose no time but use good business sense and work fast.

Standards of Doing Business

Popcorn is worth five cents a sack the world over but we are still buying and selling film like horse traders. Whoever is the best trader cleans up on the other. A film whether good or bad should have a price on it which should be quoted upon release. Exhibitors could then do their own buying instead of present continual dickering and bickering. He could buy more and not overbuy and buy better to his needs and could buy ahead and have his program filled up for weeks and months ahead.

There should be a credit system to eliminate the dead beat and encourage good pay exhibitors by giving cash preference.

There should be a universal method of paying for service which in my opinion should be cash in advance, but not deposits. There should be a universal form of contract or as near that as we can get and the Federation should force every manufacturer and exhibitor to hold to the contracts that are made between the exhibitor and manufacturer.

The Price and the Program

The manufacturer sits at his desk in New York and dictates policies that are impossible to follow; ruinous to himself and to exhibitors. He makes film regardless of what the people want. The success of any manufacturing institution is in cutting down the cost. The film producer works the other way. He is notoriously wasteful; excessive and lavish in his expenditures for film production; and we exhibitors are expected to foot the bills. He seems to think there is no limit. Last week I heard about film service at $100 a day. Today it is

quoted $1,000 a week. The price of film service climbs higher and higher and the market price of stock in film companies is quoted lower and lower and the people go less and less to the picture shows.

The economic conditions of the business are deplorable. In face of the general prosperity in all other lines of business the motion picture business becomes more of a losing proposition every day. We are in that period of the industry where we have overreached ourselves. We have over-estimated the possible earnings of this business and we must, if we are going to save ourselves, have some standard method of doing business. For lack of any other word I want to say that the manufacturers and producers are often ignorant of what the people really want and what the exhibitor needs. The business is slipping everywhere and there is no hope to save it except through organization and an organization that every one connected in the business will have confidence in.

In conclusion, I would like to see some pictures made that would be particularly suitable for the whole family; in fact, the function of the moving picture was to entertain the whole family. That is how we made our money and that is how we will make it again. But it can't be brought about spasmodically, and nothing would ruin this business more easily than an upheavel in which everybody changed their policies at once. But if we get together once a month and talk over the things that pertain to our business and really and truly "lay the cards face up" we will soon accomplish a great deal.

I said to one manufacturer, "Your program is too fine. It goes beyond the comprehension of most people." But he answered, "You get a higher class of people in your theater." There is where we are all wrong. We live and prosper by catering to the *most* people and not a special class of people. Today the film offerings cater too much to the higher class alone and most subjects are made in so many reels that most people haven't the time to go and see a motion picture show.

We need the long show and the short show; the one-reel and the five-reel. Every manufacturer should specialize in a certain way, and then the exhibitor can specialize in his daily program. One day he can cater to one class of people and the next day to another class and in that way he will get all the people into the show.

Therefore I reiterate that if the exhibitor and manufacturer around the same table take up questions affecting the whole industry censorship will soon cease; programs that appeal to more people will develop; more people will go to picture shows; expense and overhead will be lessened; manufacturing and exhibiting costs will be cut down and we will all prosper again as we did in the good days gone by.

More Plans for Exhibitors' Ball

A special committee of arrangements, consisting of I. N. Hartstall, Louis Blumenthal and Wm. Hilkemeier, has been elected by the New York City Exhibitors' League for the Thanksgiving ball to be held at the Madison Square Garden. Thomas Howard was appointed chairman of publicity, printing and program, and Otto Lederer has charge of the badges.

At the last ball over 25,000 people attended, and the arrangements made this year will allow a much larger attendance without crowding. The arrangements committee promises some unique and fascinating "stunts" to be pulled off at the big party.

Sunday Shows Lose in Wichita

By H. E. Jameyson
Special to Motography.

The exhibitors of Wichita, Kansas, lost their fight for Sunday shows. At a special election held August 29 the opponents of Sunday shows polled 1,600 more votes than did the showmen. The election was the consummation of a bitter fight extending over three months.

The exhibitors claim that had the election been held with the primaries, as was intended, they would have won. They had prepared at that time a large petition, with something over six thousand names, and all of these people had been registered. However, the city clerks did not have the time to check over the petition before the primaries, so the election was postponed. This delay caused the interest on the part of some of the petitioners to die, and at the same time allowed the Ministerial Association which fought Sunday opening a chance to strengthen their forces.

The exhibitors carried every ward and precinct in the city except that portion of Wichita known as the "West Side." In this section is located The Friends' University, a Quaker school. This neighborhood is largely populated with Quakers, and it was these precincts that defeated Sunday pictures.

The exhibitors say that they intend to hold another election next year, and in the meantime strengthen their organization so as to be able to carry on a broader campaign.

Terre Haute Exhibitors Organize

A new exhibitors' association has been perfected and promises to take its place among the other strong organizations in the field. The Exhibitors' Association of Terre Haute, Indiana, was officially launched on August 26.

William E. Keating was elected president, Bennie Van Borssum vice president, Nat Wolf secretary, and G. Boland treasurer.

This organization gives Terre Haute its first film club; the organization has several plans for the betterment of the business in that city.

The grievance board consists of Will E. Keating, Nat Wolf, Ike Ades and Sam Drifuss. This board is to act on all troubles that arise in any phase of the business. The committee has just settled a dispute between the musicians' union and the theaters, and has also authorized the secretary to write to F. J. Rembusch, president of the state league, that the new organization will work hand and hand with him.

Big Metro Serial Coming

William Christy Cabanne announces that he has been engaged by Mr. Fred J. Balshofer, president Quality Picture Corporation, to produce a half million dollar photo serial starring Francis X. Bushman and Beverly Bayne, for release on the Metro program.

Mr. Cabanne has been associated with David Wark Griffin ever since the early Biograph days, and until recently as producer of Fine Arts productions. A partial list of Mr. Cabanne's recent productions include "The Lamb" and "Flirting With Fate," starring Douglas Fairbanks, and "Sold for Marriage" and "Daphne and The Pirate," starring Lillian Gish.

If There Had Been a Strike

INTERESTING DELIVERY PLANS MADE BY DISTRIBUTORS TO CARE FOR EXHIBITORS

EVEN though the nation-wide railroad strike has been prevented, the plans laid by producers, distributors and various organizations to deliver films to exhibitors in case of a tie-up are extremely interesting. They reveal the great efforts all the big companies will make to protect business and to aid the exhibitor in case of an emergency, and also show the spirit of co-operation which is growing up in all branches of the motion picture industry.

The National Association of the Motion Picture Industry held several meetings in New York City to discuss the question as did also the executive heads of practically all of the distributing companies. The F-I-L-M Club of Chicago, composed of ninety per cent of the exchange men of that city, issued a call for a special meeting which was to take effect immediately upon receipt of the news that congress had failed to pass the eight hour law demanded by the railroad brotherhoods of employes. The distributors were relieved to learn that the emergency meeting would be unnecessary but were ready with plans for complete auto truck service for the Chicago territory in case of necessity.

National Association Calls Exchange Men

When the strike seemed certain, meetings of the exchange men were called by the National Association of the Motion Picture Industry, at which the situation was discussed in detail and committees appointed.

It was determined that motor trucks and boats could be obtained to care for conditions, embracing the states of New York, New Jersey, Massachusetts, Connecticut, etc. The plan practically perfected was to establish distributing agencies in all central cities where films could be delivered by motor trucks and called for by exhibitors. The idea was communicated by wire to all parts of the country, and in many instances it was found that exchanges in various cities had already put similar plans on foot.

The representatives of various releasing companies reported upon the policies of their respective concerns in event of the strike being called in the matter of new releases. Some planned to continue releasing, others to stop or only to release a part of their output. It was ascertained, however, that in nearly every case the exchanges were well supplied with material, sufficient to keep the exhibitors going until the trouble should be settled.

The first meeting to discuss the situation was held at the new offices of the association in the Times building, with Don C. Bell, vice president, presiding. On motion the following committee was appointed to confer on the question and act accordingly. Messrs. Hoffman, Abrams, Parsons, Buxbohm, Partridge, Graham, Schafer, Justice, Weiss and Saunders (chairman). This committee held a later meeting and appointed sub-committees to look into the matter of trucks, boats, to confer with heads of traffic and express companies, and so on. They reported in the evening that while the railroads could give no satisfaction, at least one express company promised to care for the film business. Also they found that it would be possible to obtain trucks and other conveyances in sufficient numbers to take care of all the deliveries.

A spirit of co-operation was evidenced by all concerned, and if the strike should be called the film men will be in readiness. No houses will be obliged to close their doors for want of pictures, and business will not suffer to any appreciable extent.

The companies represented at the meetings were the V. L. S. E., Universal, Paramount, Fox, Metro, Pathe, Mutual, World, Triangle and General.

Aeroplane Service Arranged

The most spectacular of the arrangements made to take effect in the event of the railroad employes' vacation were those of the Fox and International companies. These concerns had provided for an aeroplane service between New York and Chicago and they claim the plan to be entirely feasible. The professional aviators with whom the tentative arrangements were made declared that regular trips could be made with little danger of serious irregularity.

International completed arrangements with Capt. Thomas F. Baldwin, president of the Atlantic Coast Aeronautical Station, for an aerial line between New York and Chicago.

Captain Baldwin agreed to hold in readiness his three crack fliers, Victor Vernon, Victor Carlston and Johnston, the sensational Californian. He also held for immediate use a twin-tractor aeroplane, capable of making from 90 to 100 miles an hour.

"While I would deplore a railroad strike," said Captain Baldwin, "I would welcome an opportunity of demonstrating the practicability of an aeroplane service of this kind. Only two days ago Victor Carlston covered 700 miles in 8 hours and 40 minutes. We can do even better than that. If the strike comes, I am satisfied that the International Film Service, Inc., will experience no difficulty in distributing its films throughout the country."

Adolph Zukor, president, and Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, had perfected plans for the establishment of a coast to coast bus system for the carrying of films to exhibitors. Five hundred automobiles were to be utilized for this purpose.

P. A. Powers, of the Universal Company, adopted the same measures for his own organization and dispatches were sent out to the district managers to get into touch with the Universal exhibitors and ascertain just how they would view the system of transporting their films by truck.

A good example of the plans laid by the more progressive exchange men of the various large cities is found in the advance arrangements made by Harry Lehnhart of the western Fox territory and the men in his Chicago office. A complete and practical plan of trolley routes was laid out covering the entire Chicago territory. Time was estimated down to the minute and all connections were carefully recorded. To test the arrangement a dummy film was sent by electric railway from the Chicago office to Terre Haute, Indiana, which happens to be the location of the Fox customer furthest, by trolley, from the Chicago Fox office. The dummy arrived on schedule time, after zig-zagging through a maze of connections.

The four Chicago Fox road men were called in and each was to keep on the jump supplying his houses with

shows. Centers were planned from which the adjacent territory was to be covered. It was even expected to send two trunkfuls of film down the Chicago river to Joliet, Illinois. Manager Lehnhart stated to MOTOGRAPHY that, with the additional help of motor services, there would not have been a single Fox show in the Chicago section missed on account of the strike.

All the above plans to serve the exhibitor is gratifying news for him because it is assurance that no brain will be left unturned to take care of his shows in case a strike or other tie-up ever does occur.

Danish Producer Looks Over U. S.

Benjamin Christie, one of the heads of the Dansk Biograf Co. of Copenhagen, Denmark, is here to look over the American producing field in general, with a view to establishing producing branches here in particular. The Dansk is anxious to erect studios in this country and put out big features. It is backed by a syndicate of Danish millionaires, who already are operating three studios in Copenhagen and putting out big features, one of which, in seven reels, "Blind Justice," Mr. Christie brings with him. This feature the versatile Mr. Christie, who will be recalled as the star of "Sealed Orders," wrote, directed and starred in himself. It deals with Victor Hugo-like power with the grip of the law on an innocent man.

The war has not affected the motion picture business in Europe, says Mr. Christie. He added some interesting details of European studio work.

In Russia the actors refuse to work except from 3 to 4 p. m. In Denmark the hours are 9 a. m. to 3 p. m.

Several of the Fine Arts studio boys answered the call of President Wilson in his announcement for the militia to advance towards the Mexican border.

A Season's Fishing—

SYMPATHIZE WITH THE COERCED CAMERAMAN

WANTED: A motion picture actress who has not had her picture snapped in her bathing suit.

"Hello, Mr. Editor!"

Who's that?

"This is Anna Little talking, and I want to tell you that I have never been caught on any old film or plate in *my* bathing suit, so there!"

Pardon us, Anna, we'll withdraw the want ad immediately.

Nevertheless, in spite of Original Anna, it's not difficult to get beach photographs of ninety-nine and forty-four one-hundredths of the beauties of the screen, particularly those upon whom an artist would look with an eye full of aesthetics. It is an atrocious habit these fair screenesses have fallen into, aided and abetted by the press agent. It's a terrible bore to be forced to gaze upon Venusian forms clad—almost—in chic and diversified bathing suits and the whole tantalizing combination crowned with a keen and mischievous smile.

We repeat—it's an atrocious habit. (Boy, bring me them nymph pictures again.)

You know how to sympathize with me when I was commissioned by MOTOGRAPHY



That right toe coyly digging the sand belongs to Fay Tincher of Triangle. In a minute Eve Strawn, the Pallas poiser, will disappear hat first into the water; and next to her the fair Foxess, Juanita Hansen, is contemplating the sea of matrimony. The highland lassie is sparkling Norma Talmadge.

Exchange Men Organize Club

Managers of the various film exchanges in New York City and vicinity held a meeting at the Astor Hotel in August and organized a social club. It will be known as the Film Club of New York City. Meetings are to be held twice a month. The object is purely social.

On August 31 a second meeting was held in the form of a luncheon at Hotel Astor, followed by a business meeting.

Every exchange manager and assistant manager or any higher official is eligible; and those who have not already joined can do so at any meeting.

A. T. Beck of the Mutual Film Corporation was elected presiding officer and W. E. Raynor of George Kleine, secretary and treasurer. The members are as follows:

A. T. Beck, Mutual; W. E. Raynor, George Kleine; E. M. Saunders, Metro; W. L. Sherry, Paramount; S. Eckman, Triangle; S. P. Kramer, Bluebird; P. J. Schaeffer, World; H. Boxbaum, General; E. H. Goldstein, Universal; M. F. Tobias, Mutual; Joseph Engle, International; Jules Bernstein, Monmouth; M. Hoffman, Universal; H. Gainsborough, Universal Exchange; S. Zieler, Universal Exchange; S. Abiles, Pathe; Mr. Hamil, Pathe; Joseph Partridge, V-L-S-E; Jack Levy, Fox Film; Phil Meyer, B. S. Moss; H. R. Ebenstein, B. S. Moss; Wm. S. Seymour, Jersey Paramount.

Fox Exchanges Expand

Harry Lehnhart, Fox manager of the central western territory, has returned to his Chicago headquarters from a trip to the exchanges at Denver, Kansas City, Omaha, St. Louis, Salt Lake City, and Minneapolis. In each of these exchanges additional space has been arranged for. In Denver an entire new building has been secured. The Chicago office in the Mallers building is also to expand in the near future.

Here's the Catch

WHO SUFFERS FROM WEEKS OF EYE-STRAIN

to make a tour of the beaches of America and capture the pictures of some of the classiest of the darlings of the dip—I almost said dippy darlings. Darn, I hated it! It became necessary for me to observe carefully thousands of amphibious Aphrodites in magnetic array breaking the breakers, leaping through the air with head down and limbs straight to pierce the water, or bewitchingly reflecting the sunshine upon the sand. I gnashed by teeth in rage whenever I caught a number of timid beauties hugging the shore. I never could stand beach nuts as a regular diet. They're too rich.

In my travels hunting the nymphs in their native habitats I left my footprints on the sands of quite some Time at most of the beaches in America. Practically every one of these was near some body of water. I saw all the places where it is popular in summer to don a coming out costume, jump into the lake and gulp down water from its original source without the aid of the water works system.

With my eagle eye out for stars who had left the screen for the sand I paraded along the water's edge at Atlantic City and was reminded of the beautiful young film angie noo who asked the Los Angeles librarian for the book "Twenty Thousand Legs Under the Sea." The book keeper gave her a descriptive pamphlet of the above popular resort.

No proud beauty who habitually plies the waters of Long Island and all its environs escaped capture by my capacious camera. One of the Vitagraph girls described me as a very snappy person, and she was so gracious about it that I allowed another punster to run at large, much as I hate 'em.

I codded the girls at Cape Cod, and kept the star swimmers in the blue lakes of York from getting blue. I paroled the North Shore at Chicago; haunted Long Beach and all the others on the sunset edge of Califilmia. It was a long and tiresome trip and I suffered many inconveniences. For instance, I was forced to



And here are Mabel Normand, Myrtle Stedman of Pallas-Paramount, Balboa's Jackie Saunders kicking the proofs that she's a biped into the air, and the fair and economical Pearl Pathe White. Playing right end is Annette Kellerman, who concocted fame by mixing beauty and water and who will soon appear as a bride of the sea in Fox's "A Daughter of the Gods."

get up at four o'clock one morning to get the fifteenth view of a certain American star who is too beautiful to mention. My camera is cumbersome so I left it at the hotel that day and the trip weakened my eyes from much straining.

And here's the season's catch, simmered down to make room for the rest of the magazine. Although these well-sculptured beauties form but one and four-tenths per centum of the season's number of the screen's bathing belles, we do claim that the group gamboling across MOTOGRAPHY's fair pages represents the lion's share of all the types of pulchritude that dipped pink toes in this summer's waters.

On the whole, I had dastardly luck on the trip. I didn't get a single over-exposure on my plates. But I did my best, and there they are.

CENSORSHIP SETTLED

Minneapolis Film Men, Exhibitors and City Representatives Hold Peaceful Meeting and Splendid Results Obtained—Mayor Has Final Say

While censorship has never been a real serious question in Minneapolis, nevertheless it has been hanging over the industry in the Northwest like a small threatening cloud. Whether it would disappear altogether or develop into large proportions was keenly watched by all interested in the business.

A meeting at which Mayor Nye of Minneapolis participated was held by the film men of all the prominent exchanges, and the social, religious and charitable organizations of the city on September 1 at a noon-day luncheon.

In view of the fact that censorial conditions could not be avoided, it perhaps developed into one of the broadest and sanest situations that has arisen in the motion picture industry at any of its vital stations in this country.

The outcome of this gathering, as it will be taken into consideration by the mayor, is that in the main censorship will rest with him. The censor board will be able to demand eliminations, but the mayor alone will have the power to condemn. Assisting him in his work of determining the merits or demerits of the photoplays will be volunteers of the various organizations present at the meeting. There will be no official permits issued; there will be no fees; neither will each and every picture be viewed by the censors.

Every picture brought into Minneapolis will have to be registered with the mayor's office, with the name of the picture and the name of the manufacturer. The trade papers will be consulted by the mayor and his assistants as to whether the picture contains anything objectionable; they will also rely to some extent on the national board of review's opinion. Their chief source of information, however, will be the reviews of the trade papers.

Should anything be found that is seemingly not what it should be in the reports of the trade papers concerning a picture, the firm or person handling that photoplay in Minneapolis will be requested to submit it to a board at which the owner of the picture or his representative will be allowed and permitted to offer any explanations that he might see fit. The theaters will also have to submit a list of the pictures they intend showing in advance of exhibition date.

Briefly, the entire situation is that of a registration of all pictures with the mayor.

It was not only acknowledged by many of the film men but enthusiastically stated by them that the meeting was one of the broadest and most reasonable gatherings that could be imagined. It progressed most harmoniously, and resulted in anything but a hardship being imposed on the industry in Minneapolis. There was no tendency shown at any time by either faction to open up hostilities which would offend any one. There was a united action and a reasonable and broad view assumed by every person present.

Among those present representing the film industry were: Mr. Bradford of Triangle; Davis of Metro; Friedman of Pathe; Robinson of Fox; Stafford of Mutual; Knapp of General; Barnett, Sr., of Famous Players. The censor board was represented by Mayor Nye, Miss Michaels of the Jewish Women's Club, a representative of the Drama League, Mr. Nelson of the censor board, the secretary of the censor board, and others.

CHILDREN ADMITTED

Children Over 12 Years of Age May Attend Shows in New York—All Restrictions Off Soon

The exhibiting situation in New York City is now somewhat relieved. The health commissioner has announced that children over 12 years of age may now be admitted to motion picture theaters, and that as soon as schools are opened, probably on September 25, all restrictions may be removed.

While incalculable harm has been done the exhibitors, particularly the smaller ones, as well as the exchanges, which have in the majority of instances rallied to the support of the showmen and cut the prices of films to meet the exigencies of the situation, the film business has stood up well under the conditions.

In Brooklyn particularly the exhibitors were hard hit, and many houses closed their doors altogether, while others gave only night performances.

Now that the embargo is to be removed, exhibitors look forward to a rapid restoration of normal business conditions, and it is believed that a few weeks at most will see the largest attendance in months at the picture shows.

The film men, in the face of a consistent injury to their business, have been scrupulous in obeying the mandates of the health department. This, too, in the face of their belief, as they have in several instances claimed, that children were permitted to assemble in other places than theaters, where the danger of infection was greater.

All over New York state exhibitors are anticipating and preparing for a big fall season, which they hope will to some extent reimburse them for their losses during the summer months.

It is a notable fact that since the community scare over the inroads of disease started in New York not one case has ever been traced to the theaters.

The United Film Service, who are distributing "The Yellow Menace" in the fourteen western states, are having fine reports from their managers in their various branch offices regarding the demand which has sprung up in all parts of that territory for "The Yellow Menace."

Mutual Moves Into Chicago

CENTER OF SIXTY-EIGHT EXCHANGES TRANSFERRED FROM NEW YORK

CHICAGO has gathered the headquarters of the Mutual Film Corporation into her inevitable fold. The big distributing concern is one of the first to take action to capitalize the unique position of Chicago as an efficient center of film distribution. Other industries have seen the value of a central radiating point for a long time.

Mutual's executive offices run 68 exchanges in the States and Canada. The office staff and equipment were transported on a special express train, moved at "war speed" to avoid possible delay incident to the threatened railway strike. The new headquarters now occupy a floor in the Consumers building.

The removal was accomplished without interruption of the operations of the big concern, save as time was lost when desks were in transit from offices to station at each end of the line. On the journey across the country the clerks and accountants were busy on the "office train."

Among the officials to come to Chicago are John R. Freuler, president; J. C. Graham, assistant to the president; D. J. Sullivan, general manager of the serials and Charles Chaplin departments, and Terry Ramsaye, director of publicity.

The removal of the Mutual offices to Chicago is part of a program put in operation by Mr. Freuler soon after his election to the presidency of the corporation in June, 1915. It is really a homecoming, for the Mutual Film corporation was born of a conference of film men held by Mr. Freuler at the Hotel La Salle in 1907.

"Chicago, for many reasons, principal among them location, shipping facilities and general service, is the best point from which to direct any great national distribution," observed Mr. Freuler. "Location is particularly important to a motion picture concern, because time is almost as big an element as in newspaper service. We shall continue, however, to operate export offices and to hold official representation in New York, which because of the war has taken the world market for film from London."



Universal presents some unusually beautiful scenes in "Black Friday," the five-part Red Feather which gives Dorothy Davenport the center of the screen.

Other Concerns May Move West

While the Mutual is the first of the big motion picture concerns to move westward, similar steps may be expected from others, according to the gossip that spreads itself about the Longacre region in New York, which until recently has been the undisputed film capital.

The coming of the Mutual brings ninety-seven officers and employes and fifty families to live in Chicago. The concern distributes approximately 900,000 feet of motion pictures a week and does a business of about a million dollars a month, which will hereafter be reflected in Chicago bank clearings.

One of the interesting items of the big film shipment west is 10,000 feet of negatives of Charles Chaplin comedies, from which prints for the use of theaters are made. This shipment was insured for $179,000, although this represented but a small fraction of its value.

21,000 Miles for a Deck of Cards

Twenty-one thousand miles to get a deck of playing cards.

This is the unique record held by Walter Law. It took him more than seven years before he got the cards, and he handles them now like so many precious pearls. Mr. Law is enthusiastic about the deck, and considers it the only one of its kind in the entire world.

The bewhiskered star of the photoplay picked the cards up in stray places throughout the United States between 1900 and 1907, when he was a traveling man for a big commercial house. He says he wouldn't part with them for the throne at Delhi.

"Thirty-one states are represented in my queer assortment," the William Fox actor says, "and Ohio is the only one that has three cards. For the most part the deck is composed of cheap fifteen cent variety. I have the name of the city and the street in which each was found, with the date on the back of every card. There are fifty-two good stories in that deck, too.

Cleveland Exhibitors Meet

The Motion Picture Exhibitors' League of Cleveland held a short meeting last week, at which Ernest Schwartz, chairman of the committee of eight appointed to deal with the operators' union in regard to their increased wage scale demand, made his report. The committee has served its demand for arbitration upon the Federation of Labor. This will prevent any immediate hostile action on the part of the operators, as neither a strike nor a boycott order can emanate from the labor union while they are in the state of arbitration.

The committee consists of Ernest Schwartz, chairman; S. Aubrey, John Sliney, Henry Lustig, W. J. Slimm, S. F. Deutch, Sam Bullock, Wm. Miller and Benjamin Sawyer, president of the league.

In the Triangle Fine Arts production, "The Defenders," Bessie Love permitted a clay water jar to be demolished in her arms by a pistol shot.

To Sell Clothes at Big Ball

In connection with the Reel Fellows' Club's second annual ball, which is scheduled to be held in one of Chicago's loop hotels on November 10, a fancy bazaar will be held at which many of the leading photoplay stars will sell all sorts of bric-a-brac, autographed pictures of themselves and parts of costumes they have worn in their most noted character delineations.

It is expected that one of Charlie Chaplin's canes and several of the discarded comic derby hats he has worn from time to time in pictures will be raffled off. With each of the Chaplin articles will be a card telling in what plays he used them.

With the Mutual headquarters now established in Chicago, it is announced that Charlie Chaplin will be here a week prior to the ball, and from present indications it is stated he can be prevailed upon to add a special impetus to the ball.

The receipts of both the bazaar and ball will be added to the "new club house fund," which, before the end of the year, it is expected will amount to about $50,000.

"Unlike the big motion picture exposition which was held in the Coliseum, and which was attended by a coterie of popular stars, the public will be able to meet the stellar lights of the screen at this bazaar and ball," says Richard Travers of the Essanay Company, who will lead the grand march.

The other novel attraction of the club, the show which will be put on in one of the loop theaters, in which leading photoplay stars will appear, will go into rehearsal shortly after the ball and bazaar is held.

The new club house will be in a leased building in the heart of the loop. A sport lodge on the shores of Cedar Lake (Ind.), fifty miles from Chicago, has already been secured for the benefit of members next summer.

Chicago Company Reorganized

Reorganization of the directorate of the Eagle Film Manufacturing and Producing Company, Chicago, bringing the control of the company into the hands of thoroughly practical men in the motion picture field, is announced by that company. At a meeting of stockholders held recently William J. Dunn, Frank Zambreno, J. J. Aman, Howard A. Brundage, J. Leitch, N. Salopoulos, Charles M. Ross, J. B. Enders, Frank G. McClure, Theodore Hochstetter and Thomas F. Fleming were chosen directors and given full power to direct the affairs of the company according to their ideas of the best interests of the stockholders.

As one of his first acts in his new position Mr. Dunn has contracted with the Unity Sales Corporation for the release of a new comedy series featuring Fernandez Perez, a Spanish comedian long associated with Pathe Freres, Eclipse, Eclair, Ambrosia and other European companies and the star of "The Near-Sighted Cyclist," said to be a record holding film with the sale of 950 copies to its credit. Ten pictures of the series already have been delivered and accepted.

Vincent Serrano, the new Thanhouser star, is at work at the New Rochelle studios on "A Modern Monte Cristo," a feature by Lloyd Lonergan that will be released through the Pathe exchanges. Eugene Moore is directing Mr. Serrano.

Lorimore, Ince Executive

An important executive position in the Harper Film Corporation, which is the official title of the body handling Thos. H. Ince's million dollar spectacle "Civilization," projects Alex Lorimore right in the forefront of the picture industry of today.



Alex Lorimore, Ince Executive.

It is little more than four years since Mr. Lorimore entered the American film business. English by birth, his earlier associations were of a strictly commercial nature. Still well under forty years of age, he had the great advantage of starting his business career in the Bank of England. Mr. Lorimore came to Canada and after a prosperous career there became publicity and advertising head of the Gaumont Company in New York. This was a step to the general sales agency for the same company and this again led to the position of becoming assistant to the general manager. Mr. Lorimore was next with William Fox, then became president of the National Movement Motion Picture Bureau, a concern which handled the well known "Boy Scout" picture that created so much interest in the United States last year.

Then came the presidency of the Colonial Motion Picture Company, a million dollar concern in which Mr. Lorimore once more demonstrated his rare organizing and executive abilities. Finally when Thos. H. Ince went to New York in June last with "Civilization," and wished to enlarge his staff by including in it a man of integrity and organizing ability, who was familiar with every angle of the motion picture business, he selected Mr. Lorimore.

Mr. Lorimore handles some administration and detail ends of this great enterprise "Civilization." He has made the state right marketing of motion pictures a special study.

"You know," said Mr. Lorimore, "many great pictures have been released on this market within recent times, and they have lost out, simply because the people who handled them did not know the business. The records of the industry for the last two or three years include scores of instances proving the truth of this."

"You see," said Mr. Lorimore, "showmanship is really an art and science in itself, demanding its own formula for success. Mr. Ince, great producer as he is, has also been a showman all his life. That is one of the many reasons why he is successful. Let's take a case in further emphasis of my point. Suppose Mr. Ince sold the rights of 'Civilization' to some of these rich seekers after it and they were unsuccessful with it in their territory. Don't you think this would damage the experienced showman in the next territory? That's why we're mighty careful in selling state rights."

A tale of a girl of triple personality, "Saint, Devil and Woman," will be released by the Thanhouser Film Corporation through the Pathe exchanges on September 24. Florence La Badie, the star, is supported by Wayne Arey, Hector Dion and Ethyle Cooke.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, *Chicago.*

For Colored Folks Only

HAVING become fully imbued with the belief that the colored people will like better to patronize an entertainment of the films when all the surroundings are above the average, Paul Majewski who is probably the youngest exhibitor in Florida, has purchased a fine lot in the colored district of West Palm Beach and will erect a building having a stage for vaudeville as well as a curtain for films.

The building will be located near the Star Theater which Majewski has been so successfully conducting for the past year. In size it will be 30x100, and there will be space for two concessions in the front. The construction material will be in part hollow tile—and in all ways it will be comfortable, attractive and well-equipped in all that goes to make up a good business proposition. It will have alley emergency exits—and will cater to the better class of the colored folks.

Two Oregon Houses Buy Out Competitor

By Ralph R. Cronise
Special to Motography

Introducing Albany, Oregon, to Motography let me state that this is a pretty little home city of 7,000 population located in the center of the beautiful Willamette Valley, one of the richest farming sections of the United States. The principal industries are farming and lumbering, and some small manufacturing establishments operate in the city. Albany is termed the "Hub City," because railroads radiate in all directions. It is on the main line of the Southern Pacific, and a round house and car shops are located here, giving the city considerable of a railroad population.

Speaking in the matter of moving pictures, Albany enjoys among the best services. At present there are two beautiful theaters running, the Globe and the Rolfe. These two recently combined managements and bought out and closed up the Hub Theater, an unnecessary third party with just enough patronage to drain the profits from the other two houses. During the summer months the Rolfe remained closed for five days out of the week, playing Fox features each week-end.

The Globe Theater plays Paramount pictures the first four days of each week, with Pathe News and Vogue comedies to supplement the bills. The Rolfe also runs Mutual "Seeing America" series and Mutual comedies. Beginning a short time ago Charlie Chaplin Mutuals are shown at the Globe with Paramount bills. The opening was "The Floorwalker." Triangle pictures hold the boards at the Globe from Friday to Sunday, and this excellent program with a good drama and Mack Sennett's inimitable comedies never fail to please the patrons. Fifteen cents is the price charged to all evening performances here.

"The Birth of a Nation" ran at the Globe for two days in August, the advance men billing the country and flooding the newspapers like a circus.

Recently an old theater man said to me that the moving picture business had reached a climax, and that from this point on the industry would mark time and start on a downward grade. His idea is that the people have had enough of the silent drama and that living, speaking forms are wanted on the stage. He points to the vast amounts expended on "The Birth of a Nation," "Civilization," "A Daughter of the Gods," and "Intolerance," the new release of D. W. Griffith, and argues that since no greater sums can be profitably or wisely expended, and that since no more similar investments can be made with profit, that the public will gradually lose interest in photoplays. I agree with him in that there may be a reviving interest in the legitimate, but cannot see the logic in his reasons for a decline on the shadow stage. It may be that the limit has been reached in lavish expenditures for big features, but I cannot conceive of how the public can lose interest in the dramatic abilities as presented on the screen of Theda Bara, Wm. Farnum and his brother Dustin, of Madame Bertha Kalich, Virginia Pearson, Mae Marsh, Blanche Sweet, Mary Pickford, Marguerite Clarke, Wm. Hart, or a multitude of other stars; or the comedy of "Fatty" Arbuckle, Charlie Chaplin, Mabel Normand, Fay Tincher and the rest of the fun brigade. His guess seems a long ways off to me.

The New Regent With the New Manager

An item of particular interest just now is the announcement that Lionel H. Keene of Baltimore, Md., will be manager of the Regent Theater, Philadelphia, Pennsylvania. The Regent, which is located on Market street, below Seventeenth street, is being remodeled at a cost of nearly twenty thousand dollars, and the claim is that it will be one of the prettiest houses of its size in the country.

Among the many novel features is the new seating plan, termed "the saucer," including the very latest in orchestra chairs. There will be a selected orchestra of talented musicians, in addition to the splendid Kimball organ (the first to be installed in the city of Philadelphia), which when improvements are completed, will be an attraction of no mean importance.

Unique lighting effects, ladies' rest room with a matron in attendance, water boy, and lady ushers in military uniform, will all go to make for the comfort and pleasure of Regent patrons. The program will include first presentations of Metro and World photoplays, and a selected number of short subjects.

Mr. Keene has been associated with the Stanley Company of Philadelphia since the beginning of last season. While only twenty-five years of age, his experience in the theatrical business has been varied, covering

associations with E. H. Sothern and Julia Marlowe, the inimitable Shakespearean artists now retired, and S. Z. Poli, the stock magnate of the east.

Exhibitor Installs a "Bar"

If all exhibitors would give their patrons such a treat as a certain Philadelphia house, summer business would never drop below par.

Joseph McCready and Mr. Yonker, of the Fifty-sixth Street Theater, Philadelphia, Pennsylvania, made up their minds that they would give their patrons a treat during the hot months, a treat that has eventually turned into a great advertising idea for the theater. It is a "bar." At least that is what Mr. McCready calls it, although it is in reality a bower in the rear of the promenade; a bower made of lattice covered with flowers. In this bower is a "barmaid" who serves grape lemonade to the patrons without any cost. From the very first night it made a big hit, and all the people in the neighborhood talked a great deal about the pleasant innovation.

An English Advertising Idea

Smith Lord, the manager of the Cross Lane Picture House and the Elysium of Bradford, England, has some new ideas in regard to theater advertising and his methods are attracting a good deal of attention in his section. We give an example of his effective "readers" in which one reads "between the lines." This particular bill was printed in blue and red on a white background, and plastered all over the town.

The main principle in building up this kind of advertisement is to get it to "hold together." Anybody can write some striking message irrelevant to cinema advertising, but the difficulty is experienced in connecting it with the theater. Unless the two join up properly the whole thing falls flat and unconvincing. You will notice how smoothly the bold lettering reads on to the smaller "stuff" in the reproductions.

BRADFORD

is noted the world over for its large manufactures, its well kept parks and a host of other things, and

IS THE

home of some of the most valued and

FINEST

footballers, and also has in its midst one of the most comfortable picture halls,

AND

where pictures are never shown, but what are of the

CLEANEST

and best. These are shown twice nightly and we are sure there is not a

SPOT

where you could spend a more pleasant evening than at Cross Lane Theater, and that is saying a lot, for

ON THIS EARTH

there are many places where one can spend one's time well, but

A BETTER YOU CANNOT FIND

Booth Saves House from Fire

Fire damaging films to the estimated amount of $2,500, broke out in the operating booth of the Schade Theater of Sandusky, Ohio, recently. The blaze started with an explosion of a film. Thirteen reels were completely destroyed and the inside of the booth was badly scorched. Two machines were wrecked, bringing the total loss to $4,000.

No one was injured, although the theater was filled almost to capacity. As soon as it was discovered that a fire had broken out the audience moved quietly to the exits. No panic resulted. Some remained to watch the firemen.

The films destroyed were owned by the Metro, Lubin and Fox film companies. They were covered by insurance.

Operator Nelson Geise and Charles Frohman played heroic parts in extinguishing the flames. As soon as the explosion occurred Geise was forced to vacate the booth. Running quickly for a fire extinguisher he again entered the booth and in spite of the suffocating smoke from the films fought until firemen reached the scene. Charles Frohman also took a fire extinguisher and fought through a small film window, with flames dashing about his face. The fire-proof construction of the film room proved its worth, the theater proper not being damaged or in any way endangered. The destruction of the films, however, prevented further performances for the afternoon.

Smoke did not reach the big auditorium, the only odor being that of the pyrene from fire extinguishers. Six of these extinguishers and two chemical tanks were used.

It is said that the burning of so many films is very rare, but even though they made a very hot fire, the absolutely fireproof construction proved effective.

Manager Schade at once ordered new machines and films, and he opened his house in the evening as usual.

Lee and Harris Get Corning N. Y. House

The Corning Opera House, at Corning, New York, with a capacity of 1,100, has been leased for a term of years to Messrs. Jack Lee and L. E. Harris, of Albion, N. Y., under the firm name of Lee and Harris.

These hustling young men have had years of experience in the show business, having owned theaters in several towns of western New York. Mr. Harris is at present proprietor of the Family Theater at Albion.

The Corning Opera House has been refurnished, redecorated and reseated with elegant leather upholstered opera chairs and the management expects to open about October 1 as a combination moving picture, vaudeville and road show house. The house will be glad to hear from all managers on open time.

Special Run for Actors

By C. H. Dubois

Symphony Theater, Los Angeles, Cal.

We run Metro pictures exclusively. One Friday evening in August we made a special run after our regular performance of "Mister 44," starring Harold Lockwood and May Allison, which was attended by the full Metro force from the Yorke Studio here and their friends, all of whom were anxious to see the picture before it was sent to New York for the regular release. This picture was made by these Metro stars in and around California and is, I believe, the best and strongest picture these actors have appeared in. Henry Otto, the director, received congratulations on all sides.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY. Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - -	Per year $4.00
Foreign - -	Per year 5.00
Single copy - - - -	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI · CHICAGO, SEPTEMBER 16, 1916 · Number 12

The Co-operation of the Public

MAGAZINES which give attention to social betterment—most of the women's magazines do—have found a veritable mine of material in the motion picture. Their subjects range from discussion of children's programs to outright advocacy of censorship. Universally they are marked by a positive ambition to effect some sort of change in present conditions. Apparently none of them is satisfied with either the available output of pictures or the theaters in which they are shown. Their dissatisfaction is, in most cases, highly optimistic and wholly without malice; indeed, it is quite friendly as a general rule. But always there is the suggestion that the people should take a stronger hand in the regulation of pictures and picture theaters, or that the exhibitor should assume the initiative and secure the advance approval of his patrons to everything he shows.

Because magazines of the type indicated have considerable influence upon their readers, it is fortunate that the editors of their motion picture uplift departments are governed in the main by a pure and whole-hearted enthusiasm—which is more than the average newspaper would dare to claim. But misguided and half-informed enthusiasm is a dangerous thing. It puts irresponsible people into responsible positions, and lends an air of profound truth to assertions that will not stand analysis.

There is no thought in the motion picture business more beautiful than the co-operation of the exhibitor and the public—the partnership of parents and clubs and churches with their entertainers in the selection of ideal amusements. It is so easy to talk about, so few obstacles to it are apparent, that the co-operation enthusiasts wonder why it takes so long to work out, and shows so much resistance. And because their theories do not materialize, and their best efforts at constructive work seem to manifest only destructive results, they blame the exhibitor and the film manufacturer.

Co-operation with the public, of the sort idealized by these magazine writers and social workers, is a chimera, a will of the wisp. It cannot be practical, because the public—the lay partner in the co-operative scheme—never knows anything about the business, and cannot make political suggestions.

The public's end of the arrangement usually takes the form of a women's club, or at least a club committee, organized to give advice to the exhibitors. Sometimes it goes so far as to dictate programs for the whole community—which is beyond the privilege of any club or organization. Generally it presumes to dictate only the programs its children shall see—which is entirely within its rights if it can prove competence, and within its power whether it is competent or not.

Co-operation is a much abused word. The social workers use it freely when the thing they are trying to put over is coercion. They say "We are going to co-operate with you in the running of your show, and tell you what you can run and what you must not run, and we will let our children come after we have picked out the program for them." And having established that rule, they break their end of the contract by neglecting their self-imposed duties, and then keep the children away because they have not had time to pick out the show.

Running a program for children is no bed of roses, as many an exhibitor has already discovered; and running any kind of a show is beginning to demand diplomatic training. The exhibitor who has had offers of co-operation of the kind we have described is almost forced to accept them; his only alternative is the unpleasant and questionable one of rebuffing the good ladies and taking his chances with the "low-brow" part of the population. But he should hold no illusions as to the value of the "co-operation."

The good showman selects his own program with care, and then makes the people like it. That autocratic method, backed by reputable and responsible producers, is more satisfactory in the end to the public and everybody else concerned.

What Is the Matter with Kansas?

THE classical and immortal question we borrow for our heading might be equally fit for any state in which the principle of censorship prevails. We are satisfied to confine it to the home of Carrie Nation this time, though, because the censor board of that enlightened commonwealth has lately displayed a particularly arbitrary attitude.

The latest report is that Kansas allows its censor board to reject a film because it "sees no reason why it should pass!"

The situation is not entirely without precedent. History records that a loyalist jury once tried a certain rebellious Irishman for treason, acquitted him of the charge, and then sentenced him to hang anyway because they could see no reason why he should go free. And, of course, some brands of human nature have not changed since that time.

But possibly we do the Kansas board an injustice. It may be that it conceives its duty to lie in selecting pictures for Kansas as a citizen selects pictures to hang in his house. A discriminating art buyer, of course, might study a thousand paintings before he invested in one. The state of Kansas doubtless wishes to be as discriminating as the next one. It assumes that the motion picture producers find it no trouble to show goods. If its duly appointed agents, the censors, select one here and there as fit for the culture that is Kansas, and reject the rest, doubtless the producers should feel properly elated that any of their products have met the stern approval of the connoisseurs.

It may, as we say, be a misconception of censorial duty. It may be a spirit of antagonism. It may be plain boneheadedness. Whatever it is, it is not censorship. Fearsome and unreasonable as censorship really is, it is better than the thing they serve under that title in Kansas.

The system that finds a man or a film guilty without evidence, because it can see no special reason for a verdict of innocent, is a disgrace to this century. Even under the most arbitrary censorship, the picture that is up for trial without ever having been accused has at least the same rights as the prisoner at the bar, against whom some charge has been brought. The accused man is considered innocent until he is positively proven guilty. The picture, without accusation, is considered guilty until it has been dissected and analyzed and found to be innocent. And then—in Kansas—it is condemned anyway, because "we see no reason why it should pass."

In the light of this inquisitional procedure, it is interesting and relieving to turn to the system just adopted by one of the most modern and enlightened communities in this country —Minneapolis, Minnesota. The censor board in that city will be able to order eliminations, but the main function, the power of condemnation, will rest with the mayor alone. Volunteers from the film trade, the churches, and the social and charitable organizations of the city will assist him. There will be no official permits and no fees and the majority of the pictures will not be inspected at all.

It is to the trade paper reviews that the mayor of Minneapolis will turn for information as to the desirability of each release. The established integrity of those columns provides a highly efficient substitute for the projection room in the conduct of a reasonable censorship. Only when the review as printed reflects some doubt as to the desirability of a picture will a request be made for its showing, with an explanation by its representative.

The trade paper reviewers, as is evidenced by our own columns, reveal the merits and demerits of each picture with absolute conscientiousness. That they are more competent to judge of a picture's value and virtue than any board of appointed censors is a matter not of argument but of record. The mayor of Minneapolis will find that their analyses serve his purpose well and that the novel and ingenious project cannot fail to give general satisfaction.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

IN order to keep open on Sundays "cinema houses" in certain sections of England are required to divide their profits for the day with some charity designated by the city council.

C. J. Bauer, manager of the Lyric Theater, Sutton, Nebraska, was killed in a motor car accident on August 9.

The La Salle Opera House of Chicago is now on its second big month with "Where Are My Children?", the Universal drama.

Albert Castle of the Minneapolis Pathe exchange has recently been promoted to the position of assistant to Manager Friedman.

S. A. Louis, of the Rialto Theater Supply Company, Minneapolis, has secured the exclusive agency for the northwest to distribute the "Transverter."

Professor Sato Terkichi of the Japanese Imperial University at Sensai, has invented a process of manufacturing incombustible celluloid from bean cakes.

In spite of the heavy falling off of business this summer on account of the heat, Pittsburgh exhibitors state that they expect a record business this fall and winter.

The Friars Club sent Daniel Frohman, president of the Actors' Fund, a check for $7,200 as its donation to that fund. This was the net proceeds of the Friars Frolic Benefit.

Here is an innovation in programs: The Strand Theater of Altoona, Pennsylvania, runs each week in its program society notes, which are eagerly read by local residents.

The beautiful Colonial Theater of Chicago last week ran International's "Jaffery" to good business. On September 9 "Ramona," the big Clune spectacle, will be put on.

C. J. Verhalen, formerly publicity man for the Raver Film Corporation and Kriterion of New York City, is now with the Famous Players Star Feature Film Service of Minneapolis.

Aaron J. Jones, of Jones, Linick & Schaefer, and Max Ascher, of Ascher Brothers, both firms running several Chicago picture houses, have been sojourning in New York for a few days.

Aaron A. Corn, late of the International Film Service, and formerly with the Pathe Exchange, has been added to the sales force of the Wm. L. Sherry offices, and will cover Manhattan and the Bronx for the Paramount program.

Kansas is advocating municipal ownership of motion picture theaters. One town in this state already owns its picture house and refuses to let any private competitor come in. Three other towns are arranging for municipally-owned houses.

The Pathe Film Exchange of Cleveland, Ohio, has leased the entire eighth floor of the Belmont building. The floor contains about 6,000 square feet of floor space and will afford a large screen room and offices.

Manager Aronson of the Cameraphone Theater, Pittsburgh, and George Panagotacos, who runs two houses and a candy company in Johnstown, Pennsylvania, visited Universal City last week to see "just how it is done."

The Tremont Theater of Boston has been rebuilt at considerable expense and "Civilization," the Ince spectacle, was shown as the opener on Labor Day. Governor McCall of Massachusetts and other distinguished officials attended.

Mike Rosenberg, of the De Luxe Feature Film Company, Seattle, Washington, has secured the rights for "Purity," "The Little Girl Next Door," and also the Clara Kimball Young productions, for Washington, Oregon, Idaho and Montana.

The Artcraft Pictures Corporation is negotiating for branch offices in Boston, Philadelphia, Washington, Atlanta, Dallas, San Francisco, Seattle, Denver, Minneapolis, Chicago, Kansas City, Detroit, Cincinnati, Pittsburgh and the principal cities of Canada.

The stage setting at the Rialto in New York, if that term can be used in a theater where there is no stage, was replaced last week with a new one just completed by the Lee Lash studios. The new setting shows a pergola and grape arbor and is very beautiful.

The French syndicate of the various cinema associations have begun to take steps to prevent the importation of German films into France after the war. It is claimed that a German picture will never again be allowed to be projected in France, and probably not in Great Britain or Russia.

Medford, Mass., is now coming in for its share of the infantile paralysis scare. Fourteen new cases of the disease were reported and an ordinance has been passed excluding all children under fifteen years of age from the motion picture theaters. The schools also will remain closed until the latter part of September.

Thomas H. Ince, wearing a blue striped collar, dropped in at the Rialto in New York last Sunday night to see Bessie Barriscale and Charles Ray play "Plain Jane." Tom supervised the production at the studio but wanted to see it with a Rothapfel setting. He left the theater smiling, if that means anything.

William Sherrill is carrying out the general Paramount plan of co-operation with the theaters running

its pictures by installing a new department for the purpose of conducting local advertising campaigns centered about each theater. E. V. Morrison is to have the management of the new department.

"No form of picture theater advertising is so valuable as a well printed and smartly edited program," states Epes W. Sargent, an authority on advertising. "And," he continues, "practically every organ of that kind can be made self-supporting or more, by means of the advertisements of local tradesmen."

Benjamin S. Garetson has been engaged by the Eagle Film Company to take charge of its publicity department. Mr. Garetson will have his headquarters at the Chicago offices at present and later will go to Eagle City, Florida. He will handle the comedies for release through the Unity Sales Corporation.

Dr. A. G. Bennett, pastor of the First Methodist Church at Salina, Kansas, is a firm believer in motion pictures as an adjunct to the church service and for over a year has used one or more reels regularly in his evening services. His congregation is building a new $40,000 church, which is being fitted up so that pictures may be shown.

Manager R. W. Woodley, of the Woodley Theater, Los Angeles, transformed his ticket booth into the lower part of an old Dutch windmill for the showing of Mary Pickford in "Hulda from Holland." The mill's "fans" were kept moving by means of a small motor. Good business was the inevitable result. The lobby was also filled with blue and white paintings in keeping with the subject.

A leading theatrical trade paper recently sent a letter to S. L. Rothapfel at Forest City, Pennsylvania, where he ran a nickelodeon seven years ago. The missive was forwarded to him at the Rialto and he received it yesterday. From manager of a one-horse picture show to managing director of "the Temple of the Motion Picture" in seven years is not such bad going, but at that Rothapfel feels that somebody on the trade paper should have heard of it by this time.

Recommendations concerning a more rigorous censorship of films made by the general purposes committee of Birmingham, England, have been approved by the city justices. One recommendation was that every license granted should contain conditions to the effect that no film should be exhibited which the justices might prohibit on the ground of its objectionable character; and another that children should not be allowed to be in cinematograph exhibitions after nine o'clock.

The Triangle Company of London has decided to show its films to the trade in its own theaters. There will be forty shows a week. There are three private Triangle theaters in London, one at Leeds, one at Birmingham, one at Manchester, one at Glasgow and another at Newcastle. At each of these theaters five shows will be given each week, and at each show will be seen one Triangle-Drama and two Triangle-Keystones.

The Strand Theater of Altoona, Pennsylvania, pulled a very clever stunt in connection with the Famous Players production, "Under Cover," a Paramount picture in which Hazel Dawn is featured, by reason of which they packed their theater every performance. In the lobby of the house they installed a brass bed with mattress and bed clothes complete. They placed a picture of Hazel Dawn on the pillow and covered the lower part with covers. This aroused much interest in the production and J. Silverman, the manager, states that it affected his patronage considerably.

Harold Edel has been appointed managing director of the Strand Theater in New York to fill the vacancy created by the resignation of B. A. Rolfe, who is leaving the Strand to devote all of his time to Rolfe Photoplays. Mr. Edel will have as his assistant Warde Johnston, who will aid in the selection of soloists and matters pertaining to the musical program. Mr. Edel comes to the Strand from the Strand Theater, Buffalo, where he has held the position similar to the one that he now assumes. Previous to that time Mr. Edel was manager of a theater in Cleveland and other theaters controlled by Mr. Mitchel H. Mark, president of the Strand Corporation.

S. L. Rothapfel, managing director of the Rialto Theater, New York, went to Indianapolis last week to supervise the opening of the new Circle Theater there. The Circle is a large house, seating three thousand, and will be operated along the lines which Mr. Rothapfel has made the standard for motion picture exhibitors throughout the country. The owners of the house sent for him last month and he made a flying trip to Indianapolis to advise them on certain points of construction. On his last trip he devised the musical setting for the first week's bill, drilled the ushers, planned the light effects, and in short gave the entire institution a first hand touch of Rialto efficiency.

The Universal Film Mfg. Co. wishes to call the attention of exhibitors to the fact that pirated prints of Universal releases are being offered for sale by persons who have no right thereto, and who have no right to dispose of them. Warning is given them and to all exhibitors that all Universal pictures are copyrighted and protected from infringement by law. Wherever any Universal film, negative, prints or pictures are found for sale outside of regular distributing channels, i. e., exchanges, the offenders will be prosecuted to the limit of the law. Any exhibitor found showing any such Universal picture is also liable under the law, and the Universal will take legal action against them as well as against the seller of the same.

Thanhouseran Promoted

Edwin Thanhouser announces that Wayne Arey, Thanhouser leading man, has been promoted to stardom, and that he will hereafter be co-starred with Doris Grey, the Boston girl who leaped to fame by being selected as the most beautiful girl at the Boston exhibitors' ball.

Mr. Arey has appeared on Broadway in Belasco and Frohman productions and has had wide experience in stock companies throughout the country.

"Her Beloved Enemy," now being directed by Ernest Warde, will be the first production in which Miss Grey and Mr. Arey will be co-starred. The feature will be released through the Pathe exchanges.

First Aid to Theater Men

BY S. L. ROTHAPFEL

IT is interesting to note the different attitudes which the various exhibitors take toward competition. Some of them crave it as an athlete always seeks a worthy opponent to arouse him to his best efforts; others complain about and run from it like a coward afraid to fight. As a matter of fact we need opposition. We need the fear constantly held before us that the other fellow is going to win, to spur us on to our best efforts. If left alone to jog along in our individual rut we would soon lose all desire to change, we would neglect the talents which lay dormant within us, and be content to leave undeveloped the higher side of our nature. The man who has no competition is to be pitied rather than envied. He may be getting his money with little effort, but how much more could he make if there was some one ever at his elbow urging him on to greater effort. The exhibitor should court competition rather than avoid it. Do not be a sluggard, but let the keen wits of the other theater man whetted against yours form an incentive to you to work toward better and higher things at all times.

61—I am running one of the best little theaters in the northwest in a town of about 6,000 people. There are two theaters in the town and recently the other house put in a nursery as part of its service. They keep a white-capped maid in attendance and no charge is made. I have neither room nor time to put in such service. The other house is getting all the business because the older children can take the whole family, leaving the younger ones in the nursery. What do you think about this?

You will have to admit that the other man certainly was "on the job," studied his neighborhood and found out just what would bring the people to his house. The only thing for you to do is to find some attraction which will draw better than his. Do not start a nursery for that was his idea and you do not want to appear simply to follow in his footsteps and so gather the profits left over from his house. You must create your own ideas—you want to lead and not follow.

I do not like your expression, "I have neither room nor time for such service," for it sounds like a rather polite way of saying, "I don't want to be bothered with anything that means extra work." If this is your attitude you never will overcome the sharp competition which it is evident you have to meet.

The thing for you to do is to get right down to good hard work and deep thought. If that other theater is now getting all the patronage then you must devise some scheme which will turn the tide your way once more. It is time for you to begin to make a careful study of the people to whom you cater. Perhaps you can please them through your program. It is very comfortable to feel that the children are being taken care of while you are seeing the pictures, but this will not compensate for a poor or uninteresting program for the public has been educated to expect good pictures and are demanding more and more every day. Perhaps a program including the players they particularly like to see or a good strong serial showing one night a week would tempt the people back to your house. Some special attraction in the way of souvenirs, the giving away of pictures of the players, or a prize contest of some kind might draw. Artistic and out-of-the-ordinary decorations might help, or special music. Make a list of all the schemes you can think of and then decide which will have the most direct appeal to the people of your community.

If after due deliberation and a fair trial you find there is no attraction of any sort strong enough to counteract the service rendered by your rival in taking care of the children then turn your attention also to the children. If you have not enough space in your theater to carry out any plan which you conceive then rent a vacant stort or some small space nearby and utilize that. Do not simply start a nursery as the other man has done but plan something which will appeal to the youngsters themselves, so that they will demand to be taken to your theater. Probably they are not particularly keen about simply being kept out of mischief by a nurse so go a step or two farther and provide something for them which they will like, something which will amuse and interest them so that they will object strenuously if taken to the nursery at the other theater. If you cannot influence the grown people through their own interests you may be able to influence them through the children.

You evidently have a "live wire" to work against, and it is up to you to prove that you are the better manager of the two, or else let him take the business away from you.

You may feel just now when your receipts are poor that you cannot afford any more expense—that it will be a case of throwing good money after bad. There are two ways of looking at this. It will mean the expenditure of extra money for a short time until you get your patronage back, but nevertheless it will be more than made up in the increased receipts later on. Of course if you dare to risk it you can struggle along for a time with the small following you have and see if after the novelty wears off the nursery idea the people will not come back to you of their own accord. But you have an energetic man with whom to compete and as soon as he sees that this scheme is losing its pulling power he undoubtedly will be ready with another which will be just as good a business getter. You would better combat this competition now when it has just started than to let the people become firmly established as patrons of the rival house.

62—I seem to be able to get the crowds to come to my house whenever I have a special feature, but there appears to be something the trouble after they get there. Some of the people always become disgusted or angry before the evening is over. And just at the time when I want everything to go along so smoothly one thing after another goes wrong, and the performance just hitches along. I expect the matter is with me somehow, but I am sure I can't find out just what it is.

This is but one of the many plaints along the same line which I have received lately. The exhibitors get the crowds into their theaters and then don't know how to take care of them. One thing goes wrong and another quickly follows, and soon the people become irritable and discontented. In most instances I think it is a case of poor management brought about by lack of a well planned system to meet just such emergencies.

One exhibitor who has worked out a most comprehensive and complete system for handling crowds has shown his good fellowship by being willing to share it and I am herewith passing it along to other managers to whom I believe it will be a great help.

The following letter was written by Emery N. Downs, manager of the Knickerbocker Theater, Cleveland, Ohio, to H. I. Day, editor of *Paramount Progress,* issued by Paramount Pictures Corporation. In it Mr. Downs gives his plan of handling crowds.

"The Knickerbocker has a system which, though it may not apply to every theater, will give you an idea of how we handle the large crowds attending our theater. You may be able to apply some of these ideas to your own use.

"In the first place, the crowds should be handled before they arrive. Patrons should be given explicit information both by slides and program as to just the minute the feature will start at each show. The 'when to come' slides should be shown at each performance for at least a week before the crowd-getting attraction is to be exhibited.

"On these days the doors should be opened five or ten minutes before the usual time, and as the patrons are seated a close observation should be taken for two conditions: First, ushers must see that no single seats are left between parties who do not happen to be together. Second, the volume of patronage as the first show progresses should be carefully watched in order that one may know how the seats will be vacated as the second show starts to empty the house.

"If the house fills before the finish of the first show there should be an usher standing at the ticket window announcing, 'There are no seats for the first performance; the second show will start at ——, when there will be seats for all,' or some clear, short sentence informing patrons of the conditions.

"Every effort should be made to avoid excitement and confusion. Extra ushers and special signs should be prepared in advance. If the production is to be shown for more than one day, a sign should be displayed over the box office—Mary Clarkford Will Be Shown Tomorrow Matinee and Night. Then the house manager should carefully instruct his crew, and especially the extras, that on this night every one should be cool and courteous under all circumstances.

"Many a good patron is turned into a 'knocker' because one extra usher bullied him, with the idea that he was handling a gang of work house inmates 'and was not going to let anyone put something over on him.' Therefore ushers should be instructed to treat every patron as though he were the 'host' at a happy gathering and the patrons were his rich aunts and uncles.

"Do not 'speed up' your projection so that it affects the action of the picture. Rather dress your 'fillers' to shorten the length of the program. If you show two other subjects besides the feature, select two split reels and use the most desirable halves in place of two full reels. If one is a weekly, . . carefully cut out the uninteresting subjects and run only the 'meat' (being careful to replace the cutouts in their proper position when finished with them).

"The price of admission is so small that overcrowding or a speed projection will net the exhibitor not more than three or four dollars; therefore, let him bear in mind that, considering the great value of patronage, it is far more profitable for him to make a good impression on those he can handle with comfort, sending them away pleased than for him to worry about the two or three hundred who cannot gain admission.

"The individual manager must work out for himself in his own house the best way in which to rope off his lobby and empty his house, so it really works out to the all-important issues. First, educate your patronage to the fact that on 'crowd nights' they must have dinner early and be in their seats before —— o'clock for the first show, or else not come until after —— o'clock for the second show. Second, make a comeback impression on crowd nights so as to get a stronger patronage on off nights. And lastly, don't over-sell a house. A house can handle just so many, and if you sell more tickets than that, 'the house is mismanaged,' 'you are a robber'—and 'never again' will do you more harm than the four or five dollars can ever win back."

63—Will you please tell me where I can get in touch with some bright, to-be-depended upon operators? I am remodeling an old theater and since this is my first venture into the motion picture business, and also as I am a woman, I do not care to be at the mercy of inexperienced employees.

You will find that there is an ordinance in practically every town and city to the effect that a man is not allowed to operate a motion picture machine without a license, and to obtain that license we must have had just so much experience and pass an examination before some official of the town as to his ability to handle a machine. These ordinances were made to protect employers against inexperienced employees.

An advertisement inserted in your local paper or one of the trade papers will undoubtedly bring you a number of applications for the position. Also you will find that in almost every large city there is an organization of projection machine operators, and a letter addressed to the head of the organization in the nearest city will give you any information you desire along this line and also probably put you in touch with some efficient and worthy operators.

New Woman Director

Ruth Ann Baldwin, who has been affiliated with the Universal Film Manufacturing Company for three years, shortly will join the ranks of women directors, Vice-President and General Manager Davis being confident on account of her thorough knowledge of all branches of the screen industry that she will be able to create satisfactory productions.

Before coming to the Universal Company, Miss Baldwin was associated with the newspapers of San Diego, and for two years was connected with the scenario department of the Big U organization. Miss Baldwin was sent to London by President Laemmle to collaborate with E. Phillips Oppenheim in the preparation of "The Black Box" serial for the screen, and spent more than six months there.

Kind Words from President Ochs

Lee A. Ochs, president of the Exhibitors' League of America, has written to the Pathe Exchange, Inc., congratulating the big distributing company on the "Who's Guilty?" series produced by Arrow. In his letter he says:

It gives me great pleasure to express by unqualified approval of "Who's Guilty?" which I consider a series of two-reel feature dramas of remarkable strength. All three of my New York theaters have shown "Who's Guilty?" and we found it a powerful box-office attraction. Also my patrons were greatly pleased with the series, which I feel safe in recommending to any exhibitor desiring a feature of unusual strength.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

That Elusive Originality

ORIGINALITY—the bugaboo, spectre and hoodoo of the amateur writer—the rock on which his craft is too often wrecked—the word which so often spells discouragement and relinquishment of ideals.

What is meant by this awe-inspiring "originality" which the writer is constantly advised he must embody in his scenario—the factor which he is told the film companies demand—the one thing which will make his script salable? How is he going to interpolate this originality into his scenario? The writer has been constantly warned that he must have originality, but has he been helped by any hint as to the way in which he can obtain that originality?

The author in turn rebels and exclaims, "Always this great hue and cry for original themes, original ideas, but where can I find them? There are no original themes. They have all been used before and all I can do is to use them over again."

And as a matter of fact the hard pressed writer is correct—there are no original themes. There is a saying that there are only six real plots in existence and all literary efforts must necessarily be a revising and rebuilding of these same plots. Why, then, the constant demand for something which does not exist? Is it to spur us on to greater effort?

LOOK AFTER THE LITTLE THINGS

If you cannot create a theme which has not been used before then do the next best thing—which is to make that theme over so that you can fool the editor into thinking it is new. Take the young girl going to a party, she wants a new dress very badly but knows it is impossible to have one, so she does the next best thing. She takes the old dress, perhaps a piece of lace and some ribbon, and with a little touching up here and changing there, a bit of color added, she makes the worn dress pass for a new one, and only the very careful observer discovers it is just the same old dress freshened and remodeled.

This is just what you can do with your scenario. Never mind the original theme—or the lack of it—but find out where you can freshen up this theme, where you can add to it and by changing it here and there make it look like new. Never mind the big things but just take the small points and see what you can do with them. You will be astonished after you have gone carefully over the entire scenario with a touch here and there, the addition of some new incident, the interpolation of some different action, how materially the whole play seems to be changed when you look over the final production.

IS YOUR TITLE CATCHY?

Let us start in with the title. Have you ever thought that an original title is as important as an original plot—that the title is the first thing read and if this is clever and original it predisposes the reader in favor of your play? Strive, then, to keep away from the commonplace and conventional. Think long and deeply on your choice of a title, and see if you cannot make it a little unusual, give a clever twist to a word or expression that will attract attention and interest.

ARE YOUR CHARACTERS PROSAIC?

Next study your cast of characters. Are the people in your photoplay just the commonplace, ordinary, prosaic sort of persons used in plays every day? See if you cannot create some new ones or introduce some little eccentricities, some mannerisms, that will make them different, or their manner of dress may be varied. Have you not met some people recently who fascinated you because they were odd or original? Put them into your play. After you have carefully refurbished your cast see how many new ideas you have inserted just here—they may be very small changes which you have been able to make but if they are a little out of the ordinary they will count just the same.

IS YOUR SYNOPSIS STEREOTYPED?

In your synopsis why write simply a story of your plot in a stereotyped and stilted manner? There are many different ways of expressing the same thing, so why not try to make use of a new way? Diversify your synopsis simply by the turn of your phrases or a clever mode of expression. We all like to read clever, snappy articles or items. Why not, then, make your synopsis come under this head and show the editor that at least you are a clever and original person, and so make him hope that you have written a clever and original scenario—and perhaps be able to prove it to him? By this I do not mean that you should try to be facetious in the writing of your synopsis but simply be alive for the opportunities for originality here.

IS YOUR ACTION DIFFERENT?

In the action of your play try to have things done in an unusual way. For example, if you must have a love story, and the time-honored proposal forms part of your play, at least have the man make love a little differently. It is such a surprise, relief and pleasure in real life to find a man who makes love in an individual manner, one who does not say just exactly the same thing that every other man has said—how much more will it be hailed with rejoicing in the film. If you are a girl—or could be transformed into a girl—how would you like to have a man make love to you? Perhaps you have some original ideas on this subject, if so put them into the actions of the lover in your play.

ACTORS LIKE ANOMALOUS CHARACTERS

Keep in mind the idea that the actors and actresses are always eager for any action, mannerism, eccentricity, which will attract attention and make them ap-

pear different from the other members of their profession. An actor's success is based on his popularity, and therefore he is very anxious to make an impression on the audience—he wants to make a lasting impression. Players like to enact scenes about which the remark may be made a year later, "I never will forget —— in that scene." This means fame for them, it means the working up of a great following, and you can assist them to reach this goal. It is true to a great extent that the actors make the play, but how eager they are for plays in which they feel there is a chance to make good. It is not fair to ask them to do it all, you should be willing to do your share and help them to the extent of introducing everything new you can create or devise. Every comedian or tragedian on the stage is fully aware of the fact that they must change their act just so often, must instill new life and interest into it to meet the constant demand for variety from a fickle public. Otherwise the plaudits will be directed toward the actor who can produce something new to tempt the jaded appetites.

The film companies desire to gain the reputation of turning out new and different films, and naturally they are going to assist the author who will assist them in gaining this reputation.

BE ON THE ALERT FOR THE UNUSUAL

Therefore, it behooves you, Mr. Photoplaywright, to be constantly on the alert for little incidents, happenings, characteristics, ideas, actions, mannerisms, peculiarities, eccentricities, anything which appeals to you as being out of the ordinary or a little different. Jot these things down, start a file of original ideas, gather all of these possible. You never can tell when they will fit right into a scene or an idea which is old and furnish just the desired twist to make it different.

Take the old themes and work them up to a different ending, work in new complication. The original characters you have introduced will of their own accord help you create new situations. Never mind the happy ending; it is true the audience always seems better pleased to have them "live happily ever after," but just for a change try the sad ending, the unexpected finale, and see if it does not help you in working along different lines. Weave into your plot at unexpected places some of these different incidents you have been storing away until the psychological time came to make use of them.

Never mind the big things, forget to worry about them for a while and go over your scenario carefully with an eye to the minor details and insert here and there a new turn, a different act, a clever sub-title, a little different setting. See how many of the small things you can freshen up and make different, and before you know it your scenario will begin to scintillate, it will take on a new aspect, it will blossom forth in a new dress, and it will be difficult to tell that it is an old one made over, for now your play will bear the stamp of the clever, original, out-of-the-ordinary scenario.

Latest News from the Markets

Arrow Film Corporation, Times Building, New York.—Arrow is committed to clean plays and does not believe in the exploitation of sex. Arrow does want clean, healthy, American dramas, portraying problems of every-day American life. Arrow is not committed to a policy of fitting its plays to its stars, but casts its pictures after they are completed in scenario form. It writes all its own scenarios, sometimes rewriting scenarios it buys from outsiders; but usually writes its own scenarios from start to finish from complete working synopses. Arrow also is committed to a policy of allowing its features to run their natural length, its scenarios not, in any case, being marked with reel endings. These divisions are taken care of in the final assembling and cutting of its pictures, not in the scenarios. Arrow will produce pictures from five-reel final length upward: it does not want shorter length pictures except in serial form. Comedies are not acceptable unless they are exceptional in character, slapstick being utterly barred. To tell all this briefly: Arrow wants complete synopses of clean, American, modern drama, feature length, five reels and upward; no comedy or one or two-reel subjects except fourteen to sixteen-episode serials.

Famous Players Film Company, 124 West Fifty-sixth street, New York.—In market for five-reel features suitable for their stars, Marguerite Clark, Pauline Frederick, Hazel Dawn, etc. A good working synopsis of the themes is sufficient. We give decisions promptly and pay the market prices immediately upon acceptance. Just now we are only in need of ideas which call for modern characters in American locations.

Fox Film Corporation, 130 West Forty-sixth street, New York, N. Y.—Always in market for good, strong, five-reel modern dramas, comedy dramas or good western stories, same to be submitted in five or six page synopsis form.

Juvenile Film Corporation, 110 West Fortieth street, New York, N. Y.—Are looking for wholesome children stories with a vein of comedy and in which all the principal parts would be taken by children. If grown-up support is necessary it should be limited to as few characters as possible.

Pathe Exchange, 25 West Forty-fifth street, New York, N. Y.—In the market now for ideas for serials and is willing to pay a liberal price for any ideas that meet its requirements. Pathe looks to the trained writer for material for the young writer has only a vague idea of the great amount of action that is required for a thirty-reel serial.

Rialto Film Corporation, 218 West Forty-second street, New York, N. Y.—In the market for synopses only for five-reel feature photoplays dealing with modern life or sociological and psychological subjects. After reading the synopsis, and if acceptable, will then arrange for the reading of the complete scenario.

$10,000 Prize Soon to be Awarded

THE winner of the prize of $10,000 for the best sequel to "The Diamond From the Sky," the Mutual Film Corporation's sixty-reel film novel, is shortly to be chosen.

The board of judges sitting in Chicago has narrowed the contest to a choice between the efforts of forty scenario writers. This has been the result of a painstaking survey of the vast mass of scenarios, totaling 101,716 in number, which were received while the contest was in progress.

A decision from the judges naming the winning scenario is to be expected in a short time, as soon as choice can be made between the forty particularly meritorious scenarios now under consideration.

Prize Winner Guest of Lasky

DR. R. RALSTON REED, winner of the Columbia University Prize Play Contest held last winter under the auspices of the Jesse L. Lasky Feature Play Company, is leaving this week for the Lasky studios at Hollywood, California, to be present during the making of his prize photoplay, "Witchcraft," in which Fannie Ward will appear soon as the star.

The Columbia University-Lasky Photoplay Contest has attracted wide attention by reason of the fact that it was one of the first serious efforts on the part of a big motion picture company to stimulate the work of college students in writing for the screen.

When the photoplay class at Columbia University was established the Lasky Company, through Samuel Goldfish, offered to produce the best play written during the school year and as a prize to send as its guest the winner to the Lasky studios in California.

England Pays $500,000 for Chaplin

BRITISH RIGHTS TO MUTUAL COMEDIES SOLD

CHARLIE CHAPLIN will earn half a million dollars in England this year. Now none will rise up and cast aspersions at the business sagacity back of Charlie's vast salary.

The British rights on the Mutual Chaplin comedies have been sold for $500,000.

The announcement was made in an interview given a representative of MOTOGRAPHY by Fred Bolton of London at the Hotel Walcott in New York, who conducted the negotiations with John R. Freuler, president of the Mutual Film Corporation, and the Lone Star Corporation, which makes the Chaplin comedies.

Mr. Bolton is a director of Walker's Mutual Chaplins Ltd., Film D'Art of America and Canada Ltd., and Anglo-Italian Films. Walker's Mutual Chaplins is the name of the newly formed concern which will handle the new Chaplin comedies, taking its name from J. D. Walker, known as the premier renter of the United Kingdom.

The deal was put through by Mr. Bolton prior to his departure from London. The Chaplin deal, amounting to a half million dollars, is said to establish a record for single film transactions in the United Kingdom. The rights thus acquired by Walker's Mutual Chaplins, Ltd., covers the series beginning with "The Floorwalker" and continuing through the twelve two-part comedies to be made under the Mutual's $670,000 contract with Charles Chaplin. The Walker territorial rights under the deal just closed take in the British Isles, India, Burma, Ceylon, Siam and Africa.

As is customary in the Walker ventures, Anglo-Italian Films of Reynold's House, Great Newport Street, London, will handle exploitation in all territories outside of the United Kingdom.

J. D. Walker, president of the English Chaplin company, is a conspicuous success in British cinematography, with a history characteristic of the romance which always accompanies the growth and development of a new industry. "It is the determined intention of the company to give Chaplin a 'fair crack o' the whip,'" observed Mr. Bolton. "Hitherto Chaplin has universally been used in these territories as an umbrella under which inferior releases were foisted upon exhibitors. For the first time it will be possible to book a Chaplin per se, and the enterprise will, I am sure, be amply compensated by an assured success."

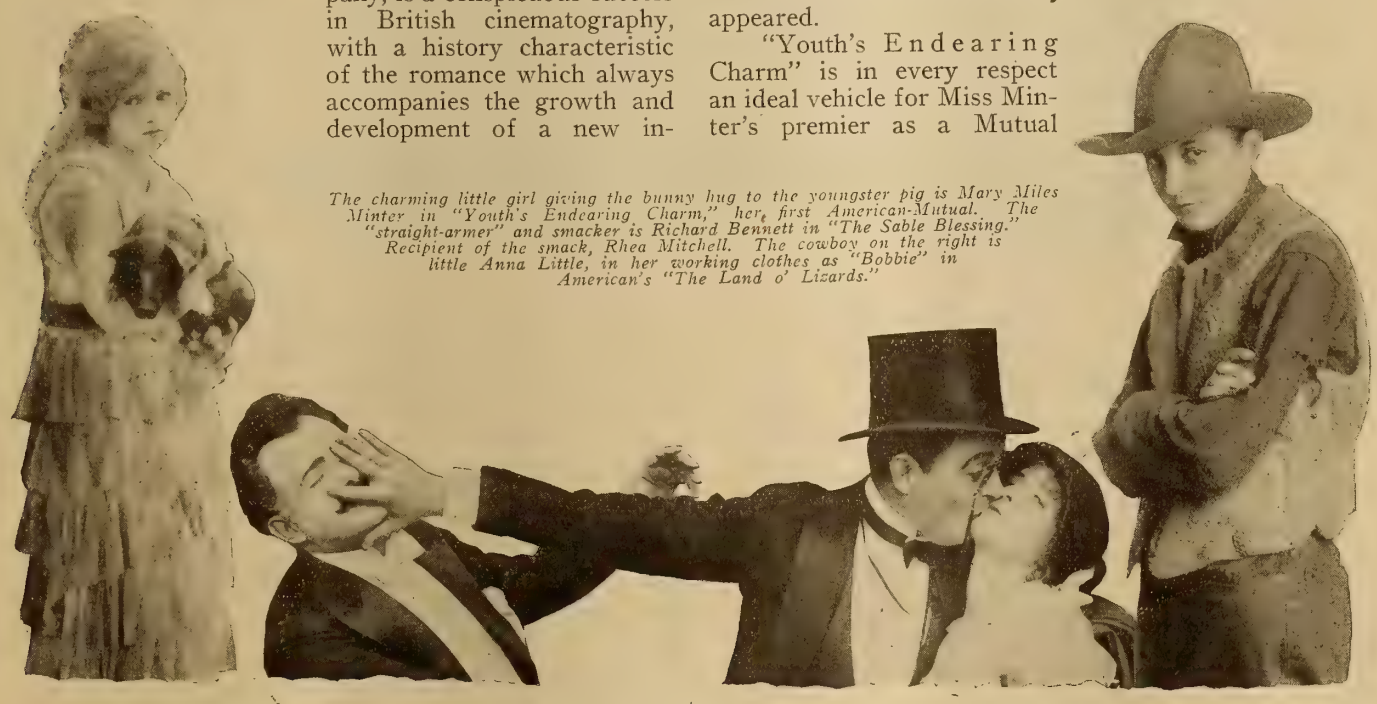
The Film D'Art which Mr. Bolton also represents has about two hundred and fifty thousand feet of subjects in New York on which he proposes to dispose of exclusive rights for America and Canada. Another enterprise in which Mr. Walker, Mr. Bolton and their associates are interested is the British Home and Beauty series of half reels showing British scenes and industries.

"I am decidedly pleased with the plans which Walker's Mutual Chaplins have announced for the distribution of the Chaplin comedies," observed President Freuler after the conclusion of the negotiations. "It is particularly pleasing to know that the Chaplin product will be marketed abroad just as it is here, strictly on its own merits, and with 'a fair crack o' the whip,' as Mr. Bolton says."

"Youth's Endearing Charm," initial of the series of Mutual Star Productions featuring Mary Miles Minter, were released in six acts on September 4, according to advance announcement made by the Mutual Company.

This production adapted from the story of the same name by Maibelle Heickes Justice, popular novelist and frequent contributor to various of the popular magazines, finds the young star in the role of "Mary," an orphan, bound out to a family of cruel farmers. It is one of the most appealing and sympathetic roles in which Miss Minter has yet appeared.

"Youth's Endearing Charm" is in every respect an ideal vehicle for Miss Minter's premier as a Mutual



The charming little girl giving the bunny hug to the youngster pig is Mary Miles Minter in "Youth's Endearing Charm," her first American-Mutual. The "straight-armer" and smacker is Richard Bennett in "The Sable Blessing." Recipient of the smack, Rhea Mitchell. The cowboy on the right is little Anna Little, in her working clothes as "Bobbie" in American's "The Land o' Lizards."

star, for the part assigned her gives her unusual opportunities to display the wide range of her capabilities.

The entire production filmed at the studios of the American Film Company, Inc., in Santa Barbara, California, has been staged on an exceptionally elaborate scale under the masterful direction of William C. Dowlan. Numerous of the sets used in "Youth's Endearing Charm" were built especially for this screening of this production, and many days were spent by the star and her company in the lower Santa Ynez Valley, where all of the important exteriors were enacted.

In Miss Minter's support in her final Mutual feature production are a number of prominent players. Wallace MacDonald, a juvenile player of prominence, and possessing unusual dramatic abilities, appears in the chief supporting role of Miss Minter.

Carnival life in Nice—very different from American festal occasions—is presented in all its gayety in various of the scenes of "The Mystery of the Riviera," a new Mutual masterpicture. In this photoplay, different in every respect from any other produced, there are shown pictures of the great parade with its gorgeous floats, the thousands of gaily attired merrymakers, culminating with scenes of the world famous masked ball which marks the height of the carnival.

In addition to placing the action of this production in surroundings of unusual beauty at a time when the whole world seems to be in a merrymaking mood, a thrilling story has been provided for a remarkably strong cast of players especially selected from a big company of players engaged at the Gaumont-Mutual studios in Paris.

"The History of the Rivera," presenting a battle of wits between a noted Paris sleuth and an arch-criminal, deals with the theft of a valuable necklace from a woman of the nobility. He is assisted in his work by a woman, who masquerades as a governess. After a series of thrilling adventures the detective succeeds in obtaining a clue to the identity of the crook.

The big climax comes with the assassination by the crook of his co-conspirator at the masked ball and later his arrest.

CENSORS LAUD FOX FILM

Congratulatory Letter Sent to William Fox by Members of the Board on the Beauty of "A Daughter of the Gods"

The first audience to witness the million dollar Fox production, "A Daughter of the Gods," composed of members of the National Board of Review, a dozen or more owners of theaters, and a few invited guests, were loud in their praise of its beauty. The members of the Board of Review not only approved it in its entirety without change or suggested alteration of any sort, but put this approval in writing in the form of a congratulatory letter to William Fox.

Coincident with this approval by the National Board, it may be said that William Fox is now virtually ready to make announcement of the opening date for "A Daughter of the Gods," the name of the New York theater in which it will play and other details of interest throughout the industry and to the American public.

For the last two months William Fox has maintained a discreet silence about his big picture. During all this time, has been sitting in judgment and examination of his tremendously costly film. It may be related as an interesting sidelight, that he has personally seen and examined every *inch* of the 223,000 feet of film taken by his directors for this picture and that every minute detail of putting "A Daughter of the Gods" into the 10,000 foot form in which the public will see it has been attended to by Mr. Fox himself. This applies also to the titling and captioning of the picture which is being done in its entirety by him.

He has also been the constant companion of Robert Hood Bowers, the composer of the musical score, for three months, and feels that Mr. Bowers' music constitutes an achievement in the music, which contains a succession of themes that blend into each other and suggest the beauties of the best and most popular of the Viennese operattas.

It is the belief of Mr. Fox that the musical numbers from "A Daughter of the Gods" will be whistled and played all over America during the next year, being, in consequence, the first film music that has ever become nationally popular.

Exhibitors Praise "Who's Guilty"

The "Who's Guilty?" series produced for Pathe by Arrow has just closed a remarkably successful engagement at the Strand Theater, Milwaukee. In a letter to the Pathe Company, Philip O. Grass, Jr., the manager of the Strand, writes:

"We sincerely trust that in the near future it will be possible for us to obtain a series which will create as much interest as 'Who's Guilty?' has done."

This opinion is shared by other exhibitors throughout the country, for instance, Manager Savin of the Piedmont Amusement Company, Winston-Salem, N. C., who says:

"Not only in my estimation, but in that of the general public, who has attended and followed the production, 'Who's Guilty?' is without doubt, one of the best pictures the Pathe Company has ever put out. In conclusion, let me say that it has been a wonderful drawing card at my house, my only regret is that it will not last longer."

Wallace MacDonald's Varied Career

Wallace MacDonald, who played opposite Mary Miles Minter in the American-Mutual Star production, "Youth's Endearing Charm," received his first histrionic training in a stock company and later joined the Alcazar Stock Company at San Francisco. After a year with this company he went to Los Angeles, where he heard fortunes were to be made in pictures. Here he was given a chance with the original Keystone Comedy Company in which were Charlie Chaplin, Mabel Normand, "Fatty" Arbuckle and others who have grown famous on the screen. He next turned his attention to directing and started a producing company which was made up mostly of enthusiasm, as no money resulted from the ventures. After this failure he joined the American-Mutual forces, where he has been ever since.

Camera Records Searchlight

The most powerful beam of light in the world will be shown on the screen in Mutual Weekly No. 88—but not in its original intensity. The Gaumont camera man caught for this issue the test of the powerful searchlight installed recently in Brooklyn, N. Y., for experimental purposes. It measured 1,280,000,000 candlepower.

Pathe Completes 1916 Serial Program

TWO SERIES FOR 1917 ALREADY BEING PRODUCED

THAT J. A. Berst, vice president and general manager of the Pathe Exchange, believes in preparedness is demonstrated by the fact that Pathe's five-million-dollar serial program for 1916 is completed and the first two series for 1917 are under way.

The first of the 1917 serial productions will be based on "The Journal of a Neglected Wife" and its sequel, "The Woman Alone," written by Mabel Herbert Urner, and also adapted by her.

The serial will feature Ruth Roland and is being produced by Balboa with the assistance of W. A. S. Douglass, who has been assigned by Mr. Berst as Pathe's representative at the California studio.

The Astra Film Corporation, producers of "The Shielding Shadow," will film the second of the 1917 series. The story is founded on Gilson Willett's novel "The Double Cross." Leon Parry and Mollie King will be co-starred in this serial. Donald Mackenzie will direct the production.

Pearl White plays the leading role in the last Pathe serial of 1916 scheduled for release in November. Theodore Friebus will be another member of the all-star cast. This serial, from the pen of Guy W. McConnell, will have a military setting. As a part of the national advertising campaign this story will be published in the *National Sunday Magazine* simultaneously with the release of the picture.

Pathe's serial, "The Shielding Shadow," features a quartette of stars, including Grace Darmond, Leon Barry, Ralph Kellard and Madaline Traverse.

Grace Darmond made her first appearance on the stage as little Eva in "Uncle Tom's Cabin" and has been acting ever since.

In "The Shielding Shadow" Miss Darmond flees death through fifteen episodes. She made a parachute descension from a balloon that was a mass of flames; jumped from a wagon at the very verge of a 150-foot cliff; plunged from a boat into the water as the boat was blown up; was rescued from a fire in a laboratory just a moment before possible danger became imminent peril; was knocked unconscious by a falling beam in the earthquake scene; was floated out from a sluice into a river with rats swarming around her; and grew so accustomed to danger that she no longer knew the feeling of fear.



A charming Pathe family group. Seated, Grace Darmond; in the halo, Madeline Traverse; below, Ralph Kellard—all important elements in the big serial, "The Shielding Shadow."

Leon Barry is noted for his finished character work. His first theatrical engagement as a child was with Sarah Bernhardt and he later became lead in her company. He was with her for twelve years and accompanied the Divine Sarah on three of her tours of the United States. Three years ago he left the "legitimate" for motion pictures and for two years was a director in London. His first motion picture experience was with Pathe in France.

Ralph Kellard came from the head of his own stock company to motion pictures. He has played with David Warfield, Charlotte Walker, Virginia Harned, as well as many stock companies. Among the principal parts he has played are Captain Spicer in "Sweet Kitty Bellairs," John Lathrop in "Out of the Fold," Charlie Wickham in "Charlie's Aunt," Horatio in "Hamlet," Fritz in "The Prisoner of Zenda," Don Luis in "Rose of the Rancho," Friedhelm Helfen in "The First Violin," Charles Darney in "The Only Way," Clarence Colfax in "The Crisis," Count von Asterberg in "Heidelberg," Dr. Lathamin in "Before and After," Jack in "Mistress Nell," Mr. Haversham in "Little Lord Fauntleroy," and Captain Sharp in "Mrs. Temple's Telegram."

Madaline Traverse has been called the "Maxine Elliott of the screen." She has had a varied career on the stage since her first appearance at the age of six. Her first big motion picture part was the lead in "Three

Weeks." Later she was featured with Robert Warwick in "The Fruits of Desire" and "The Money Master."

These four players form a cast of principals such as has rarely been seen in a serial motion picture. That they are supported by actors of unusual excellence is seen in the fact that Lionel Braun, who played the slave in Granville Barker's production of Bernard Shaw's "Androcles and the Lion," and Frankie Mann, well known for her work on the screen, are seen in minor parts while all the types have been carefully picked by Louis J. Gasnier and Donald MacKenzie, under whose direction "The Shielding Shadow" was produced.

Pathe will not release the twelfth, thirteenth and fourteenth chapters of the masterplot "The Grip of Evil" in serial form but the story will continue to its climax as a masterplot combining the interest compelling elements of a serial with the strong points of a series.

The total collections on Pathe's serial "The Iron Claw," produced by Edward Jose from the scenario by George B. Seitz, have already exceeded those on "The Exploits of Elaine," which up to this time held the serial record.

This statement is of particular interest in view of the announcement that Pathe will release the Astra Film Corporation's production of Mr. Seitz's "The Shielding Shadow" on October 1st with full confidence that it in turn will prove of even greater drawing power than "The Iron Claw."

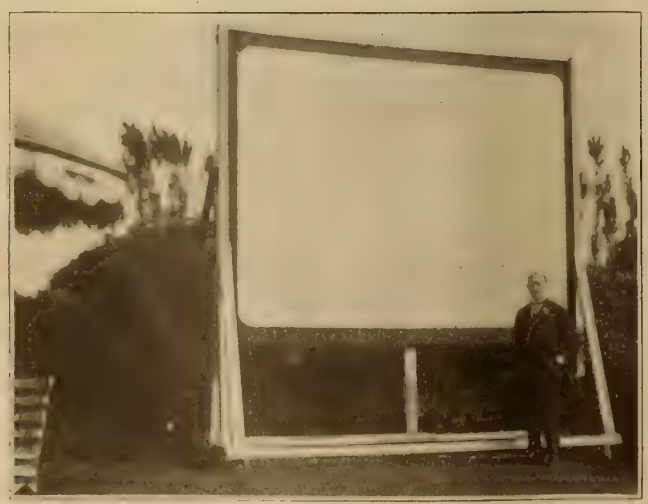
NEW GAUMONT SERIAL

Mutual Producing Company Announces "The Vampires" in Nine Episodes to be Released Weekly as Following Present Series, "Fantomas"

The Gaumont Company has planned to follow "Fantomas," the Gaumont series in five episodes of three reels each, with a second series under the general title of "The Vampires, the Arch Criminals of Paris." This second series will be in nine complete episodes of three reels each. They will be released weekly, and as the last "Fantomas" picture will reach the screen October 5 it is likely that the first, "The Vampires" episode, will be released soon afterward.

Again the American exhibitor is offered a series which is a proved success. "The Vampires" has been successfully exhibited abroad. When released by Gaumont abroad it broke all records at the Gaumont Palace, Paris, the largest cinema theater in the world, and duplicated its success in Marseille, Lyon, Bordeaux, Toulouse, Tours, Nantes, Angers, Rouen, Orleans and other important cities in France. "The Vampires" was released in England by the Gaumont Film Hire Service as "The Crime Investigator."

It is a series of detective stories which follow the fortunes of a reporter of a Paris newspaper in his efforts to unravel the mysteries surrounding the criminal exploits of The Vampires, a notorious gang of criminals. The scenes, full of exciting incidents, are typical of the methods of French criminals.



William Fox is so much of a moving picture fan that he has a little screen in his bedroom, one letter by his bed and one in his back yard at Woodmere, Long Island. At least here's proof of the latter.

In Triangle Camps

Fay Tincher has turned vampire! Louise Glaum must look to her laurels, for Fay can successfully "vamp" clad in calico, without the aid of spectacular gowns. In "The Village Vamp," Triangle Komedy, she has a career which would make Cleopatra jealous. Eddie Dillon, who directed the comedy, has the role of a village swain who is jilted by the heartless one for Max Davidson as the town sport.

In his role of a crook in "The Rescuers," Triangle Comedy just finished, Tully Marshall uses a gun formerly owned by Jesse James, the outlaw. Marshall has begun work on another comedy, also directed by Browning, "The Fatal Glass of Beer" (which may or may not deal with prohibition).

"The Defenders," the first picture to feature Bessie Love, is growing rapidly at the Fine Arts studio. The entire Spanish quarter of Los Angeles was searched for types to appear in the fiesta scenes of the play. A Spanish barbecue with dancing girls in costume in which hundreds of players participate is one of the features of the production.

"The Old Folks at Home," the Fine Arts version of Rupert Hughes' story featuring Sir Herbert Beerhohm Tree is finished under the direction of Chet Withey and is ready for early release.

A noteworthy addition has been made to the Triangle-Keystone stock company in the person of "Slippery Slim," known in private life as M. Potel. He will be known on the Keystone list, however, by his famous nickname. His first production contains a number of roller skating episodes. Edward Biby, assistant director in Mabel Normand's company, has gone hunting. He is in pursuit of frogs which will be the subjects of certain inserts in Miss Normand's next Triangle picture, and they must be live frogs, the livelier the better.

Movie Teaches Health Lesson

A lesson in hygiene for mothers forms part of the film of Madame Bertha Kalich's new photoplay for William Fox films. It is a preachment against the ills that bring on infantile paralysis, and the causes of contagion are shown vividly in the drama.

Gladys Hulette, the Thanhouser star, is soon to appear in "Prudence, the Pirate," a feature that will be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Shine Girl," in which Miss Hulette is making such a success. William Parke, who directed "The Shine Girl," is Prudence's director.

President Smith Talks

CONFIRMS VITAGRAPH V-L-S-E DEAL NO NEW LUBINS ON PROGRAM

A. E. SMITH, president of the Vitagraph Company, and Walter W. Irwin, general manager of the V. L. S. E., have confirmed the purchase by the former company of the interests of the Lubin, Selig and Essanay companies in the V. L. S. E. organization.



A. E. Smith, president of Vitagraph.

In addition to outlining the plans of operation of the V. L. S. E. as a part of the Greater Vitagraph, Mr. Smith's statement contains the intimation of even larger things to come.

The absorption of the V. L. S. E. by the Vitagraph interests, while actually in effect at the present time, so far as any additional releases of the Lubin, Selig and Essanay companies are concerned, technically does not become operative until September 16.

The Lubin pictures which have been released through the V. L. S. E. will remain on its program, although no new or additional Lubin features will be offered. Bookings on the Essanay and Selig pictures will continue up to September 16.

It is stated authoritatively that the amalgamation of the V. L. S. E. and the Vitagraph Company will in no way affect the personnel of the distributing organization. The executive staff will remain the same, and the branch offices in the twenty-three cities with their complement of Big Four representatives will continue intact.

One Feature a Week for Present

For the present, and up to at least the first of October, there will be released one feature per week. After that it is probable there will be offered two features per week, and in addition sufficient shorter products to enable an exhibitor to obtain an entire day's service.

It is stated, however, that this will be determined entirely on the basis of merit. In other words, if it is found possible to release two pictures a week, measuring up to the superior standard which has been set by the Vitagraph, then the service will be eight productions a month. If, however, it is found that the high degree of merit determined upon might be in any way impaired, the service will be limited to four productions a month.

Another announcement of importance is that there will be instituted a widespread national advertising campaign to augment the value of the Vitagraph's already extensive reputation and well-known trademark, and to create for Vitagraph pictures the maximum consumer demand.

President Smith's Statement

Discussing the Vitagraph's purchase of the interests of the other three companies which have made up the Big Four combination, President A. E. Smith said:

Vitagraph has acquired the V. L. S. E. and several important producing organizations, to be operated absolutely under its control, because it is convinced that the best interests of exhibitors and of itself can be served only by having all of its activities, selling as well as producing, concentrated under one management.

The moving picture industry has grown too big, and the standard of the screen has advanced too far, for a producer to work in combination with other independent producers in the distribution of this product. Such a co-operative arrangement handicaps him, not only in the standardization of his product, and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs.

When it was determined, some time ago, to increase the Vitagraph capitalization to $25,000,000, in order that we might insure the highest degree of merit for every one of our productions, we automatically determined at the same time to have our own distributing department, in order that we might keep in the closest and most constant touch with the pulse of the public and the demand of exhibitors, and that we might be free to shape our course to the best advantage of all concerned.

V. L. S. E. was the natural selection for such a distributing organization. In the seventeen months of its existence it made swift progress in service to exhibitors, and in the confidence and good will which it had gained from the trade as a whole. In transferring it as a department of Greater Vitagraph we, at the same time, enlarge the scope of the V. L. S. E.'s possibilities for service, and make it possible for that organization to do many things which it has long sought to do, but which were manifestly impractical when it was acting as the selling agent of four independent concerns.

We have pledged to the representatives of the V. L. S. E. who now become Vitagraph representatives that they will have the strongest offerings to present to exhibitors that have ever been placed in the hands of any film salesman—that they will have pictures that are virtually self-selling, and that, therefore, they will be able to give the maximum of time to aiding their clients in making the most of these splendid productions.

We realize that the most important partner in the moving picture business is the exhibitor, and that success is primarily dependent upon how closely allied he is with the manufacturer. It is this close and constant contact which has been sought in the absorption of the V. L. S. E. by the Vitagraph Company—a contact that will make more intimate our knowledge of the needs of the exhibitor in order that we, as a producer, may co-operate to an even greater degree. We believe that it will mark a new era in the motion picture industry, and that it will promote a degree of prosperity for exhibitors and for ourselves such as has never before been attained.

Walter W. Irwin Talks

General Manager Walter W. Irwin, of the V. L. S. E., in discussing the amalgamation, said:

Greater Vitagraph means Greater V. L. S. E. The V. L. S. E. remains intact—the same offices, the same personnel. It is geared to do big things—spurred to greater efforts by the knowledge it has back of it, and is a part of one of the world's most substantial and pre-eminent business institutions. Furthermore, it will now be possible for us to focus and concentrate the energies which were formerly divided in advancing the interests of four companies, upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from script to screen.

In other words, the only result to the V. L. S. E. of this change will be that by virtually becoming a department of the Vitagraph Company we multiply our possibilities of service, because we will be in constant touch with the producer, so that we will be able to make suggestions and to eliminate any and all difficulties which are in any way a handicap to our patrons.

To the broadening of the principles of commercial equity which the V. L. S. E. has always espoused and the multipli-

cation of our service to the exhibitor there will be added one of the most widespread and efficient national advertising campaigns ever instituted by any company in any field.

We enter upon this amalgamation, therefore, not only with unbounding confidence and enthusiasm for our own selves, but for what we shall be able to do for the many exhibitors with whom we have come into such friendly touch, and for the large number of others whom we hope it is to be our privilege to serve.

NORTHWEST EXHIBITORS MEET

Large and Successful Meeting of the Motion Picture Exhibitors' Association of the Northwest Held at Minneapolis

The exhibitors of the northwest are congratulating themselves on the very successful meeting of the Motion Picture Exhibitors' Association of the Northwest, assembled at the West Hotel in Minneapolis. This meeting was held at the call of the executive board and its success was due in a large measure to the efforts of Secretary William Koenig.

About sixty proprietors of theaters had luncheon in the Pheasant Room and then adjourned to the seventh floor.

Thomas Furniss, of Duluth, was the principal speaker. Mr. Furniss has just returned from New York City where he attended the session of the new National Association of the Motion Picture Industry, of which he is a director, and the first monthly meeting of the executive board of the Motion Picture Exhibitors' League of America, of which he is chairman.

Other speeches were made by I. H. Ruben, of Finkelstein & Ruben, owners of most of the Twin Cities large down-town theaters; Theodore Hays, one of the best known theater men in the Twin Cities; David G. Rodgers, and D. W. Chamberlain, exhibitors; and Thomas J. Hamlin, managing editor of Amusements.

Among those present from outside the Twin Cities were: Thomas Furniss of Duluth, Frank Nemec of St. Cloud, Jay Gould of Glencoe, etc.

Those from St. Paul were: I. H. Ruben, James Gilosky, J. B. Reisman, Hiram Harris, M. Marks, Chas. Ellsworth Cameron, A. Engler, R. J. Howden, etc.

Those present from Minneapolis were: Theodore Hays, William Koenig, D. W. Chamberlain, Henry P. Greene, Harry Green, W. A. Steffes, Ed Hinz, David G. Rodgers, W. G. True, Clyde Hitchcock, Harry Billings, E. A. Calvert, William Koch, Andrew Campion, George Granstrum, S. S. Wolfson, John J. Campbell, Harry McClasky, E. H. Roeaback, Al Kells, J. Kahn, J. Lifpitz, C. E. Marr, Fred Upham, Billy B. Watson, Buckman and Fosdick, Frank Thayer, W. A. Sobelman, Joseph Cohen, Otto Stelzner, O. P. Agnew, L. D. Isham, R. J. Broms, George Carisch, Al. Hill, Jacob Barnett, Harry Marks, O. A. Lee, L. H. Preller, George Briggs, Thomas J. Hamlin.

Every Monday noon the executive board meets in Secretary Koenig's offices, Bijou Theater building, Minneapolis, and all exhibitors are cordially invited to attend.

Exhibiting Big Griffith Spectacle

And now, according to the critics, D. W. Griffith has made photoplay history again. He presented his new spectacle, "Intolerance," at the Liberty Theater, New York, for the first time on September 5. The engagement is for an indefinite period with afternoon and evening performances daily, including Sundays.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theater.

The motivating theme is of the twentieth century and realistically presents some stirring phases of every day life. Paralleled with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show medieval France, Jerusalem at the birth of the Christian era; and Babylon about 539 B. C. when Belshazzar's forces were overpowered by the Persian armies.

A year of research was followed to provide authentic data for these scenes. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. It is probable that such scenes have never been shown before in the history of the theater.

"Intolerance" is described as a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that anyone can be the victim of the intolerant forces which led to the Fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theater.

An orchestra from the Metropolitan Opera House accompanies the production with a score specially composed for this work, and over 100 people are employed behind the scenes to lend realism to the story's progress without intruding into the picture.

Marian Swayne Joins Arrow

Miss Marian Swayne, well known to the American stage for her performances as "Effie" in "The Blindness of Virtue," as "Cicely" in the Wilde play, "The Importance of Being Earnest," and as the "Squaw" in "The Squaw Man," has become a member of the Arrow Film Corporation forces in Yonkers, New York. Miss Swayne was associated with the screen for some time, having played a year with Blache and a year with Gaumont. She appeared in her first motion picture role under Howell Hansel's direction. On her return to the screen, after several years of stage successes, Miss Swayne again finds herself under his direction, this time with Arrow.

Tree Off for England

Sir Herbert Tree has completed his performance in the Triangle version of Rupert Hughes' "Old Folks at Home," and the English star has departed for New York, where he will arrange for his passage to England. This Fine Arts drama marks his second appearance on the screen. He made his debut in "Macbeth" under the direction of John Emerson. Before leaving for the east he was the guest of honor at a farewell dinner given in his honor by Director Chester Withey, who directed Tree in "Old Folks at Home." Present at this dinner were a number of the Fine Arts celebrities.

Dorothy Gish has started on the opening scenes of a new Fine Arts drama written by Tod Browning.

Ten Companies Working for Fox

SIX GROUPS IN EAST—FOUR IN WEST

TEN different companies are busily at work this week making photoplays for William Fox—six in the Eastern studios, four in the West. In the New Jersey plants pictures starring Theda Bara, Madame Bertha Kalich, June Caprice, Valeska Suratt, Joan Sawyer and Gladys Coburn are being filmed. Across the Continent George Walsh, William Farnum, Gladys Brockwell and Gretchen Hartmann, a recently acquired Fox player, are acting before the camera in new productions.



Eleanor Crowe is the "little girl" upon the left, while sparkling Gladys Coburn smiles from the middle. You have already recognized Theda Bara on the right and you also know that they are all Foxesses.

Miss Sawyer, world-famed danseuse, is making her first appearance in the silent drama, and Director Tefft Johnson, in turn, who is screening the picture, is at work producing his first William Fox photoplay.

On the West coast directors Frank Lloyd and Otis Turner, "Grand Old Man," are making production debuts. Miss Brockwell will have the leading role in the Lloyd picture, while Juanita Hansen will play opposite Walsh in the Turner photoplay.

At present the Turner company is in the high Sierras on location work, and some wonderful scenes have been photographed. The Stanton photoplayers, headed by Miss Hartmann, are in a Texas town, near the Mexican border, which has practically been bought up for moving picture purposes.

Stuart Holmes has the featured part in Madame Kalich's third appearance for the William Fox films, and the hero of a thousand villainies is giving his usually finished performances. Walter Law, who had the lead in "The Unwelcome Mother," has completed his work in the new Pearson picture, and his famous beard has been trimmed down to an aristocratic Van Dyke for use in the Valeska Suratt photoplay. Mr. Law will play a trader in stocks whose income is so large that people will have to talk of it in whispers.

"The Unwelcome Mother," by the way, marks the tenth photoplay in which little Jane Lee has appeared for William Fox.

Besides Mr. Law, there will be Velma Whitman, among others, in Miss Suratt's supporting cast. Miss Whitman was in the Fox picturization of "East Lynne." She is a native of Richmond, Virginia, and has had a brilliant career on the stage and in the world of the motion picture.

George Clarke, stage manager for the late Charles Frohman for many seasons, is another of the new Fox actors. He was born in Birmingham, England, and is a direct descendant of Sir George Downing, after whom the far-famed Downing street of London is named.

Joseph R. Darling, special representative of the Fox Films in England, left London last week for an extensive tour of South and Central America, in the principal cities of which he will open branches for the corporation.

Mr. Darling will visit Rio de Janeiro, Buenos Aires, Montevideo, Santiago in Chile, La Paz in Bolivia, Quito in Ecuador, and Panama for the purpose of developing the Fox Film interests in the Latin-American Republics. The trip will require nearly a half year.

"Big Jim" Fails as Animal Trainer

"Big Jim" Marcus, three hundred pounds big, to be exact, who thought he was a friend of every animal that ever shook a claw, is chagrined because he has failed conpletely to tame a wild coyote.

The coyote was captured in the mountains of California, and for many weeks thereafter was an inmate of the William Fox studio in Hollywood, where Marcus was working in Director Otis Turner's first photoplay under the Fox banner.

A special diet was given the wild creature. It consisted mainly of cream and beaten eggs. Everyone thought that if anything should tame an animal it was cream and eggs. The coyote ate at night, for during the day he was chained and afraid of humans; all the pleadings of all the studioites failed to bring him out of the shrubbery into which he retired as far as chains permitted.

The coyote never once smiled.

So Mr. Marcus took it home with him. He was determined that it should be tamed. Night after night, when he had done with posing before the camera, the actor labored to make the coyote friendly. He petted it, soothed it, and tried in a dozen ways to make it realize that at last it had found a genuine friend.

The coyote seemed to respond to the treatment. It became so that after weeks of work Mr. Marcus could pick up the little animal in his arms and do it

without a great deal of struggling. Then the coyote appeared so content that the actor summoned some studio colleagues to watch the creature perform.

Mr. Marcus went out, collected his coyote and brought him into the room. The show was about to start when Mr. Turner's sense of humor was aroused by this titan of a man lugging in a speck of animality, so he let forth a whoop of joy. Whereupon the coyote bit Marcus's thumb and vanished.

"Thought you had him trained," said the director.

"I have," replied Marcus. "He bit me two weeks ago, but he's getting tamer now. This time he didn't bite half so deep."

Pathe Announces "The Test"

"The Test," a play by Jules Eckert Goodman, the well known dramatist, as produced by A. H. Woods, enjoyed marked success for two whole seasons from coast to coast, and will be remembered by theater-goers.



Jane Gray, starring in Pathe's "The Test."

George Fitzmaurice of the Astra, who produced for Pathe such sterling successes as "Via Wireless," "At Bay," and "New York," was entrusted with the direction of the motion picture adaptation of this famous play. No one who has seen it in its new form will deny that it was put into worthy hands. In selection of cast, in choice of settings and locations, in photography, in sustained interest, in climaxes—in everything that goes to make the very best quality of pictures, Mr. Fitzmaurice has lived up to the reputation which he has acquired of being one of the best directors of the day.

Jane Grey, the star, was a fortunate choice. Her emotional resources are extraordinary, and her classic beauty screens more than ordinarily well. She will be best remembered, perhaps, as the "Molly Hughes" of "Kick In," the A. H. Woods play which has enjoyed such notable success. In "The Test" she has the part of "Mrs. Tretman," the young and lovable wife of a weak scoundrel who stops at nothing to gain his own ends, and is willing to sacrifice his own wife in an attempt to evade the retribution of the law. The supporting cast is notable, including as it does Lumsden Hare, the English actor, Claude Fleming, Carl Harbaugh and Inez Buck.

Speed in Bara Picture

Those who see Theda Bara's new photoplay, which is now being filmed, will enjoy an unusual sensation of motion, almost as good, if not better, than a taxicab ride, and certainly cheaper. Part of the picture shows the famous William Fox star riding for miles in an automobile for moving picture purposes. The camera men rode in another car alongside her machine, grinding out their film in spite of the "rough riding."

The result is such a startlingly realistic effect of motion that most of the spectators will probably fear getting arrested for exceeding the speed limit. They need not be frightened, however, as Miss Bara assures everyone that her chauffeur was within the law throughout the drive.

EXHIBITOR PRAISES WORK

Herbert Brenon Production of "War Brides" With Mme. Nazimova Given Private Showing and Receives Sincere Commendation

Herbert Brenon has completed a sufficient number of consecutive scenes of "War Brides" to give a definite idea of the nature and power of the picture, and last week he invited Lewis J. Selznick, who controls the release, and Mitchell Mark, president of the Mark Strand Theater Company, of New York, to the projection room at the studio on Hudson Heights for a private view. Mr. Mark, as a disinterested spectator, said:

"This is a superb production of a wonderful picture. I was thrilled as I have seldom been thrilled by a photoplay. It reveals the combination of two unusual geniuses—Brenon the director, Nazimova the actress. It is difficult to decide which has contributed more to the results, the man who has reconstructed the drama from its original form, or the tragedienne whose art shines out here with all the clearness that it has in her presentations of spoken drama."

Mr. Selznick was equally enthusiastic. "There never was any question in my mind as to what Mr. Brenon would accomplish with this play and this star," he said, "and what I have seen more than confirms my expectations. It is a picture which will make big reputations for everyone connected with it, from the director to the exhibitor."

Notwithstanding all the difficulties and innumerable details which confront a producer in launching a new corporation and organizing everything from properties to scenario, Mr. Brenon has been able to maintain the swift schedule which he set for himself, and has assured Mr. Selznick that "War Brides" will be ready in plenty of time for the October release.

Kansas Censor Board on Rampage

By H. E. Jameyson
Special to Motography

The Kansas Censor Board is getting rampant, presumably on account of the "flings" that were taken at them during the recent exhibitors' convention held in Topeka. Miss Carrie Simpson, the only member of the board that has ever shown any degree of interest in the motion picture, is away. The work of censoring has been left in the hands of Rev. Festus Foster and a new member of the board, Miss Evans, a retired school teacher.

Recently Pathe's picture, "The Woman's Fight," was brought before the board, and on Miss Evans' vote was rejected. The appeal board sustained the censors. The sixth episode of "The Grip of Evil," entitled "Hypocrites," was rejected by the board also. Rev. Festus Foster was willing to pass it, but Miss Evans was not. Assistant Superintendent of Instruction St. John was called in as the third member. He looked the picture over and said, "I see no reason why it should be passed."

First of "Beatrice Fairfax" Released

AT THE FRONT IN EUROPE WITH A CAMERAMAN

"THE MISSING WATCHMAN," the first episode of "Beatrice Fairfax," the new photoplay of the International Film Service, Inc., has been shown for the first time in New York in more than 150 New York theaters and approximately 1,500 houses throughout the United States.

Harry Fox, famous as a Broadway comedian, makes his film debut in "Beatrice Fairfax," as "Jimmy Barton," a newspaper reporter. His work is of the highest order and there is every indication that he will achieve as great success on the screen as he has as a comedian.

Grace Darling, who appears in the title role, is smart and shows marked dramatic ability. The photography and lighting of the picture is exceptionally good.

"Visiting Star" System for "Beatrice Fairfax"

William Randolph Hearst has decided to introduce into the motion picture industry the system of "visiting stars" that was years ago such a success in the great dramatic stock companies in New York, Boston, Philadelphia, San Francisco and other cities. These "visiting stars" will appear in the various episodes of "Beatrice Fairfax."

Betty Howe was the first of the "visiting stars" selected to appear with Harry Fox and Grace Darling in "Beatrice." The experiment was such a decided success that Mr. Hearst decided to continue it in the other episodes. To that end, Miss Cranston, one of the most beautiful women in the country and winner of a number of beauty contests, has been especially engaged. She will make her first appearance with Harry Fox and Grace Darling in the seventh episode of "Beatrice Fairfax," "A Name for a Baby."

Other prominent screen favorites will be added to the cast of "Beatrice Fairfax" later on, although, in every episode Harry Fox will be the principal star with Grace Darling ranking next in stellar honors.

Miss Yumiko Nagahara, diminutive and very pretty Japanese lady, has been engaged to play the part of "Mimosa San" in the episode of "Beatrice" of that title.

Yumiko was born in Tokio less than eighteen years ago. At the age of nine she was brought to this country by her parents and spent several years in Seattle and Los Angeles. She has marked musical talent and appeared in concerts as a piano and cornet soloist in Los Angeles and San Francisco. She also appeared throughout the country in classical and ballroom dances. Her first appearance in pictures was in "Madame Butterfly."

Mrs. Vernon Castle in "Patria"

Mrs. Vernon Castle, famous beauty and dancer who is being screened in the great serial, "Patria," for International, has designed the "Castle Preparedness Suit" in which she appears in several of the episodes.

"Patria," in addition to being the last word in artistic motion pictures, has preparedness as its keynote, and is declared to be the most inspiringly beautiful and intensely interesting serial ever presented. It is from the pen of Louis Joseph Vance.

With a War Cameraman at the Front

Ever since the inception of the present day journalism the public has been thrilled with the tales, told and written, by war correspondents of their adventures at the front. With the outbreak of the European war, however, a new figure was introduced. This is the motion picture cameraman.

While it was simple enough for the officers in charge of various movements to prepare statements for the war office, giving the gist of the movements, it was not possible for them to photograph them and make a permanent historical record for posterity. For this reason the various governments appointed official cineamatographers and while some of this film has been released much of it is still in the archives of the various war offices.

While thousands have tried for the privilege of taking these pictures, very few have been successful as the various governments have employed their own men under the supervision of the War Department. Up to date there has only been one American photographer with the Allied forces. This is Ariel Varges, staff photographer of the International Film Service, Inc. Mr. Varges has undergone all the hardships and dangers of the war correspondent and for two years he has been actively engaged in filming the activities of the various European armies on the front.

It was in December, 1914, that Mr. Varges sailed for London. Owing to the strict censorship rules he was unable to make a move until through the friendly offices of Sir Thomas Lipton, he was accorded the privilege of Official Photographer with the Lipton Red Cross Expedition that sailed to the relief of Serbia. While in Serbia Mr. Varges became very well acquainted with Crown Prince Alexander and through his kindness was sent to the front with the Serbian army. Here he made many pictures while actually under fire. At this time the great typhus epidemic was raging in Serbia and thousands were dying of the terrible scourge. Mr. Varges was sick for some time but fortunately escaped the disease. He returned to London with the Lipton party and shortly after went to Italy. Here he succeeded in getting a number of films of the Italian army. It was during his stay in Italy that the Abyssinia earthquate occurred and Mr. Varges made some thrilling film on this terrible disaster.

In the meantime, his work in Serbia had attracted the attention of the British war office and he was summoned before the Admiralty and accorded the privilege of the official cinematographer with the British forces at Salonika. He sailed for this point and has been there ever since. Some of the most remarkable pictures that have come out of the war zone have been made by Mr. Varges, and despite the circumstances under which they were taken their quality is A1. Another handicap under which he has been working is the fact that he has never seen any of his own film projected. The film is made and sent to the British Admiralty office in London where it is censored, a positive print taken and the negative shipped to this country.

Future stories of the war will be told not by the correspondents but by the moving picture operators who are the only ones to reach the front and who do not give a word picture of their impressions but give you a vivid living scene of what actually happens.

The last scenes of "Rummy," starring Wilfred Lucas, have been photographed at the Fine Arts studio.

Arrow Gets English Actor

Derwent Hall Caine, named by the London *Post* as "England's greatest romantic actor," and only son of Hall Caine, the celebrated Manx author whose books have sold into the millions of copies, has been brought to the United States by the Arrow Film Corporation to play in a number of its forthcoming feature productions. Included in these may be some of the best known books and plays of Hall Caine, the exclusive motion picture rights to which have just been secured by W. E. Shallenberger, president of the Arrow company.



Derwent Hall Caine, noted English actor, starred in Arrow's production of one of the novels of Hall Caine.

Derwent Hall Caine was born at Greeba Castle, Isle of Man, where the family has resided for centuries. Although inheriting and developing unusual literary ability, Derwent Hall Caine early in his career showed that he preferred the stage to the pen as a medium of expression. His debut was made at Drury Lane, London, just ten years ago, when he appeared in "The Bondman." His power as an actor increased and he branched out, too, as a manager-producer, concerning himself mostly with plays written by his father. He played the character of John Storm in "The Christian," more than 800 times in London and the English provinces, and followed this astounding success with another just as big when, as "Pete," the title role of his father's play based on his own book, "The Manxman," Derwent Hall Caine appeared for four successive seasons in London. Then on his own account he leased the Aldwych, a big West End theater in London. There he produced "The Bishop's Son," playing the role of Dan Mylrea in his father's own dramatic version of "The Deemster." There followed a starring tour in "Drake," written by Louis N. Parker especially for Derwent Caine.

When the American film version of "The Christian" was taken to England it did not meet with the approval of Hall Caine, and an English screen version of "The Christian" was made with Derwent Hall Caine playing the role of John Storm, which he had played so often on the stage. An instance of the popularity of this Derwent Hall Caine film may be cited in the fact that to date its gross receipts in England alone have exceeded $100,000.

When England entered into the war the Isle of Man, which is not much larger than the Island of Manhattan, on its own account declared war on Germany, and Derwent Hall Caine equipped a small ship, organized its crew, and offered the services of ship and crew to the British Navy for duty as a scoutship. The government accepted the ship and its crew —all but Derwent Hall Caine, whose injuries at St. Moritz rendered him, in the opinion of the service, unfit for the rigorous duty he had volunteered to perform. For a while he was in charge of an English naval training station, but when the navy again decided him physically unfit for this arduous labor he retired from the service.

Mr. Caine then became an army chauffeur. But the strenuous toil told on him and he again was compelled to retire. After a rest of six months, once more having had his services refused by both army and navy, Mr. Caine returned to the stage in a revival of "Pete." His services then were secured by Mr. Shallenberger.

Director Joseph De Grasse and a company of about sixty players from Universal City have returned to the studios from Big Bear Valley, where they filmed a number of scenes for the five-reel feature, "The Place Beyond the Winds."

TWO PARAMOUNT FEATURES

Blanche Sweet and Pauline Frederick in New Productions on Paramount's September Program—Burton Holmes Promises New Journeys

The two leading features on the Paramount program for the week of September 18 are the Lasky production of "The Storm," in which Blanche Sweet plays the leading role; and the Famous Players production of "Ashes of Embers," in which Pauline Frederick is starred.

The single reels include the thirty-second edition of the Paramount Pictographs, the magazine-on-the-screen; the Burton Holmes Travel Pictures, in which series of "easy chair journeys" all around the world, Mr. Holmes takes his fellow-travelers this week, from Glasgow to Edinboro, and the Paramount-Bray Cartoon, "Farmer Alfalfa's Wolfhound," drawn by the well-known cartoonist, Paul Terry.

The Paramount Pictographs for this week will contain special features, the first of which will be "The Greatest American Exercise," showing every stage of making chewing gum; "The Light That Never Failed," showing how warnings are given to sailors from a lighthouse; and the other feature pictures the training by military standards of 1,200 boys at Washington Camp, Plum Island, N. Y.



Quaint old Clovelly on the English Channel, a view from the Paramount-Burton Holmes "Glimpses of English Towns and Country."

World Earns Unusual Prosperity

WILLIAM A. BRADY ADVOCATES ON-THE-DOT DELIVERY

A NEW Clara Kimball Young play, "The Dark Silence," will be issued shortly by the World Film Corporation.

This will signalize the reappearance of Miss Young in the motion picture theaters after an absence of four months' duration, her last previous photoplay having been issued by the World at the beginning of May.

"The Dark Silence" is to be a regular World Picture program release. It is a Parisian drama containing scenes of peace and war, and its heroine, an exceedingly successful young artist in the French capital, also becomes a nurse of the wounded soldiers.

The love story of which the setting is thus indicated illustrates the rivalry between a young physician and a nobly born Englishman for the heart and hand of the beautiful artist-nurse. It is through the girl's broken hearted disappointment at the supposed desertion of the man she really loves that she throws herself into the work of caring for the battle-torn soldiers..

This blending of tender romance with the grim realities of armed conflict is what makes "The Dark Silence" an unusual drama of the screen. The new World Picture is produced under the direction of Albert Capellani, who has devoted his utmost care and effort to making "The Dark Silence" a perfect exhibition of the stagecraft of which he is so famous an exponent.

President Brady Talks

"An era of extraordinary prosperity has set in for the World Film Corporation," said Director General William A. Brady last week, "and I ascribe this gratifying condition of affairs to several distinctly separate causes, the first of which is forehandedness.

"From the beginning I have worked incessantly to establish efficiency in all departments. Long experience as a theatrical manager handling large numbers of traveling attractions had taught me that the railroads which captured the biggest as well as the choicest patronage were those that rarely failed to land their passengers on time. To be on time to the dot was one of the principal points I went after in the early stages, and when this was accomplished—and safeguarded by the completion of an unheard-of number of pictures in advance, all ready for release—we were able to doubly assure the exhibitor of on-the-minute delivery. I figure that this alone has made a marked difference in our financial support.

"Another point to which I may refer with pardonable satisfaction is the improved quality of World output. Our directors have been making noteworthy progress in this work, and we hear from it every day, from many sections of the country. It was only last week that one of the very big New York exhibitors came in here to see a picture upon which he had received a pointer from some quarter or other—a man whose name is familiar to all who are abreast of the times in the motion picture industry.

"During the progress of the picture this famous exhibitor broke in several times with enthusiastic interjections, and at the end he exclaimed, 'If Brady goes on making such pictures at the rate he is going, the markets of the world will be seeking him—not he seeking them'—and we had to show him three or four more of our completed plays.

"Then again, we are giving practical demonstrations to exhibitors of our desire to meet them half way. Not long ago in an interior city something happened to one of our films when it was not quite completely run off, and the local manager wrote us about his disappointed audience. We wired him to select any one of our releases, free of cost, and exhibit it as a substitute."

ENTER, "WITCHING HOUR"

Frohman Amusement Corporation to Produce Popular Augustus Thomas Drama as Six or Seven Part Feature—Designs on Warfield

After two years of refusal and disdaining offers that exceeded five figures for his dramatic masterpiece, "The Witching Hour," Augustus Thomas, noted playwright and directing general of the Charles Frohman interests, has turned over to the Frohman Amusement Corporation the film rights to this powerful play and that vehicle will be the next production of the Frohman Company.

"The Witching Hour," which enjoyed a three-year run at the Liberty Theater in New York, several years ago, is the most important dramatic document Augustus Thomas is responsible for. Producers have for a long time been offering Mr. Thomas large sums for the screen rights to this play, but Mr. Thomas has resisted every offer. He was firm in his belief that "The Witching Hour" could be revived and that it would run again on Broadway. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to enter into serious consideration regarding the screening of the piece, with the result that contracts have been closed.

Efforts are going forward now, through George Irving, of the Frohman Company, to secure as many of the original cast as he possibly can to portray their original roles.

John Mason, who starred in the piece during its long run, is engaged to open soon in "Common Clay" in which he starred last season. If arrangements can be made so that Mr. Mason can divide his time between the theater and the studio, Mr. Sherrill will endeavor to prevail upon him to play his original role.

The role of "Jack" which stood out so forcibly in the stage piece, will be handled in the screen version by Jack Sherrill, and Edith Taliaferro will, in all likelihood, be seen in the ingenue part.

Work will begin immediately on the production. Anthony Kelly is completing the scenario. "The Witching Hour" will be followed by another dramatic tale, equally as important, but from the pen of another famous author.

The Frohman Corporation recently offered David Warfield one hundred thousand dollars to play in "The Music Master." Phillip Klein, son of Charles Klein, the author, was also communicated with. As yet

nothing tangible has resulted. Mr. Sherrill, head of the Frohman Company, however, is anticipating hopefully.

Terry Mutual Ramsaye Dined

On Tuesday, August 29, Terry Ramsaye, director of publicity for the Mutual Film Corporation, was dined by the Associated Motion Picture Advertisers as an expression of fond affection prior to his departure for Chicago. Arthur James acted as toastmaster, and allowed Hopp Hadley, Carl Pierce and Harry Reichenbach to speak touchingly of Mr. Ramsaye's good work and pleasing presence while a New Yorker, later giving that gentleman a chance to vindicate himself.

Terry Ramsaye has spent a little over a year in New York film circles, and in that time has put many big things over in addition to keeping his routine work up to a high standard. Previous to his entrance into the motion picture business, Mr. Ramsaye served in an editorial capacity in some of the biggest daily newspapers in the country.

The following were present at the dinner at the Claridge:

Mr. Kopfstein, Ivan; V. M. Shapiro, V-L-S-E.; Arthur James, Metro; Henry James, Metro; Bill Barry, Dramatic Mirror; L. O. Fiske, Dramatic Mirror; Geo. Blaisdell, Motion Picture News; Harry Ennis, New York Clipper; James Milligan, Billboard; H. K. Tootle, Gaumont; Wm. Wright, Kalem; E. L. Masters, V. L. S. E.; J. Solomon, Morosco; Paul Gulick, Universal; A. L. Haase, Exhibitors Herald; Pete Schmid, Pallas; C. R. Condon, Motography; Wm. Milligan, Motion Picture News; Sam Spedon, Harry Reichenbach, Frohman; Nat Rothstein, Universal; Hopp Hadley, Mutual; R. M. Vandivort, Motion Picture News; Sol. Harris, Variety; John Flinn, Lasky; Carnier, Morning Telegraph; Gerald Duffy, Picture Play Magazine; C. H. Pierce, Morosco; Leslie Mason, Motion Picture News; Wallace Thompson, Paramount; C. C. Burr, Paramount; B. P. Schulberg, Famous Players; Wid Cunning, Wid's; Richard Schayer, Lewis J. Selznick; P. A. Parsons, Pathe.

Selig Sells Share in "The Crisis"

William N. Selig, president of the Selig Polyscope Company, has sold an interest in "The Crisis" for the United States and Canada to H. A. Sherman, president of the Elliott & Sherman Film Corporation, of Minneapolis, Minnesota. It is understood that Mr. Sherman, representing a syndicate, paid more than a quarter of a million dollars for an interest in the play.

Mr. Sherman when interviewed said: "I consider 'The Crisis' one of the greatest films ever released and in this statement I bar none. It was only after we had seen the drama that we concluded to pay the very high price demanded by Mr. Selig for an interest."

It is proposed to release "The Crisis" in the near future just as soon as some elaborate and novel exploitation plans are completed.

Unusual Pathe Story

"The Fear of Poverty," the Pathe Gold Rooster release for September 10, has a title which in itself commands attention. If it is true, as it is said, that over 80 per cent of the population of the United States is either wholly or partially dependent in old age, then the fear of poverty may be considered as an almost universal characteristic. Taking this as a theme Miss Agnes C. Johnston, the author of "The Shine Girl," a recent Pathe release, has written a story which will excite wide interest.

Florence LaBadie, star of "The Million Dollar Mystery," as well as many successful features, is the central figure of this production. Her part is unique since she is required to play four separate and distinct roles—first that of a young girl brought up in poverty, secondly the same girl married to a wealthy man and taking an active part in society, thirdly that same girl a middle-aged mother and fourthly her young and frivolous daughter, capable of great depths, but as yet not aroused to her inner self.

"Work and Grow Young"

Nothing is so restful as two or three hours' housework after a strenuous day at the studio," is Virginia Pearson's defi to the world.

Following the housework, which is a physical diet to offset the mental fatigue caused by a day before the cameras, Miss Pearson takes a sort of demi-tasse in sixty minutes on a dairy,—her own.

"I believe that in order to rest the mind after the high nervous tension which accompanies dramatic work, hard manual labor must be indulged in," she says. "The occupation indulged in must be as purely physical as possible.

"The best way to appreciate thoroughly one's success is to forget it. I know that I lay myself open to the charge of 'commonplace' 'would-be serious thinker' and so on, but a good way to keep the freshness of youth and enthusiasm is to wipe out for just a few moments each day all things pertaining to one's profession, and live as near to nature as one can. See me pitch hay in back of my home in Palisades if you don't believe it."

Florida Sets Good Example

Speaking of the results thus far obtained through the advertising announcements of the Florida Feature Film Company, Thos. J. Peters, who is personally supervising the production of all the company's five-reel features, says: "During the two weeks that the pictures of our company have been offered to the trade, through the advertising columns of the trade papers, two things have been proved to my complete satisfaction. One is that there is a good market for business-producing and money-making features and the other is that truthful advertising pays.

"All the buyers who have called for screen examinations of 'The Human Orchid,' our first production, in response to our advertisements, were not disappointed by seeing a feature that did not live up to what we claimed for it and in consequence they are now more willing to take our word on future productions.

"Where confidence does not exist all business transactions are slow of consummation and modern business must be transacted quickly and in the shortest space of time to insure the maximum of profit. So above all other considerations we intend to establish confidence first, and we believe that the quickest way to accomplish this to keep elaboration out of our advertising."

Sherman to Produce in New York

A new producing company is soon to start work in New York. Harry Sherman has arrived there and will immediately complete all the arrangements necessary for the beginning of actual production. He is said to have secured the services of several stars and directors of unusual ability.

More information will be given regarding the new producing company as soon as its further plans are completed.

Artcraft Exchanges Organized

"LESS THAN THE DUST" TITLE OF FIRST PICKFORD PRODUCTION

MARY PICKFORD has named her new play—the first one to be made by her own company.

The Artcraft Pictures Corporation, which will present all the new productions to be made by Mary Pickford with her own company as an independent star, announces the title as "Less Than the Dust," written by Hector Turnbull, who credits his inspiration for the plot to the poem of the same name by Laurence Hope.

It is also announced that the picture will be ready for distribution by Artcraft early in October. Miss Pickford is giving "Less Than the Dust" an artistic and costly production, and has assembled a notable supporting company. John Emerson is in charge of the production, which when completed will furnish a complete entertainment. Miss Pickford promises a new characterization as a little English girl whom misfortune places in an East Indian setting; her popular personality will have full play in situations that give ample scope to her ability for the portrayal of impressive pathos and delightful comedy. Her director has taken full opportunity for the display of picturesque settings and has endeavored to inject and retain all the atmosphere and mysticism of the far east.

The Genesis of the Story

In view of the interest with which Miss Pickford's newest picture is awaited the poem of inspiration is reprinted herewith:

Less than the dust beneath thy chariot wheel,
Less than the rust that never stained thy sword,
Less than the trust thou hast in me, my Lord,
Even less than these!

Less than the weed that grows beside thy door,
Less than the speed of hours spent far from thee,
Less than the need thou hast in life for me,
Even less am I!

Since I, my Lord, am nothing unto thee,
See here my sword. I make it keen and bright.
Love's last reward—Death comes to me tonight.
Farewell, Zahirudin.

Plans for the distribution of the productions of the Mary Pickford Film Corporation are practically completed, and Walter E. Greene, president of Artcraft Pictures Corporation, announces the organization of a chain of Artcraft exchanges from coast to coast. Within a very short time the fifteen exchanges provided for in the original plan will be in operation. Many of the branch managers are already in their territory. Al Lichtman, Artcraft general manager, who has just returned from a swing around the circuit, reports that for the handling of the first of the new Mary Pickford productions the following cities have been selected as centers of distribution:

New York, Boston, Philadelphia, Pittsburgh, Washington, Atlanta, Dallas, Chicago, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Seattle and San Francisco. The Canadian agency for distribution will probably be announced soon as negotiations are well under way.

Exchanges Organized

Extensive space has been set aside in the main offices of Artcraft at 729 Seventh avenue for the New York manager, Arthur G. Whyte, and his assistant, Charles S. Goetz. They will handle the entire state and northern New Jersey. Mr. Whyte is well known in the motion picture industry as producer, manufacturer and distributor, and his selection as head of the important New York exchange is proof of Mr. Greene's desire to recruit the most capable staff that is available in the film field. Mr. Goetz was formerly with World Film and more recently with Bluebird.

Samuel Bernfield takes over New England, with headquarters in Boston. He has had charge of Pathe distribution in that section.

To the Philadelphia exchange comes B. C. Cunningham, for four years manager for the Mutual in Washington. Eastern Pennsylvania and southern New Jersey are included in this compact territory.

In Washington exhibitors in the District of Co-



Two quiet sidelights on Miss Pickford as she will appear in the first production of her new company.

lumbia, Maryland, Delaware, Virginia and a part of North Carolina will deal with V. P. Whitaker, formerly of the Paramount forces.

The rest of North Carolina, Tennessee, Mississippi and all the territory south of these states and east of the Mississippi River are grouped in the Atlanta exchange. That part of Louisiana which includes New Orleans will be served from Atlanta. C. W. Brandon, who has been successful as southern manager for V. L. S. E., is manager.

In Pittsburgh Samuel Plame goes from Paramount to Artcraft. He will have charge of western Pennsylvania, West Virginia and Ohio, adjacent to Pittsburgh.

Headquarters for southern Ohio, Kentucky and southeastern Indiana is to be in Cincinnati, with Harry M. Berman as manager. He has represented Universal there, and was Kansas City Metro manager.

Northern Ohio, northern Indiana and the state of Michigan will be served by Frank Rutledge in Detroit, where he is well known as manager for George Kleine's enterprises.

Chicago and Minneapolis have been combined under the general supervision of Max Goldstine, who will organize staffs from the most successful film men in that territory. Mr. Goldstine is to have charge of distribution in Illinois, Wisconsin, Minnesota, North and South Dakota and the adjoining section of Iowa.

The rest of Iowa, all of Missouri, Kansas, Nebraska and the northern part of Oklahoma are in the Kansas City district. P. C. Wreath has been placed in command here. He has a wide acquaintance, gained as manager of the Kansas City Feature Film Company.

From Dallas the destinies of Pickford Pictures in Texas, Arkansas, southern Oklahoma and Louisiana west of the Mississippi will be directed by J. Rotchford. He has represented Pathe and Kleine in the section to which he has been assigned by Artcraft.

Arthur S. Kane is organizing exchanges in the Rocky Mountain and Pacific Coast states. He will select managers for branches in Denver, Seattle and San Francisco, and will supervise their operation. In a long career in the film industry Mr. Kane has been general manager in New York for Pathe and assistant general manager for the General Film Company.

Essanay at Work on Features

Work now is under way for another big feature at the Essanay studios, the rights for which play were recently purchased by George K. Spoor, president of the company. The play is "The Breakers," by Arthur Stringer, which recently was published as a continued story in the *Saturday Evening Post*.

This is the second five-act feature just started by Essanay and the two are being put on simultaneously. The other play is "The Chaperon," taken from the stage success by Marion Fairfax. It features Edna Mayo, supported by Eugene O'Brien and is being directed by Arthur Berthelet.

"The Breakers" will feature Bryant Washburn and Nell Craig. It is being directed by Fred E. Wright, who has just finished the five-act play "The Prince of Graustark," a sequel to "Graustark," also an Essanay feature. Both plays were written by George Barr McCutcheon. "The Prince of Graustark" features Bryant Washburn and Marguerite Clayton.

All of these new plays will be released through Essanay's new releasing organization which will be announced in the near future.

Amateur Camera Uses Paper Films

A motion picture camera designed especially for amateur use is being made by the Kinak Motion Picture Company of New York City. It is meant to fill the demand for moving picture films in the home and school. The films used are made from paper and are claimed to be easier to handle and safer. In projection they give a picture three by four feet in size.

The tenth and last episode of "Timothy Dobbs," has been completed at Universal City.

Witness these extensive construction scenes. Universal is still growing. On the right is a view of one of the two big new stages in the making. This is to be 100 feet long by 50 feet wide. Below at the left are glimpses of new buildings for the busy production department. At the right is seen one corner of stage number seven, one of the two now building. These new ones will give Universal 8 big sunshine stages.



Electrical Equipment for Projection

BY A. M. CANDY*

IN THE early days of the motion picture industry the source of light was in many cases of the well-known calcium type. Gradually, however, it became necessary to use some source of illumination which would develop a light of greater intensity. It was for this reason, primarily, that the electric arc was adopted for motion picture work.

In 1914 one authority estimated that there was installed in this country a total of 60,000 kw. of motion picture machines. By this time, no doubt, this figure is very low. An average motion picture arc lamp (using direct current) consumes about two kilowatts, but owing to the losses in various necessary devices interposed between the arc lamp and the supply circuit there is required from the supply line approximately 4.5 kw. per machine. The average picture theater operating eight hours a day, 312 days a year, will consume in a motion picture machine alone approximately $350 worth of electricity, based on a rate of three cents per kilowatt-hour. The power used in the arc will be, as a rule, at least one-half of the total power used in the theater, including that used for illuminating lamps, fan motors, etc.

In most localities the commercial source of electrical energy is a 110 or a 220 volt supply circuit, either direct or alternating current. An alternating-current arc can be operated most successfully at a potential not much in excess of 30 to 35 volts, and a direct-current open arc can be operated most successfully at a potential not much in excess of 50 to 60 volts. It was, therefore, for a time customary to use a large resistance in series with each arc to reduce the line voltage. This method is obviously very inefficient and, furthermore, the heat generated in the resistor is very objectionable. Hence, auto-transformers (commonly known as economy coils) were introduced. This type of apparatus, although reducing the power bills and eliminating the objectionable heating feature, did not permit the production of as good results on the screen as could be obtained where the rheostat was used and power obtained from a direct-current circuit.

Superiority of Direct Current—Direct current is much more satisfactory and effective than alternating current for a projecting arc lamp. First, the light produced is of a much better quality, as the greenish tinge is entirely absent; therefore, the light more nearly approaches that of sunlight. Second, the light is much easier to focus, due to the fact that the arc is much steadier and does not have a tendency to travel around the periphery of the electrodes; also the arc forms a crater in the positive electrode which produces approximately 85 per cent of the useful light, 10 per cent being produced by the negative electrode and 5 per cent by the arc stream. Third, the current in an alternating-current arc reverses and becomes zero twice during each cycle, thus producing a decided flicker which may be observed on the screen if the revolving shutter on the motion picture machine is not properly designed or operated at the correct speed. Fourth, there is no crater formed when aternating current is used, and hence the light must be obtained from both electrodes and from the arc stream. As a result, the light is not concentrated in a point, and hence cannot be as easily focused. Owing to these characteristics and the cooling effect when the current is zero, approximately three times as much alternating current is required to produce an illumination equivalent to that produced by a given direct current.

Direct-Current Apparatus—Because of the physical advantages of the direct-current arc, numerous types of apparatus have been introduced which will supply direct current at a reduced potential. These comprise rotary converters, mercury arc rectifiers, mechanical rectifiers and motor-generator sets of various mechanical and electrical characteristics.

The electric arc possesses a unique electrical characteristic, namely, a negative resistance coefficient. In other words, as the current in the arc increases, the resistance, and hence the potential across the arc, decreases. It is evident, therefore, that if the arc were connected to a constant potential circuit having an infinite capacity, the current through the circuit would tend to build up to infinity. Therefore, it is necessary to provide characteristics in the apparatus supplying power to the arc, such that the arc current will be maintained practically constant.

The ideal apparatus for this service is a strictly constant-current generator driven by a suitable motor or engine. This type of generator, however, is com-

AUTO-TRANSFORMER—A transformer with but one coil, which is used like a regular transformer for raising or lowering voltage.

BALLAST RESISTANCE—An electrical resistance which increases with the current through it, thus balancing or ballasting the arc, whose resistance decreases.

CAPACITY—As the word indicates, the ability of an electrical circuit to absorb electrical energy, apart from the apparatus in the circuit.

COMMUTATION—The process by which an electrical generator makes its currents flow in one direction.

COMPOUND WINDING—A double winding on the field magnet of an electrical generator or motor, one coil of which is in series with the armature and the other in parallel.

DROOPING VOLTAGE CHARACTERISTIC—The characteristic of a generator so wound that its voltage tends to decrease rather than increase when the resistance of the circuit is reduced below normal.

ELECTRODE—The working terminals of any circuit; as, either carbon of an arc.

EMPIRICAL FORMULA—A formula or arithmetical system based on experience and observation.

POTENTIAL—Voltage.

REACTANCE—A resistance in an alternating current circuit which depends on magnetic effect and does not absorb energy.

RECTIFIER—A device for changing alternating current to direct current.

RESISTOR—A known and useful resistance intentionally inserted in an electrical circuit.

ROTARY CONVERTER—A mechanical rectifier consisting of an alternating current motor operating a direct current generator; often combined in a single machine.

SERIES WINDING—The winding of a generator or motor field magnet connected in series with the armature.

SHUNT WINDING—The winding of a generator or motor field magnet connected in parallel with the armature.

*General Engineering Department, Westinghouse Electric & Manufacturing Company; courtesy *The Electric Journal.*

paratively expensive to build and, furthermore, in the usual forms is quite complicated. There are several generators on the market which are designed for characteristics approaching those of a strictly constant-current machine. These generators are provided with special field windings and armature windings having a comparatively high reactance, which results in an extremely drooping voltage characteristic such that the generator will develop about 55 volts at full-load current and will not be damaged when short-circuited, because the current will never be much in excess of full rated potential generload. Constant potential generators and rotary converters are also designed to develop 70 to 80 volts direct current, a ballast rheostat being interposed in the circuit to each arc lamp. This ballast resistance neutralizes the negative resistance characteristic of the arc so that the current remains appreciably constant at all times. For this service mercury arc rectifiers are also supplied. The direct current produced by the mercury arc rectifier is maintained practically constant by the reactance of the auto-transformers which are used for supplying power to the bulb. This makes the rectifier inherently more efficient than if a balast resistance is used in the direct-current circuit; furthermore, the apparatus is self-contained.



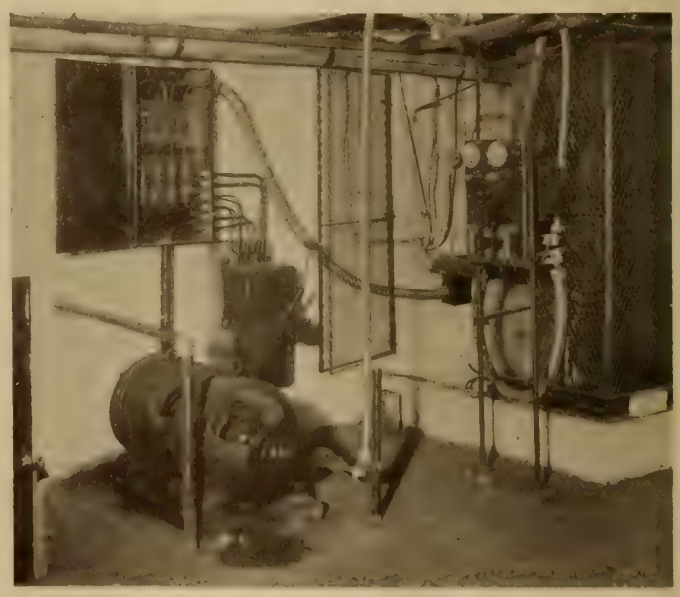
Typical motor-generator equipment located in balcony of motion picture theater.

Types of Direct-Current Apparatus—The majority of theaters projecting feature films desire to have a continuous performance, which is obtained by using two motion picture machines alternately. Before the end of one film is reached, the second lamp will be started up and made ready for projecting pictures. This requires either duplicate generating equipment for the two motion picture machines or generating equipment which will successfully carry large overloads for a short period of time; also the potential of the generator must not be appreciably affected at the instant when the arc is struck. The potential of the generator must also be practically independent of the usual commercial speed variations of the motive power, such as would be produced by a voltage variation of the supply circuit to the motor driving the generator.

For any installation using two machines alternately very successful operation will be obtained by using a motor-generator set and a ballast resistor in series with each arc lamp, the generator to be flat or slightly over-compounded and to develop 75 volts at full-load. Neither the rotary converter nor the shunt-wound generator having a drooping voltage characteristic is as satisfactory for several reasons. First, the voltage of the rotary converter will vary almost directly with changes in the alternating supply voltage, thus resulting in fluctuations of the arc. Second, the actual overall efficiency of the rotary converter, including auto-transformers and ballast rheostats, is not greater, and in many cases is actually less, than the overall efficiency (including ballast rheostats) of a motor-generator set composed of a compound-wound 75 volt generator and a polyphase, 60 cycle induction motor. Third, the voltage of the shunt-wound generator of the drooping voltage characteristic type is quite sensitive to speed fluctuations. If, therefore, such a generator is driven by a motor whose speed varies perceptibly the set will not give perfect satisfaction. This characteristic is particularly objectionable where the motor is supplied with power from a trolley line. Fourth, when two motion picture machines are used alternately it is necessary to provide a series field and ballast rheostats for the shunt-wound drooping voltage generator. Just before striking the second arc the operator must manipulate the switch on the control panel, which makes the series field operative and at the same time introduces the ballast resistors in the circuits of the arc lamps. This then produces practically the same characteristics as are obtained with the compound-wound sets. For the 75 volt, compound-wound sets the entire control consists of a single switch mounted on each motion picture machine within convenient reach of the operator.

In addition to the requirements which have been cited, it is advisable that each 75 volt, compound-wound generator be provided with properly designed commutating poles to insure perfect commutation when the machine is subjected to the severe overload imposed at the instant of striking an arc, particularly when the generator is already supplying current to a motion picture machine in operation.

For installations requiring arc currents within the limits for which the mercury arc rectifier is built, the features of securing the required drooping characteristics by reactance instead of resistance, and of delivering a direct current to the arc without the use of rotating parts, make this apparatus inherently an efficient and simple equipment for the service. Partly offsetting these fundamental advantages which arise from the nature of the apparatus is a secondary and



Typical motor-generator set and control panel for operating duplicate motion picture equipment. Set located under the stage of a theater.

minor characteristic arising from the manner of securing the drooping characteristic. It is impossible to operate two arcs simultaneously from a rectifier, not because of any lack of overload capacity, but because the stabilizing reactance is in the primary circuit, and hence not between the arc and the transformer. For this reason separate stabilizing reactances cannot be used for the two arcs, and no means of balancing the current in the two arcs is available. In fact, if the carbons of one arc are closed while the other arc is operating the current will merely be transferred from one to the other. This fact suggests a method of using a single rectifier equipment to operate two lamps, a method now in quite wide use and entirely successful. The arc is merely "stolen" from the machine with the completed reel by starting the arc in the machine to be used. This same object has been accomplished by another scheme in case the operator insists on having his arc started a short time before starting the reel. In this case the picture is shown practically complete on direct current from the rectifier and finished on alternating current, while the second arc is being heated by direct current from the rectifier. The change-over is made by reversing a double-throw switch.

Current Rating—When a new motion picture theater is contemplated the question naturally arises—how much current is required for the arc lamp? The light (produced by the current) which must be developed by the arc depends upon a number of factors, as—

1—Size or area of the picture.
2—The color-producing scheme, and tinted films.
3—Length of throw in feet from motion picture machine to the screen.
4—The density of the film.
5—The material of the screen.
6—The design of the revolving shutter on the motion picture machine.
7—The quality of the condensing and objective or projecting lenses.
8—Size of carbons, their adjustment and size of "spot."
9—The amount of general illumination in the theater; also the location and arrangement of lighting fixtures.

Size of the Picture—The size of the picture projected is probably the most important factor of those cited. It is fixed by the aperture of the motion picture machine; by the focal length of the objective or projecting lenses and by the distance from the objective lenses to the screen. Motion picture machines have an aperture approximately $\frac{11}{16}$ inch high by $\frac{15}{16}$ inch wide, and, therefore, the height and width of the picture projected will be proportional to 11 and 15, respectively. Assume for an example an installation wherein the picture projected is 10 feet high and 13.6 feet wide. If the objective lenses are replaced so that the picture is enlarged to 13 feet in height, then the area of the picture is 70 per cent greater than it was formerly, although the height has only been increased 30 per cent. Therefore, 70 per cent more light must be developed to produce the same brilliancy on the screen. The size of the picture required depends upon the size of the theater, both width and depth, and also upon the particular desires of the manager.

Colored Pictures—Where revolving colored filters are used for producing color effects, only a certain portion of the light spectrum developed by the lamp reaches the screen. For this reason, therefore, a much more intense light is required, varying from two to three times that required for ordinary black and white projection. Where tinted films are used the required amount of light is increased, but not to such a degree as just cited for the color scheme.

Length of Throw—There is no general agreement as to the effect of the distance from the objective lenses to the screen upon the amount of light which must be developed by the arc for a given illumination upon the screen. In fact, many contend that where the length of throw is between 50 and 125 feet, there is very little difference for a given motion picture machine projecting a picture of the same dimensions in each instance. Theoretically, this is undoubtedly true. However, due to the fact that objective lenses are not perfect, there is a diffusion and dispersion of the projected light which is more evident at greater distances. Furthermore, in the average theater the air is always more or less dusty and, in fact, in some theaters where smoking is permitted, the air becomes quite dense at times. It has been found, therefore, that the length of throw does actually affect the quantity of light which much be developed.

Density of Films—There is a considerable difference in density produced during the process of developing the films. It is obvious that the amount of light required for a dense film will be greater than for a more transparent one. However, the light used under ordinary conditions is generally found sufficient to give satisfactory results with almost any commercial film.

Type of Screen—Seeing a motion picture is entirely dependent upon the light which is reflected from the screen into the eyes of the observer. It is obvious, therefore, that if the percentage of the total light reflected in all directions (by the so-called diffuse reflection) is increased, then the light developed may be decreased and yet produce the same result. Therefore, when a plain white mat screen of canvas is used, a greater amount of light must be developed than if some one of the semi-mirror screens is used. Screens which have a yellow or gold-colored tint usually do not require as much illumination, simply due to the fact that a light having a yellow or orange tint gives the effect upon the eye of being relatively much more brilliant than a white light of equal intensity in candlepower.

Design of Revolving Shutter—The design of the revolving shutter on the motion picture machine materially affects the amount of light which must be developed, because shutters of various types permit from 50 to 65 per cent of the light passing through the objective lenses to reach the screen. The flicker is eliminated to a greater degree, however, when a properly designed shutter in the 50 per cent class is used.

Quality of Condensing and Objective Lenses—Not only the quality of the condensing and projecting lenses, but also the size of the condensing lenses, affects materially the quantity of light which must be developed. The quality of the lenses determines the amount of light lost by absorption and diffusion. The size and design of the condensing lenses determines the percentage of the total light developed, which is collected and concentrated for the "spot."

Size of Carbons and Adjustments—When direct current is used a crater is formed in the upper or positive electrode. This crater is a molten spot of carbon, which is at a temperature of nearly 6,500 degrees F. This crater is the hottest portion of the arc, as the negative electrode seldom, if ever, reaches a temperature in excess of 4,500 degrees F. The carbon must be of a size best suited to the current required, because if the positive carbon, particularly, is too large, an excessively large current is required to heat it sufficiently to produce the crater from which the major

portion of the light is secured. On the other hand, if the carbons are too small, sufficient light cannot be produced. Furthermore, in this latter instance, difficulty will also be experienced if the operator attempts to secure a brighter light by adjusting the carbons more closely together, as this will result in a hissing and sputtering arc, which is unstable and is unsatisfactory for projection work. The only alternative in such a case is to operate the arc at abnormally high potentials, varying from 60 to 70 volts, under which conditions a larger current can be used. This is not satisfactory, however, because the arc voltage is too near that of the usual generating equipment, and hence the arc has a tendency to become unstable, requiring very frequent adjustment of the carbons.

Experience has indicated that carbons which give most satisfactory results for various direct currents are as follows:

Amperes through Arc	*Diameter of Carbon—Inches* Upper	Lower
25 to 30	5/8	1/2
40 to 60	3/4	5/8
70 to 100	1	3/4

The lower carbon can be smaller than the upper, as it is subjected to a much lower temperature, and hence is consumed much more slowly. With inclined carbons the lower electrode then interferes less with the light.

The two carbons are usually adjusted in the holders at an angle of 15 to 30 degrees from the perpendicular to the axis of projection, the positive carbon being located slightly behind the negative. This adjustment results in turning the plane of the crater more nearly perpendicular to the axis of projection, and gives the condensing lenses the best opportunity to collect the light. The size of the "spot" should, of course, be no larger than is absolutely required to eliminate dark corners, because all light developed which does not hit the film is wasted.

General Interior Illumination—The effect of brilliant pictures will be materially modified if the interior of the theater is illuminated more than is absolutely required. It is desirable, therefore, to keep the general illumination, especially in the front of the hall, to a minimum consistent with the safety and convenience of the patrons, and to keep all light sources out of the direct line of vision.

Empirical Formula—The factors which have been considered undoubtedly seem quite complicated. In actual practice, however, the selection of the proper size generator or motor-generator set is not nearly as difficult as it appears. A study of the average conditions existing in the majority of theaters has led to the development of an empirical formula, which has proven reasonably accurate for practically any installation wherein the general illumination is not excessive and a plain white canvas screen or its equivalent is used. The formula is:

$$I = \frac{A + 2L}{10}$$

where A = area of picture in square feet.
L = length of throw in feet.
I = direct current in amperes required through the arc.

For installations wherein semi-mirror screens or screens of a similar character are used the constant 10 should be increased to 12.5.

Part of the filming of Vitagraph's E. H. Sothern release was done at Oyster Bay.

Newspaper Women Serial

"Perils of Our Girl Reporters," an entirely new idea in photoplay series, has just been completed by the Niagara Film Company at its studio in Brooklyn, and will shortly be released through the Buffalo *Times* Newspaper Syndicate. This series of stories, consisting in all of fifteen episodes of two reels each, are based on melodramatic adventures that have actually happened to girl reporters on big metropolitan newspapers.

The girl reporter roles are played by Zena Keefe, whose splendid work with the Vitagraph and World Film Companies has won for her a great deal of popularity, and Miss Helen Greene, a former Lubin star. Earl Metcalfe has the chief male role throughout the series. Other screen favorites in the cast include William H. Turner, Arthur W. Matthews, Edith Sinclair, Mabel Montgomery, Louis Huntington, Julia R. Hurley, George Arvine, Felix Hainey and George Richards.

Each installment of the story is complete in itself.

They Kept A-Kissing On!

The other day Shirley Mason, the ingenue of McClure Pictures, and George LeGuere, who plays a leading juvenile role for the same company, were preparing for a scene that a young miss would describe as "very confectionery."

The arc lights glared and sputtered; the camera man was busy; the director was shouting instructions to LeGuere to shower kisses upon Shirley.

After the young lady had been almost smothered, a roar of laughter from the onlookers sent the lovers apart.

"What's wrong?" shouted LeGuere, noticing that the camera had stopped.

"Nothing wrong I assure you!" chuckled the director, "except that the camera wasn't working any of the time."

A Tri-Star Ince

For the first time since "The Edge of the Abyss," in which Mary Boland, Frank Mills and Willard Mack were presented, a tri-star combination soon will be offered in a Triangle Kay-Bee play. It will consist of Dorothy Dalton, Enid Markey and Howard Hickman, all three of whom are established stars of the Ince constellation. Production of the vehicle in which they will be presented was begun recently at the Thomas H. Ince Culver City studios under the direction of Raymond B. West. It is a new type of vampire story from the pen of Monte M. Katterjohn of the Ince staff of authors. The supporting cast will consist of Will H. Bray, Gertrude Claire, Roy Laidlaw and George Elwell.

Film Concert at Wanamaker Store

Through an arrangement entered into between John Wanamaker and Thos. H. Ince, producer of "Civilization," a concert of the special "Civilization" musical score composed by Victor L. Schertzinger was given at the Wanamaker store on Broadway, New York, recently. The capacity of the Wanamaker auditorium is tested with 2,000 people, hence it was necessary to give the concert in the rotunda, where the thousands could see and hear from the balconies. Business in the big store was discontinued for a period of one hour.

Current Releases Reviewed

"Each Pearl a Tear"

Lasky-Paramount Drama Features Fannie Ward. Reviewed by Thomas C. Kennedy

IF "Each Pearl a Tear" was as dramatically strong throughout as it is in the first two reels there would be but one verdict. The verdict would be to the effect that "Each Pearl a Tear" rises to the heights of greatness. But in view of the fact that there



Lorillard shows the pearls to Deane.

is a noticeable let-down from the moment the wealthy broker discovers his ward and his secretary in each other's arms, "Each Pearl a Tear" is, while a remarkably good picture, not great.

The story builds up wonderfully to the point mentioned but from there on it goes no further and relies upon its beginning for the appeal and force of the action that follows. In other words the play "pans out." Never-the-less, "Each Pearl a Tear" is a picture of distinct merit. It could not be otherwise with such a start as it gets. The scenario by Beatrice C. De Mille and Leighton Osmun is based on a story by E. Lloyd Sheldon.

In a role affording her opportunities Fannie Ward appears to marked advantage. She is seen as Diane Winston, whose father has been employed for many years in the offices of Lorillard, a wealthy broker. Diane returns from boarding school a young woman, and her father introduces her to Lorillard, who has not seen her since she was a mere child. Lorillard has just purchased a wonderful string of pearls and these he exhibits to the beautiful Diane, who is not so taken with them as he expected.

The broker's opportunity comes when a society woman requests the use of his sumptuous home for an affair for charity. He complies and adds that he has a little friend whom he would like to take part in the tableaux. On the evening of the affair Lorillard asks Diane if she will honor him by wearing the pearls and she agrees. The girl is the hit of the evening; small wonder, for looking as she did in that tableaux Diane would have been the hit of any evening.

In the excitement of hurrying home because her father is ill she neglects to return the jewels. When she arrives home she discovers her error and her father insists upon returning them to Lorillard at once. Winston succumbs to a paralytic stroke just as he is about to hand Lorillard the pearls. The broker places them in his pocket and sends for Diane. Her father dies from shock, the shock being caused by the broker's statement that he has not received the jewels. From here on the play tells of her attempt to repay Lorillard by working for him. She is in love with his secretary but the latter is discharged. The secretary then determines to make enough money to pay for the pearls by playing the stock market. Lorillard tries to ruin Clark but he is himself ruined, and through the pearls, which Diane has discovered in his safe.

George Melford gave the piece able handling. The society affair is (perhaps) the best, the most convincing ever seen on the screen. The direction all through is splendid, though it does not appear to good advantage once the financial battle starts, but that is the story's fault. Charles Clary is a convincing Lorillard. Many of the actors who interpret "heavy" roles in pictures could learn much and thereby ingratiate themselves to the picture-goers by watching Mr. Clary. The star is delightful in her part. Jack Dean, Paul Weigel and Jane Wolff complete the cast.

"The Social Secretary"

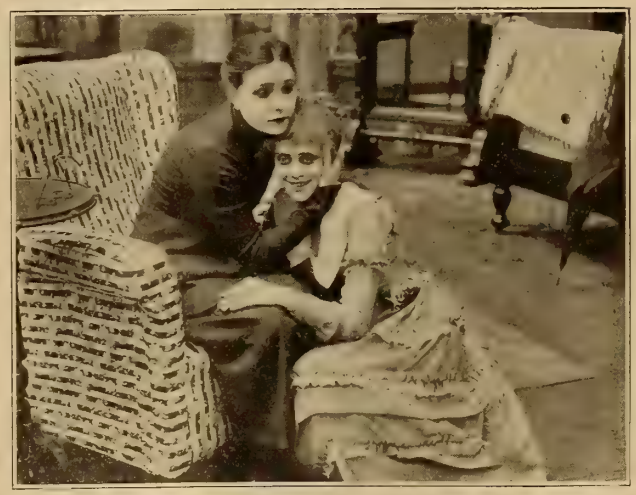
Triangle-Fine Arts Production is of High Quality. Reviewed by Thomas C. Kennedy

IN "The Social Secretary" Anita Loos made the girl who must earn her own living in New York an object of sympathy, that is the girl who is good looking, for such a girl has more than her share of this life's trails in finding a position in which she can make a living legitimately. There is no doubt that the girl around whom Miss Loos wrote this melodramatic comedy makes an irresistible bid for the affection and sympathy of the spectator but one cannot be so sure that this fact is traceable to the author's efforts. The medium has a lot to do with it and in this case the medium is Norma Talmadge. At any rate the scenario is a good one and the author cannot be forgotten when praise is being handed out even if one is quite dazzled by the sheer brilliance of the actress.

"The Social Secretary" was directed by John Emerson, which makes it seem a bit like wasting time to go further and say that the very best that was in the play has been brought to the surface. There are some delightful humorous moments and a goodly supply of dramatic ones. The climax of the play is in all particulars a situation very familiar to the patrons of screen plays, but as it is presented there is no detracting sign of wear about it. The interest is carried unflaggingly up to this point and it goes beyond, to the fading scene in fact, and after that comes the very satisfying and wholly pleasing feeling accompanying the impression that your time has been spent in viewing an emphatically good picture.

Miss Talmadge is the stenographer who has learned by experience that men employers are things to be avoided, but on the other hand the board bill cannot be avoided so Mayse starts right in to look for a new position. It so happens that the wealthy Mrs. Du Puyster has a deal of trouble keeping a social secretary. Just when one becomes valuable she announces her intention of marrying. Jimmie Du Puyster has an idea, he adds "must be unattractive to men" to the end of his mother's advertisement for a secretary.

Mayse reads the ad and applies for the position a very different Mayse. Jimmie looks at her and assures his mother that marriage will not take her away. But one night the secretary comes to the aid of Jimmie, who is in distress, he returning from a party at the club quite a little jingled. Now it's Jimmie's



Norma Talmadge and Helen Weir in "The Social Secretary."

turn to play wicked employer, but he surprises Mayse by acting the part of a real gentleman. There are later complications in which Mayse saves the daughter of the house from a disastrous match with a worthless count, and Mrs. Du Puyster loses an-

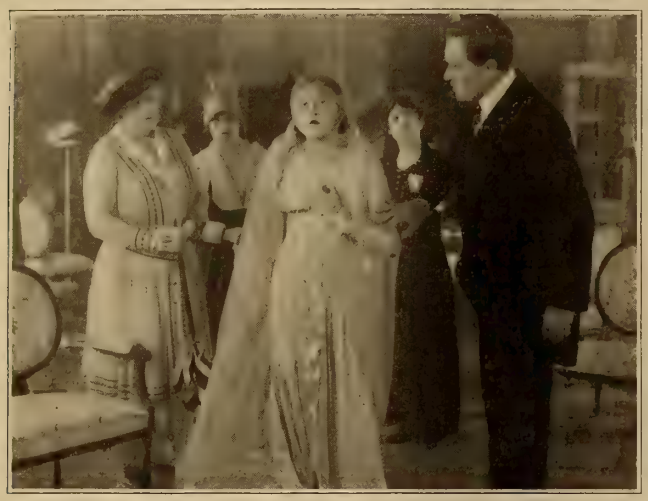
other secretary via the marriage route, but by the same token she acquires a wonderful girl for a daughter-in-law.

Miss Talmadge is a genuine artist and there could be no plainer evidence of this than her performance as Mayse. We are quite certain that in her enactment of this part we beheld the finest and most effective performance any actress who worked before a camera has shown us. The story and the part both have superiors in previous offerings, but not so Miss Talmadge's interpretation of the role. An adequate supporting cast includes Gladden James, Eric Von Stroheim, Kate Lester, Herbert French and Helen Weir.

"The Big Sister"

Mae Murray Features in Famous Players-Paramount Romance. Reviewed by Thomas C. Kennedy

IN "The Big Sister" we are presented with a rather polished version of the little waif who makes her way into the home of an astoundingly wealthy bachelor, wins his heart, separates herself from him because of a blot on the family name, her



"Betty, I've been searching the world for you."

father being in jail, but before the end is reunited for keeps. With a play of this kind of course there can be nothing startlingly dramatic, but under certain conditions there is a possibility of the play being pleasant and capable of affording an hour's enjoyment.

"The Big Sister" is the first Famous Players production in which Mae Murray makes her appearance. Miss Murray is the waif and this is another reason for believing that the picture will take well with audiences, for if the waif be pretty and charming, why about half the battle is won. Miss Murray is a charming Betty Norton and if there is anything to be said against the part it is that she does not get enough opportunity to wear the style of gown she sets off—attention is called to the fact that we did not say the "gown which sets her off"—in the closing scene.

The story is credited to William Hurlburt and tells of a daughter of the slums. She has a little brother and makes a brave attempt to earn enough for both herself and Jimmy after her father is sent to jail on a fake charge trumped-up by "Nifty" Mendez, who is very anxious to get her in his toils. Betty escapes from the city and Nifty. On the road Jimmy is struck by Rodney Channing's motor. The injury is not serious but Jimmy must remain in Channing's home for some time.

During the visit love grows up between Channing and Betty, who is now of course very happy. But a newspaper announcement and the author send Nifty again into her life and simultaneously with his entrance comes the exit of happiness. Betty fears to tell her fiance that her father is in jail, so she gives Nifty the pearl necklace lately presented to her and leaves the wonderful home. "As the days pass" however, Channing's cousin finds it necessary to visit a modiste's shop in search of a wedding gown and Channing accompanies the bride-to-be. There he finds Betty, for she is the model who displays the gown.

The settings and locations are quite all that they should be and perhaps a little more. There is beauty in this picture. Harry C. Browne is a very good Rodney Channing. Matty Roubert plays well as Jimmy Norton and Ida Darling contributes much to the picture as Mrs. Spaulding. Florence Flinn is a pleasing Edith, Armand Cortes is a good, albeit repulsive "Nifty" Mendez and Tammany Young justifies the prominence given him as Joe Kelly by a splendid performance. Betty's worthless father is real in the hands of J. Albert Hall.

"The Unwelcome Mother"

A William Fox Drama in Five Reels Released Sept. 18. Reviewed by George W. Graves

JUST why Walter Law's part in this picture should be announced as the featured role is more or less of a conundrum, for, although he does what he has to do with a great deal of zest and displays much brawn in the fight scenes of the opening reels, the part sinks into oblivion later, to make only a brief reappearance at the finish. Furthermore, this role is only indirectly connected with the main theme, which has to do with the enmity shown a wealthy man's second wife by his children, who cherish their deceased mother's memory too much to put up with a successor.

In the role of Elinor, the girl who has such a chilly reception in her husband's home, but who finally wins the children's affections, is Valkyrien, which role we think the spectator will assume to be the featured one. Her characterization, the chief magnet drawing upon our sympathies, is handled in an unforced and generally convincing manner. She performs a few arduous "stunts" on the rocks and in the sea which show the actress' gameness to go through with the requirements of her part. John Webb Dillion, as the wealthy man who first educates the "child of the sea" and then marries her, and Warren Cook as the children's tutor, are well cast. Also the work done by Violet de Biccari (Fox's thirteen-year-old starette) as the eldest sister is deserving of favorable mention. Little Jane and Katherine Lee produce the comedy, composed of childish pranks which are surely true to life.

The direction as a whole is praiseworthy, realistic effect always being a paramount consideration, but it is to be regretted that such little slips as Valkyrien's emerging from the sea clad in dry apparel and other bits of incongruity have to appear. Foremost in the pieces of realism are the thunder-storm scenes in which the illusion is perfectly maintained.

At the outset of the story we are shown some brutality on the high seas, the outcome of which is the bestial captain's murder by his mate (Walter Law) in self-defense. The latter escapes from the ship and swims to land, where he has an exciting romance with "the child of the sea" and gains her promise to marry him on his return, whenever that may be. Then comes the other man into Elinor's life, her marriage to him and her subsequent misery in the home as an "unwelcome mother."

When the wife at last decides she can never make the eldest sister, Ann, love her (the other two children having since succumbed to her lovable nature) she prepares to leave. Then it is that her old seaman lover puts in appearance and claims her. Just as Elinor is in a quandary to know which way to turn, Ann, who has witnessed her step-mother's affection for her father and at last suffered a change of heart comes and begs forgiveness, speaking for her younger sisters in the words,



The eldest sister pleads forgiveness.

"We love you." The seaman relinquishes his claim and leaves the happy family to themselves.

The story is simple, but its humanness and resemblance to the things of actual life give it its power. Excellent production

and the uniform good acting of the cast do the rest in preparing an offering which will make an hour's good entertainment in any house.

"Gloria's Romance"

Chapter 18 of the George Kleine Serial. Reviewed by Genevieve Harris

"THE BITTER TRUTH." Glimpses of plot are revealed in this chapter, and further light is thrown on the murder mystery which has formed the foundation of this story. Patrons who saw the murder committed in the early part of the play



Copyright by George Kleine.

Gloria fears her brother is guilty.

will be interested in learning of other important events on that tragic night, the meeting of Royce and Lois, for instance.

For the rest, the installment is on a par with those preceding it. There is one spectacular event, Lois' attempted suicide by throwing herself before a locomotive and Gloria's rescue of her, which is presented in an amateurish and unconvincing manner. Mulry, Freneau's entertaining partner, again comes into the story, and Freneau, in shadowy form, comes back to straighten out a few of the tangles his reckless life had caused.

The Story: Gloria (Billie Burke), having interviewed Royce and Judge Freeman in the preceding chapters, in this goes to Lois, her brother's wife, and the cause of much of the trouble. Lois confesses her affair with Freneau and asks Gloria's forgiveness. Gloria demands that she tell the story to David, and Lois, usually resourceful in getting out of difficulties, this time admits herself beaten and throws herself before the oncoming train. Gloria persuades her to reconsider, before the train comes very close, and Gloria gives her the package of letters, promising to keep the secret.

Suspecting, as Judge Freeman had, that Trask acted by David's orders in killing Freneau, Gloria leads her brother to the room in which Trask had been placed. Finding the man gone, she concludes that David had aided his escape, to save himself. Grief-stricken, she gives up her effort to follow the mystery, sure that her own brother is the slayer.

"The Pony Express Rider"

Selig Two-Reel Drama Released September 11. Reviewed by Genevieve Harris

A WESTERN drama of the familiar type, with the "thrills" which have become conventional in cowboy pictures, together with some unusual ones put in for good measure, is this latest Tom Mix offering. There are many picture houses in which films of this sort are sure of a welcome, and we can easily imagine certain audiences, especially those in which many young boys are present, moved to excited applause by the hero's riding exploits.

Having this element of entertainment in good measure, the audiences mentioned will not be greatly disturbed over the fact that the story is presented in a confused fashion, and is at times difficult to follow. They will be thrilled by the situation in which an innocent man escapes being hanged when his friends after a swift ride arrive just in time, even though they have seen similar rescues countless times before.

Tom Mix directed the story and played the hero's role. Others in the cast are Victoria Forde, Sid Jordan, Joe Ryan and Pat Chrisman.

The Story: Tom Orbig, an outlaw, arrives as a stranger in a western community, and makes a friend of Ed Wilson, wealthy ranch owner. He wins the ill-will of Jim Blake when the latter is discharged as pony express rider and Tom given his place. Blake and Wilson also are enemies, being rivals for the favor of Grace Miller. Happy Jack, another cowboy, and Wilson have a quarrel at a dance, and the next day when Happy Jack is found dead, Wilson is accused of the crime. Before he died, Jack had written a note, explaining that he had accidentally shot himself, but the note is lost, to be discovered by Tom later.

While Wilson is in jail, his enemies become impatient and decide to take the law into their own hands. They plot to kidnap Wilson, take him into the hills and hang him. Grace overhears their conversation and tells Tom, who organizes a rescue party and saves his comrade's life. Then the note is shown, and Wilson freed, while Blake, for his part in the affair, is put in jail.

"The Woman Always Pays"

Three-Reel Essanay Drama Released September 16. Reviewed by Genevieve Harris

MELODRAMATIC in plot and presented in a manner so theatrical that sophisticated audiences may find it humorous, this offering is not up to the usual Essanay standard, in spite of a clever cast of players, good photography and settings. The producers evidently had a laudable desire to give the play a swift and interest-compelling start by plunging the spectator into the heart of the situation, but in doing so, they left many points of the story obscure and for too long a time the viewer strives in vain to grasp the thread of the story.

Besides this lack of clarity, there are in the early scenes of the play a number of "thrills" which miss fire, particularly the scene in which the persecuted heroine, attempting to end her life, is seen at the edge of a very high cliff, then at its base, supposedly having thrown herself over. She is not much damaged by the plunge, evidently, for she picks herself up and walks away, to be overtaken on the road by a party of automobile tourists, who take her to the city where she becomes a "vampire."

The other thrills are the pursuit of the villian by the angry mountaineers, and the kidnapping of a baby by the villain.

The situation which develops in the latter half of the play, when to avenge herself on the villain, the woman plans the ruin of his young daughter, of course not knowing that this girl is her own stolen child, has a dramatic element which will interest some sensation loving audiences. In fact, the play as a whole is suited to theaters whose patrons like excitement and sensation regardless of probabilities and the finer elements of photoplays.

Sydney Ainsworth's acting is especially good as William Gregory, the villain, while Lillian Drew handles her role of



The heartless villain is unafraid.

Elsie Lyons, the mountain girl turned adventuress, with her usual skill.

The Story: Elsie Lyons, a daughter of a mountaineer, has a love affair with Gregory, an ambitious young lawyer. Gregory

refuses to marry Elsie, and when her baby is born, she will not confess that Gregory is its father. Nevertheless, Gregory rightly fears the wrath of Elsie's father, who plans to trap and kill him. Gregory escapes from the trap and, having stolen the baby, leaves for the city. Elsie's home is burned while she is away, and never suspecting that Gregory has taken the baby, she believes that it perished. After her unsuccessful attempt at suicide, she becomes an adventuress in the city.

Years later, when Gregory is a prominent attorney, he meets Elsie, now notorious. She learns that he has a young daughter and plans to injure him through this girl. After plotting the girl's ruin, she goes to Gregory's home to tell him of her revenge. Then he explains that the daughter is the child she thought dead. He reaches Elsie's apartment in time to save his daughter, but when he returns home, he finds that Elsie has killed herself.

"The Sable Blessing"

Richard Bennett in American Five-Reeler Released September 11. Reviewed by G. Harris

IN THIS Mutual feature picture, Richard Bennett gives a very amusing, very delightful character sketch, with a fineness, a skill too infrequently found in screen comedies. There



John always found time for a frolic.

is excellent humor throughout of the kind that appeals to all classes because of its many human touches. And while Bennett in the leading role of the good hearted ne'er-do-well could carry the interest of the feature, fortunately the play also shows able directing, for which George L. Sargent is responsible, and has clever situations and captions which add their share to the humor. The supporting cast of players is a worthy one.

Aaron Hoffman, who wrote "A Million for Mary" for the first screen appearance of Kolb and Dill, is also the author of this sketch. In this play he shows the same happy selection of humorous but realistic situations. This time a cheap boarding house furnishes many of the settings. The hero is a very likeable happy-go-lucky chap without a trace of ambition. He falls in love with a servant girl at his boarding house, and when he begins to save for their marriage, he becomes so unkempt in appearance that he is the object of much ridicule in his office.

Rhea Mitchell plays very well the role of his sweetheart. Alfred Hollingsworth and Charles Newton have important character parts. Adrienne Morrison and George Periolat also are clever in their roles. Another player not to be overlooked is the dog, Teddy.

The Story: John Slocum is an unimportant clerk in an office who had begun work at fifteen dollars a week and is now getting eight. However, neither business nor finance worries him. When he falls in love with Mary, a servant at his boarding house both begin to save from their meager wages. John's Uncle Henry is very ambitious for his nephew, and wishes him to marry Bess, once John's playmate, now a successful picture actress. But John is satisfied with present conditions and Mary. And Bess ridicules the shiftless John.

Then Mary finds a lottery ticket which wins a sable overcoat. John wears the fine garment, and its influence on him is the theme of the story. For it arouses his ambition. He begins to associate with those who wear sable. His appearance in other respects improves to equal the style of his coat. At last, through his new associations, he receives a tip on the stock market, risks the money saved for his marriage, and wins a fortune. Then, after a few complications when Bess changes her mind and decides to win John and his fortune, he and Mary are married.

"The Velvet Paw"

World Drama With Gail Kane and House Peters. Reviewed by Genevieve Harris

THIS offering, which is a very entertaining one, has several elements of appeal. One is the leading feminine character, beautifully played by Gail Kane. This is an adventuress role, but far removed from the unpleasant vampire type. Mary Dexter is a clever woman lobbyist who uses feminine wiles to gain her points because she wishes to win the game she has begun. She is the tool of a band of corrupt politicians, but merely because they recognized her talent and were shrewd enough to win her sympathy. Becoming thus a clearly told narrative of a battle of wits, the picture is interesting, refreshing and wholesome.

House Peters is excellently cast as the very likeable young congressman from Indiana, who follows out his own ideas of right and wrong without being priggish. His sincere love for the interesting Mrs. Dexter and his implicit trust in her are a pleasing contrast to the maudlin sentiment of the other congressman, Drake, who wrecked his career to please Mrs. Dexter, and who won slight sympathy from her or from the spectator.

Its political theme and the local color of the nation's capitol form another attraction. Well photographed views of Washington and the interior of its important buildings, views of sessions of the House of Representatives, as well as glimpses of many noted personages will arouse enthusiasm among a great many audiences who will appreciate what care the director, Maurice Tourneur, has given in order to present a political drama realistic in settings.

Whether the spirit of graft is as prevalent among lawmakers as this picture would suggest, those who know more of politics will have to answer. But the story does not impress one as of the "muck-raking" type, and the interest lies more in the individual characters than in the political situations; therefore one rather forgets to be worried about the moral issue.

Advertised as a political drama in which a clever and very attractive woman lobbyist is the leading character, an exhibitor need have little fear of this play disappointing. While the story is not remarkable in itself, still it holds the interest and entertains. While there may be questions which arise in one's mind regarding some of Mrs. Dexter's actions, Gail Kane makes her so charming that one is never bored with her.

The play is from a story by Paul West, scenarioized by Gardner Hunting. John V. de Brock is responsible for the photography.

The Story: Philip Dexter comes to Washington to win political aid for his invention. He is unsuccessful and commits suicide. His wife had won the friendship of Senator Barring, when she sought his aid for her husband, and had the inventor waited a bit longer, would have aided him.

Left alone and embittered at the treatment her husband had received, Mrs. Dexter becomes a lobbyist for Barring and his interests, although Barring is a grafter. One of her victims is Drake, who ruins his career when he votes to please her. Robert Moorehead is elected in Drake's place, and Barring and Mrs. Dexter plan to influence him also. Moorehead falls in love with Mrs. Dexter, but sticks to his own principles. At last she abandons her scheme of winning him politically, for she has fallen in love with him and does not wish to injure him.

For a dramatic finish, following a scene in which Moorehead by his speech defeats Barring's plans, Drake, the outcast, shoots and slightly wounds Mrs. Dexter, who was in the audience listening to the speech, then he falls over a balcony and is killed. Barring, however, bears neither Moorehead nor Mrs. Dexter ill will and is glad of their happiness, warning Moorehead, though, that he will some day defeat him.

In addition to the featured players, Ned Burton as Barring and Frank Goldsmith as Drake deserve commendation for good acting.

"Phantom Fortunes"

Barney Bernard in V. L. S. E. Blue Ribbon Feature. Reviewed by Thomas C. Kennedy

"PHANTOM FORTUNES," in which Barney Bernard, the bright particular star of the "Potash and Perlmutter" plays which had two immensely successful seasons on Broadway makes his initial bow to motion picture audiences, is described as a commercial comedy and it has to do with the business trials and tribulations of a Jewish clothing manufacturer who faces ruin in his attempt to land some war orders.

The story is well constructed and was written by Samuel Tauber. Paul Scardon gave the story a splendid production. But for all its good production and clever characterization by Mr. Bernard, "Phantom Fortunes" is only mildly amusing. It has a look about it that reminds one of champagne that has ceased to bubble. However, there are many pictures being offered that have far less entertainment value than "Phantom Fortunes."

If "Phantom Fortunes" does not make you laugh it is well worth the viewing if only for the excellent characterization of Mr. Bernard and the reality and faithfulness of its scenes. Types, settings and the whole spirit of the picture are just about as convincing as anything on the screen could be and in this respect the picture is remarkable, to say the least.

The play is built around one Zalmon Pinsker. We are given many evidences of his sympathy and whole-souled charity. He is the friend of the person is need. A coterie of crooks set up offices in a hotel and represent themselves as buyers for the allied countries. Through a young man, who is honest enough in his determination to earn a living, Pinsker negotiates with these crooks for a contract to supply army coats.

He presents the leader of the band with a fine suit of clothes and the cigars held for those select people known as "special customers." The supposed buyers ask Pinsker to leave his samples at their office for approval. When they have a good-sized stock of merchandise the crooks call in a dealer and sell him the lot. But this venture is not successful. The hotel detective arrests the lot of them before they can get the goods out of the place. Pinsker is in a terrible fix, for he has refused all orders to be prepared to fill the big contract, but there is a way out of every difficulty and young Deering discovers it in this case. They have material on hand and make a drive to capture



Pinsker dreams.

the legitimate orders for home consumption, so all ends happily.

There is present the love interest and also a villain. The latter attribute is all of that for the reason that Lestern Bernard plays the part so well. Mrs. Moscowitz, James Morrison, Adele DeGarde, Edward Elkas and Mary Maurice are praiseworthy members of the supporting cast.

"The Dawn Makers"

William S. Hart as Half Breed Indian in Triangle-Ince. Reviewed by Thomas C. Kennedy

ON September 24 the latest William S. Hart offering will be released. "The Dawn Maker" is a character study by C. Gardner Sullivan, whose trained adjectives do a yeoman's service in the subtitles illuminating the at times pallid action of this mildly interesting play. Mr. Sullivan can develop a character and in "The Dawn Maker" he uses a form which he has found to be successful in former plays, especially those he executed for Mr. Hart to star in. There is one drawback to this. And



William S. Hart in "The Dawn Maker."

that is the familiarity which grows up between the frequent picturegoer and the workings of the mind of these screen characters. One begins to feel instinctively what Mr. Hart as Joe Elk, or somebody else, is going to do next.

Lo, the poor half-breed, is the spirit of the play. Joe Elk, who springs from a line of Cree chiefs on his mother's side and a Scotch lineage on the other, is really a pathetic persons. He realizes the superiority of the white to the red race, yet with all his conscientious desire to bring his red brothers up to the standards of the white he realizes the hopelessness of such an ambition for in him is lacking the white man's courage in accomplishing his noble purpose.

Joe takes a trip to Montreal and there is fired with a desire to return to the Crees and erect a school for the children of the tribe. In attempting to accomplish such a purpose Joe goes down to defeat before the obstacles which arise and he finds himself in disfavor with the Indians. His hope of marrying a white girl is shattered, and not only that, but Joe is reproached for ever dreaming of such a thing. In the end he dies of hunger that the young white couple may live and propagate a people capable of giving this world the progress one of his native limitations could never rise to.

The production is good considering the disadvantages under which the director worked. The story calls for a terriffic blizzard, but the best a trip that was perhaps long, arduous and expensive could supply was some locations pretty in themselves but having only a scant blanketing of snow. The "snow stuff" is a bit anaemic. In the direction of the action, however, the producer did well but even here he encountered impediments and these were furnished by the scenario itself. "The Dawn Maker" has a beginning to be sure, but in truth its middle and end are very similar. The progress of the play must be found through the agency of a microscope if it is to be found.

Mr. Hart has a vast following and to have acquired such great popularity as he enjoys requires real ability. We, personally, find this actor very much the same in every picture. There are a number of close-ups in "The Dawn Maker" and from where we sat it looked as though one could have been used for the other and no one would be the wiser. One thing which must be admitted is that Mr. Hart plays this role with that fine sincercity which characterizes all his work. In the supporting cast one finds the names of Blanche White, William Desmond, J. Frank Burke and Joe Goodboy.

Bryant Washburn and Marguerite Clayton have been with Essanay for five and four years, respectively, yet not until "The Prince of Graustark" is released will they have appeared in a feature picture together. During the past few months they were cast for the first time together in several three-act dramas. They made such ideal opposites that they were immediately cast for the film version of George Barr McCutcheon's famous sequel to "Graustark." The play will shortly be offered in five acts by Essanay.

CUTS OFF FIRES

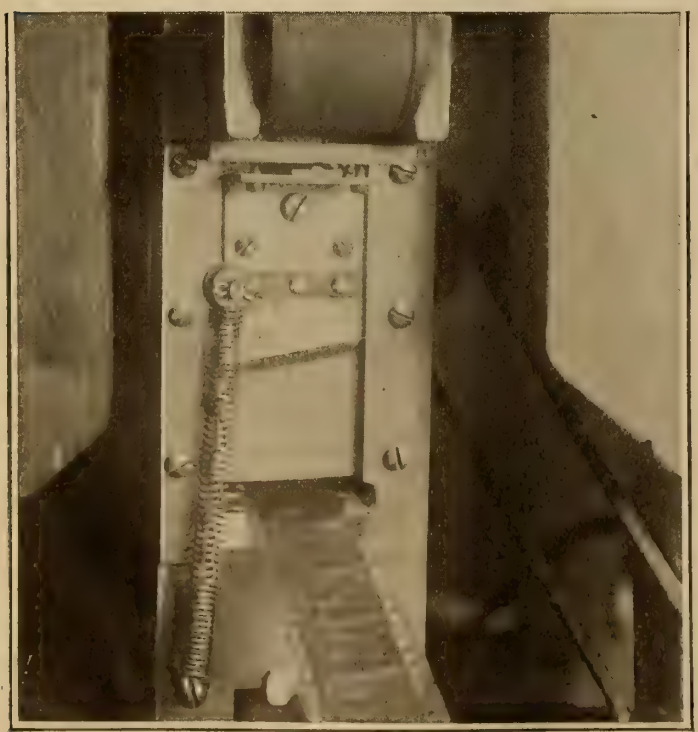
Automatic Control System that Prevents Fire and Panic From Burning Film—String and Knife Do Trick.

Here is a new and apparently efficient invention to prevent theater fires from the burning of a film. It is the invention of a young mechanical engineer, Anton Szeliga, of New York.

Experts, insurance men and others are agreed that as a safety device this invention is of prime importance.

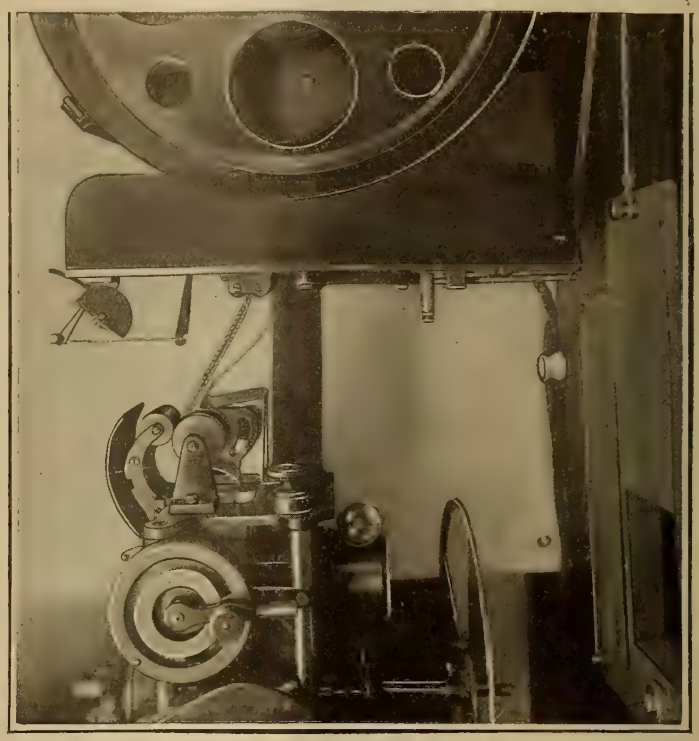
The new apparatus prevents films in projecting machines from catching fire or exploding, both of which, up to the present time, have been relatively frequent occurrences and have often resulted in injury and even death to persons, and extensive destruction of property. The device of Mr. Szeliga, according to the *Scientific American,* is a simple electrical contrivance that may be fitted at a slight cost to any make of projecting machine.

Two sets of knives, housed at the openings of the film magazines, controlled by powerful springs and normally held in position by electro-magnets, are instantly released in case the film catches fire, cutting the film at the entrance to the magazines and absolutely sealing the latter. In this manner the fire is prevented from reaching the several hundred feet or more of film contained in the upper and lower magazines or retorts. Simultaneously, by means of an automatic control, the shutters in the fireproof booth front are dropped, the lights in the auditorium are turned on, a signal is flashed to the conductor of the orchestra to begin playing music designed to preclude any apprehension on the part of the audience, and the motor of the projecting machine is stopped. The same system of automatic control also extinguishes instantly the carbon arc in the machine. When the conflagration has burnt itself out, the net result is only about two feet of film and a few minutes of time lost in the exhibiting of the picture.



One of the knives which cut the burning film in two places. With the burning of the piece of string shown in the companion view, two guillotine-like knives are released, cutting the burning strip away from the balance of the film and protecting the latter.

It is claimed that not a single person among the audience is aware of the fact that the film caught fire. The extinguishing of the flame is only a matter of a second or two. The turning on of the lights in the house and the sudden start of the orchestra detract all attention from the slight trouble at the projecting machine; hence, all danger of panic or catastrophe is avoided.



Mechanism for protecting a motion picture theater against film fire. A piece of string, placed above the film mechanism, burns at the first flash of the film, releasing knives which cut the burning strip out of the balance of the film, and closing the apertures in the operating booth.

"Wet" and "Dry" Film

The "wet" and "dry" question figures in the two-reel Triangle comedy, "The Deadly Glass of Beer," with Tully Marshall, Jack Brammall and Teddy Sampson in the cast.

"The Deadly Glass of Beer" is a rollicking farce and deals with the adventures of a young chap who is to fall heir to a fortune provided he does not drink beer before he reaches his majority. How a villainous cousin, who is next in line for the fortune, and a beautiful adventuress, almost cause our hero to fall off the water wagon, provides a series of mirth provoking situations in the production. The plans of the wicked cousin and the heartless adventuress are foiled by Teddy Sampson, who as an "orphan Annie" type, puts a stop to the villainy, saves the fortune, and incidentally wins the man of her choice for a life mate.

Neva Gerber Joins Universal

Neva Gerber, formerly with Famous Players, Kalem, Balboa and other companies and who is featured in "The Castle of Despair," a three-reel Gold Seal Society drama, produced by Ben Wilson, is one of the latest recruits in the ranks of the Universal players.



A few of the sea beauties in Fox's "A Daughter of the Gods," filmed in Jamaica.

Like Races? Here's One

More than two thousand extra people were engaged by Director George Siegmann in filming the race track scenes in the Triangle-Fine Arts feature, "The Best Bet," in which Dorothy Gish is featured.

Six race horses and jockeys from the Tia Juana race tracks were secured for the scenes which were staged at Exposition Park, Los Angeles. The scene at the track where four jockeys try to pocket the favorite horse and prevent it from winning the race is one of the most spectacular scenes of its kind ever filmed. In one of the scenes, six horses are shown at full speed. The camera was mounted on an automobile which was speeded up to keep just a few feet in advance of the oncoming horses which were traveling at full speed. One of the horses fell, throwing the rider, but luckily neither the animal nor the rider were injured.

Strong Ince Play

Thomas H Ince never has presented a stronger aggregation of talent in one production, it is said, than that which is offered in support of Bessie Barriscale and Charles Ray, the co-stars in "Home," the Triangle comedy-drama by C. Gardner Sullivan. The cast includes Clara Williams, Louise Glaum, George Fisher, Joseph J. Dowling, Agnes Herring and Thomas S. Guise.

Though, perhaps, none the better known, Miss Glaum has appeared in more plays than has Miss Williams. She made her initial Triangle appearance in "The Iron Strain," and followed with "Matrimony," "D'Artagnan," "Hell's Hinges," "The Aryan" and "Honor Thy Name!" In "The Wolf Woman" she is co-starred with Charles Ray. Her role in "Home" is again that of the enchantress.

Exterior scenes for "The Chaperon," the next five-act Essanay feature with Edna Mayo and Eugene O'Brien, will be taken at Washington Island off the shore of the upper peninsula of Michigan.

Lewis S. Stone, stage star who recently completed "According to the Code" in five acts for Essanay, is about to appear on Broadway in a new production entitled "The Double Cure."

Catalogue of Children's Films

H. J. Shepard, manager of the New England Universal exchange, received so many requests for both educational and entertaining pictures suitable for children that he conceived the idea of arranging subjects for the exhibitor so that he could book a whole program especially adapted for matinees for the little folks. Through the medium of the social welfare department of this exchange not only pictures covering educational, vocational and scientific fields, but also "better pictures for the kiddies," will be supplied weekly so that the demand for all types of pictures can be satisfied. The department has undertaken to classify, catalogue, print and arrange these various subjects into programs and they are now available for clubs, societies, institutions, churches and theaters all over the New England district.

The Lights at Sea in Pictures

Paramount Pictographs, the "magazine-on-the-screen," in one of its forthcoming releases will show the workings of a lighthouse. These pictures show the prisms and the revolving light, together with the little gas mantle which sends forth the signal and the powerful beam of light taken at night. It also shows the barren coast and the little plot of ground upon which the lighthouse keeper lives, and where on the shore beyond is a wreck which occurred prior to the establishment of the lighthouse.

Teddy Sampson, who scored a hit as the Japanese wife in the picturization of John Luther Long's "Madam Butterfly," and featured with Helen Ware in "Cross Currents," has been specially engaged to play opposite Tully Marshall in a Triangle Komedy, the temporary title of which is "The Deadly Glass of Beer." The story treats its chief characters in an unique manner and is a semi-satire on a wager that one of the principal players would not drink a glass of beer until he had reached a certain age.

Anita Loos conceived the scenario and Tod Browning is actively engaged in the direction of same. Jack Brammall and Elmo Lincoln are prominent members of the supporting cast.

The Rolin Company has moved and is now getting settled at its new home on the top of the hill overlooking Los Angeles.



No, this isn't a family reunion. It's Edward Jose directing Pearl White in a new Pathe drama.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Sydney Drew Celebrates Birthday

Passes Fifty-second Grindstone—Holiday for Metro-Rolfe Players—"The Brand of Cowardice" Begun.

SIDNEY DREW, the Metro star, celebrated his fifty-second birthday on August 28. A holiday was given to all the members of his company of Metro-Rolfe players, and a dinner at the Hotel Plaza followed by a theater party was given to the members of the families on both sides. The little party included S. Rankin Drew, son of Mr. Drew and a Vitagraph director; Hartley McVey and Rose McVey, brother and sister of Mrs. Drew, and Catherine Breen. The theater party was held at the Empire Theater, home of the famous Drew and Barrymore families, so to speak.



Romeo and Juliet incarnate in Metro's Bushman and Bayne.

Although he is seventy-four years old, F. H. Fox, father of Edwin Carewe of the Metro-Rolfe Company, is going to appear in pictures, and will begin work just as soon as a suitable part is found for him in support of Mabel Taliaferro. Mr. Fox is a prominent attorney in Corpus Christi, Texas, and has been with his son and Miss Taliaferro on the Maine coast where they are producing "The Dawn of Love."

A play within a play is the innovation interpolated in "The Wheel of Justice," the Metro play in which Emily Stevens is starred and Frank Mills featured. Miss Stevens plays the part of a Broadway star who is appearing in Sardou's great drama, "La Tosca," and presents the most important scenes from that production.

Work begins this week on "The Brand of Cowardice," a Metro play in five acts dealing with conditions in Mexico and on the Mexican border at the present time. Lionel Barrymore is the star of the production, which John W. Noble will direct. Clara Whipple is Mr. Barrymore's leading feminine support in the new photoplay and John Davidson has been engaged for an important part.

More New Firms

Some of the theatrical concerns recently granted charters in New York State are the following, aggregating a capital of $365,000:

George Broadhurst Corporation, New York City. To produce and exploit theatrical plays and other stage productions. Capital, $1,000. Directors—Samuel Schwartzberg, Isaac Schmel and Sylvia Taubenhaus.

Motion Picture Welfare League, Inc., New York City. To manufacture motion picture apparatus and to act in an advisory capacity to the motion picture business in all its branches. Capital, $5,000. Directors—Julian H. Maynard, George Littman and Max Perlman.

The Whip Feature Motion Picture Company, New York City. To produce and exhibit motion pictures of all kinds. Capital, $1,000. Directors—Isaac Schmal, Benjamin Abraham and Nathan Vidaver.

Export and Import Film Company, New York City. Motion pictures and vaudeville business. Capital, $25,000. Directors—Benjamin Blumenthal, Julius J. Michael and Samuel Michael.

B. Rosofsky's Theatrical Enterprises, New York City. To engage in a general theatrical business. Capital, $25,000. Directors—William Kaufman, A. J. Halprin and Lillian Bass.

Orpheum Theater Company, New York City. Motion pictures. Capital, $5,000. Directors—Isidor Siegel, Samuel Appel and Jacob L. Felson.

C. B. Keith's Palace Arcades Company, Buffalo, N. Y. Motion pictures, vaudeville and other amusements. Capital $5,000. Directors—Merritt N. Baker, Daniel N. Hyman and James Wallington.

Astor Theater, Inc., New York City. To produce and exploit theatrical, operatic and motion picture productions. Capital, $10,000. Directors, Lee Shubert, J. J. Shubert and Abraham Goldberg.

F. B. Hill, Inc., New York City. To conduct theaters, motion picture houses and roof gardens. Capital $15.000. Directors, Amy L. Ougley, Mabel F. Taylor and Florence B. Hill.

La Pearl Film Corporation, Queens County, N. Y. Theatrical, vaudeville and motion pictures. Capital $100,000. Directors, William H. La Pearl, Arthur R. Beal and J. Frank Holliday, Washington street, Jamaica, N. Y.

K Film Corporation, New York City. To acquire photo-plays and produce films. Capital $5,000. Directors, Simeon A. Josephi, Harry A. Rosenberg and Harry Taffer.

Overseas Distributing Company, Pelham Manor, N. Y. To deal in motion picture films and operate theaters. Capital $100,000. Directors, Jonas Lipman, Arthur Leavy and Clifford Smith, New York City.

Riley Amusement Company, Long Island City. Theatrical and motion pictures. Capital $2,500. Directors, Robert E. Riley, Marshall L. Seaton and John Wilson.

Fairy Tales Film Company, New York City. To produce and exhibit educational, classic and fairy tales motion pictures. Capital $10,000. Directors, L. S. McClellan, Emma L. McClellan and C. B. O'Connor.

Yellow Menace Corporation, Nyack. To produce motion pictures, including musical automatic plays. Capital $25,000. Directors, Arthur Rosenbach, Louis Shafarman and Harry G. Kosch.

Lincoln Producing Company, New York City. To conduct theatrical and motion picture enterprises. Capital $50,000. Directors, James Washington Drane, Wilson P. Marchbank and Vincent C. King.

Popular Cinema Exchange, Inc., Buffalo. To deal in motion picture films and conduct an agency. Capital $6,000. Directors, John M. Sitterly, Harry Marsey and Joseph A. Schuchert.

The Wallack's Theater Company of New York City, having a capital of $1,000, has filed a certificate of dissolution with the Secretary of State.

Twenty-Six Reels a Week

Starting with the week of September 18 the Universal program will be made up of 19 regular program reels, including the weekly. There will be a Red Feather and a serial in addition. In other words the program will be 26 reels per week, including a Red Feather, a serial episode and the animated weekly.

In addition to the 26 reels the Universal will use reissues of five reels; one comedy and four dramas, which will be considered in addition to the program and which can be ordered by the exchanges needing more than 26 reels per week.

Four features will be included on the program of September 11. The Red Feather release is entitled "The Whirlpool of Destiny," a five-reel spectacle drama in which Flora Parker De Haven will be featured. The second feature of the week will be Carter De Haven in "Hired and Fired," a two-reel comedy episode of the "Timothy Dobbs—That's Me" series. "The Caravan," an unusually fine two-reel Egyptian drama with a wealth of the color of the period, will be released in the same week with Claire MacDowell and Lena Baskette featured. The feature of the week, however, will be the fifth two-reel episode of "Liberty," in which Marie Walcamp, Eddie Polo and Jack Holt will be featured.

Actress Joins Condon Exchange

Adelaide Woods, who has been long and favorably known as a photoplay actress of distinction, has laid aside the make-up box for an executive connection



Adelaide Woods, of the Mabel Condon Exchange.

with The Mable Condon Exchange. Miss Woods will officiate at the Los Angeles branch of the concern, assisting Ernest Shipman in the handling of photo play scripts for the California colony of producers. Mr. Shipman is at present in New York on a business trip.

McMackin Busy on Clam Farm

Archer McMackin, formerly director of the American Beauty Comedies at Santa Barbara, is in New York after a wild and adventuresome auto trip from the west coast. At present he is concluding his summer vacation on Long Island Sound, stocking up with a bunch of five reel feature scenarios, which he is going to put on this winter. Mac drives over to the big town about once a week but he says he is so busy with his clam farm that he can't get around much.

The latest acquisition to the forces of the Metro-Yorke Hollywood studio is Charles P. Stallings, who will act in the capacity of assistant to Henry Otto, director of the Harold Lockwood-May Allison feature productions.

Before joining the Yorke studio, Stallings was affiliated with the American Company in Santa Barbara, during the time Harold Lockwood, May Allison and Henry Otto were making Mutual pictures. He then joined the Morosco studio in Los Angeles, as technical director, where he remained until engaged by the Yorke studio.

New Ivan Production

"Her Surrender" having been completed, the Ivan Film Productions are already preparing for the next production, to be released in October.

The new play, which will be put into work almost immediately, is based on an original story especially conceived for the screen by L. V. Jefferson, one of our foremost dramatists. Because of the difficulty of its treatment and the wonderful possibilities it affords both the caste and the director, the scenario department of the Ivan Company has concentrated its entire efforts since last June to make the working script worthy of treatment by a master director. "The Sex Lure" is its title.

New Laskys

Under the direction of James Young, Marie Doro, Lasky Star who recently appeared in Paramount theaters in the production, "Common Ground," has begun an elaborate picturization of "The Lash," by Paul West. This will be Miss Doro's third Lasky picture.

Blanche Sweet will be seen in September in the Jesse L. Lasky production of "The Storm," a Paramount drama written especially for her by Leighton Osmun, and produced by Frank Reicher.

Miss Sweet is surrounded by a cast of unusual excellence, including such well known artists as Theodore Roberts and Thomas Meighan.

Vivian Martin Starts New One

Vivian Martin, who has just made her debut on the Paramount program in the Oliver Morosco photoplay, "The Stronger Love," has commenced activities on a new vehicle to be released under the Pallas brand. "The Right Direction," a touching drama by Julia Crawford Ivers is the title of the latest Vivian Martin subject in which the star appears as a waif of the tenements.

New Universalers

Universal has engaged the following players at Universal City: Olive Hoffman, to play roles under Director Webber; Raymond Whittaker, to take character parts under Director M. K. Wilson; A. M. Fralich, to play juvenile roles under Director Dillon; John George, to play hunchback parts in general stock; H. M. Holden and George Dayton to play characters under Director Mong, and Charles Cummings to play leads under Allen Holubar's direction.

Power Returns to New York

Nicholas Power, inventor of Power's Cameragraph and president of the Nicholas Power Company, returned to New York September 1 from Lake Bomoseen, Vermont, where he has been spending the summer at his country home. Mr. Power is highly pleased with the business done in his absence, and in spite of the unusual conditions caused by the paralysis epidemic, etc., believes that the motion picture industry will enjoy a good fall and winter business.

Eagle is Busy

Renewed activity at the Eagle City, Florida, studios of the Eagle Film Manufacturing and Producing Company of Chicago has followed the arrangement whereby the Unity Sales Corporation has contracted for the distribution of the Eagle films and the work of making the "Grogan's Alley" series will shortly be undertaken. For the past few weeks the entire energies of the organization have been directed toward the completion of the earlier pictures of the "Tweedledum" series.

The finishing touches have been added to the Triangle-Fine Arts production, "The Rummy," featuring Wilfred Lucas and directed by Paul Powell.

"The Rummy" is a realistic story of newspaper life. Both Lucas and Director Powell are old newspaper men and no opportunity was overlooked to make this one of the most graphic newspaper feature pictures as yet shown on the Triangle program.

Studio on Trolley Car

One of the most unusual studios on record was that used by the Rolin Company while making a "Luke" comedy for Pathe. The entire picture was staged on a trolley car which for most of the time was in motion. The cameras were set up between the seats and in spite of the handicaps the photography is excellent. "Snub" Pollard and Harold Lloyd, the well known comedians, acted as motorman and conductor respectively.



"Won't you come and have a ride, too?" says Ruth Stonehouse from the midst of this perambulating Universal beauty parlor. "I think you can squeeze on somewhere." And after considering the scenery with an aesthetic eye we conclude that if we were on the spot we would accept the invitation without regrets. Now wouldn't you?

Sifted from the Studios

ATLANTIC COAST NOTES

Alice Brady is now working in two World productions to be released early in the fall, "The Gilded Cage," and "A Woman Alone." While spending her vacation in Connecticut Miss Brady is reading play manuscripts, for she expects to return to the speaking stage in December or January.

In her next World play, "Should She Have Told?" **Ethel Clayton** appears as a girl of the cabarets who reforms and marries a young minister.

Baroness Dorothy van Raven, who appears in Metro pictures, sends one-fourth of her salary to Holland each month for the care of a Belgian baby.

Deep-sea fishing engaged the attention of **Mabel Taliaferro** during her sojourn on the Maine coast for the purpose of filming her new Metro-Rolfe play, "The Light of Love."

Robert Warwick will be seen soon in a World film production of **Thomas W. Lawson's** story of the stock exchange, "Friday the 13th." **Gerda Holmes** has the leading feminine role.

Jeanne Eagels, who was recently signed by the Thanhouser Company, will appear in a play written by **Philip Lonergan,** "The World and the Woman." **Eugene Moore** is directing. The picture will be released through Pathe.

Muriel Ostriche began her picture career as an extra when fourteen years of age. Her first engagement was with the Eclair Film Company. She was later with Thanhouser and Vitagraph. She is now with the World Film Corporation, her last appearance being in "Sally in Our Alley."

"In Life's Shadows," the new Metro-Columbia photoplay starring **William Nigh** and **Irene Howley,** Miss Howley appears in the character of a simple village girl, a distinct contrast to the vanpire role she played in "The Purple Lady," with **Ralph Herz.**

Beulah Livingston, until recently associated with **Thomas H. Ince** as general publicity representative of "Civilization," is now representing **Valentine Grant** and **Sydney Olcott** of Famous Players. Miss Livingston will also represent the motion picture interests of Daniel Mayer-Carlton, Inc., and will make her headquarters at their offices in the Times building.

T. Hayes Hunter, who is director general of "The Crimson Stain Mystery," the sixteen-episode photoplay presented by the Consolidated Film Corporation, is an alumnus of the University of Pennsylvania and was stroke oar in the famous Varsity crew of 1899. Mr. Hunter was stage director under **David Belasco** for three years. On the legitimate stage, he directed "The Sign of the Rose," "The Trail of the Lonesome Pine," and other productions in which Cohan and Harris, Klaw and Erlanger and David Belasco were interested.

Eve Unsell is at work in the famous Players-Lasky scenario department in New York on a seven-reel adaptation for **Mary Pickford.**

Frances Nelson and **Arthur Ashley,** last seen together in the World play, "What Happened at 22," will again co-star in the film adaptation of the famous Shubert Broadway success, "The Revolt."

Of the five pictures in which **Virginia Pearson** has acted for William Fox, four were made under the direction of **Kenean Buel.** These were "Blazing Love," "Daredevil Kate," "Hypocrisy," and a new film to be released soon.

Having completed his final picture for the Paragon Company, starring **Lew Fields, Director Frank Crane** is taking his first vacation in three years and is making a tour of the Adirondacks.

The first episode in Gaumont's Mutual series, "Fantomas," is called "The Phantom Crook." It will be released in three reels September 7, and will be followed the next week by "The Man in Black."

So popular were the pictures taken by the Gaumont Company of the great New York explosion for the Mutual Weekly that they were held over the second week at the Rialto, New York's latest motion picture theater.

A number of circus freaks have been leased for "The Rainbow Princess," the next Famous Players-Paramount picture starring **Ann Pennington,** among them one of the longest thin men that ever smelled sawdust. All efforts to induce little Miss Pennington, who is four feet ten inches in height, to pose with the tall one have been in vain.

Jane and **Katherine Lee** have important roles in the Fox play, "The Unwelcome Mother." Jane, in this picture starring **Baroness von Dewitz,** has the role of a boy. Another child actress prominent in the cast is thirteen-year-old **Violet Debiccari,** who made her debut in Fox pictures in "Under Two Flags."

Leslie Elton, the well-known cartoonist, has joined the forces at the Bray studio and will contribute his comedy to the Paramount-Bray Animated Cartoons, released by the Paramount Pictures Corporation.

Supplemental scenes of light effects have brought the actual time spent before the camera in the **Bushman** and **Bayne** screen production of "Romeo and Juliet" up to thirteen weeks. Cameraman **Rudolph Burquist** is said to have secured some exquisite pictures of dawn, sunrise and night effects, which add materially to the pictorial value of the great production.

The film version of "War Brides," **Marion Craig Wentworth's** play in which **Alla Nazimova** is working under the direction of **Herbert Brenon,** will include many incidents which were only suggested in the original manuscript, such as the love story between the tragic woman around whom the play centers, and her young husband.

MARY MILES' MAN

Alan Forrest, who is playing opposite the little "American" star, Mary Miles Minter, is a Brooklyn boy, educated at the University School of Cleveland.

Forrest had little difficulty in obtaining his first stock engagement in Cleveland, owing to his good looks and earnestness of purpose. For some years after this start he played with stock companies and in vaudeville, and so arrived on the Pacific Coast.



Alan Forrest, American, who plays opposite Mary Miles Minter.

During a lull in engagements he met Harry Matthews, who was producing fairy stories. Matthews persuaded Alan to try his luck at the picture game, playing opposite Elsie Albert, and it was now apparent that he had a strong "screen presence" and "registered" perfectly. This decided his future career and after six months with Matthews he joined the Universal Company, staying with them for two years.

Followed a prominent part in the Kolb & Dill feature, "Glory," and a six months' engagement playing leads with the Lubin concern. Then came an offer from the American, where he has played opposite Helene Rosson and Miss Minter.

Alan Forrest is tall, has dark eyes and hair and dresses to the dot. He is a general favorite.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	82	95
Biograph Company	4	28
Lone Star Corp., pref.	85	89
Lone Star Corp., com.	36	43
Mutual Film Corp., pref.	37	41
Mutual Film Corp., com.	32	39
N. A. Film Corp., com.	31	37
New York M. P. Corp.	29	35
States Film Corp., com.	32	43
Randolph Film Corp., pref. (with 50% common)	85	92
Thanhouser Film Corp	2	3*
Universal Film Mfg. Co.	165	..

*Par $5.00

Margaret Anglin, who will appear both in pictures and on the speaking stage during the coming season, has returned to New York from her summer home at Wood's Hole, Mass. She has selected **Maxim Gorky's** play, "The Chosen People," for her first screen appearance. **Arthur Voegtlin** and **Livingston Platt** are already at work on the details and costumes of the picture, which will be elaborate. On the speaking stage, Miss Anglin will appear in a new play by **William Somerset Maugham,** "Caroline," under the direction of the Charles Frohman Company.

Theda Bara is mourning the death of "Czar Nicholas," her Russian wolfhound, who has appeared with her in many picture plays.

Virginia Pearson appeared in person at the Academy of Music in New York during the first run of her latest picture, "Daredevil Kate."

After appearing before the camera at the Pallas-Morosco studio in Los Angeles for the past three months, **Lenore Ulrich** has returned to New York, where she will appear on the speaking stage.

Ed V. Giroux has resigned his position of general representative for **Thomas Dixon** in the exploitation of "The Fall of a Nation." He will probably become allied with a noted theatrical manager. This is in line with his former work, for he left the employ of **John Cort** to go with Mr. Dixon.

Pathe Freres of London has started the formation of a film library. All films of historical interest are carefully stored and preserved with a view of compiling a living record of the events of the day.

Camille Duryea, who has been appearing before the camera at Wilkes-Barre, Pa., has returned to New York for a rest.

Fritz Liebler, for many years a leading man with **Julia Marlowe, Robert Mantell** and **Ben Greet,** has joined the William Fox players, and is playing the role of an Indian chief's son in the picture **Bertram Bracken** is directing.

The Ivan Film Productions, Inc., has secured a winter studio at Los Angeles.

Theodore Marston, formerly of the Vitagraph Company, has been engaged by the McClure Publications to produce the fourth release of the new concern. **Charlotte Walker** is the star of this picture, which is called "Sloth."

PACIFIC COAST NOTES

Kolb and **Dill** have finished the comedy, "Bluff," written by **Aaron Hoffman,** and are working in "A Peck O'Pickles," which was put into scenario form by **Al Santell** from the play by **Frank Stammers,** which was played by Kolb and Dill for a long time on the speaking stage. **Tom Heffron** is directing. **Alan Forrest, May Cloy** and **Miss Clark** have important roles.

Richard Stanton has begun the directing of his second Fox feature. With **Alan Hale** and **Gretchen Hartman** as his stars, he left for El Paso, Texas, to film exteriors. The story, a timely one, deals with border difficulties.

A new company, backed by local capital, has been organized in Redlands, Cal. **M. B. Dudley** is the manager of the new concern, which will produce five reel features and short comedies.

Myrtle Stedman is in search of a story for her next picture appearance. She has been reading on an average one book every two days, but as yet has found no novel which exactly suits the demands.

Grace Wilcox, late of the Los Angeles *Tribune,* has been engaged to write special publicity articles for Triangle pictures, especially for Keystone comedies.

Helen Gibson of Kalem made her professional debut as a dare-devil rider with Miller Brothers 101 Ranch show.

Eugenie Besserer has been cast for the role of "Lady Rens" in the Selig production of "The Garden of Allah."

Rupert Julian and **Ella Hall** are costars in a five reel feature, "We Are French," their first co-starring vehicle since "Jewel."

De Wolf Hopper has fulfilled his one-year contract with the Fine Arts Company and has left for New York by automobile.

Eddie Morrisey has returned to Los Angeles after having completed his work with **Herbert Brenon** in producing "The Daughter of the Gods" at Jamaica. Previous to joining Mr. Brenon, he was a Biograph director.

Both **Lois Weber** and **Phillips Smalley** will act with **Mary MacLaren** in "Idle Wives," the Bluebird feature. Miss Weber prepared the scenario from **James Oppenheim's** well-known book of the same title. **Roy Fernandez,** winner of the Universal "handsome man" contest will be introduced to the screen in this picture.

The first Fox comedy has been completed. It is a burlesque of the original **Theda Bara** vampire picture, "A Fool There Was." **Charles Parrot** directed it. **Carmen Phillips** and **Hank Mann** have the leading roles.

W. Christy Cabanne has left Los Angeles and is motoring to New York City, where he will soon begin work on the **Francis Bushman-Beverly Bayne** serial for the Metro company.

Jack Jasper has been appointed general business manager of the Horsley studio.

Carl Laemmle, president of the Universal Film Company, has arrived at Universal City. This is his first visit to the producing plant since last December.

George Bronson-Howard, the novelist, has signed a contract to join the producing staff of the Universal Company. He will be assisted by **Luther Reed,** formerly a New York newspaper man, recently a scenario writer with Lasky. Their first work will probably be Mr. Howard's "Yorke Norroy" stories which appeared some years ago in *The Popular Magazine* and later in book form.

Rhea Mitchell, who has appeared in all of the **Richard Bennett** features made at the American studios to date, will change to **Edward Sloman's** company to take a specially written part in the new "Diamond From the Sky" serial to be started at once.

While her director, **Gilbert Hamilton,** is in New York, **Dorothea Farley** of the Century Company, recently featured in "Inherited Passions," is preparing the scenario for another big feature, and is also writing comedies.

William Garwood is directing "A Barbar Shop Sport," at Universal City, a light, satirical comedy featuring **Lois Wilson** and **George Chesebro.**

George Sargent, who directed "The Secret of the Submarine," has been presented with a miniature submarine by a sailor who made it as a token of the enjoyment he derived from the serial. Sargent is having a carved stand made for the model, which he treasures highly.

Marguerite Fischer and her director, **Harry Pollard,** have arrived at the American studios, where Mr. Pollard will produce the Pollard Picture Plays, starring Miss Fischer. Both became well known when they directed and acted in the "Beauty" brand photoplays at the American studios.

AMERICAN'S "BILL"

William Stowell plays "heavies" and other characters for the American company at Santa Barbara. He does not act with any one company, but for the whole organization, because every director on the "lot" asks for his services.

"Bill" Stowell (one never things of him as William) is as good-natured as he is adaptable and capable. His recent characterizations in "The Overcoat," "The Buzzard's Shadow," "The Man from Manhattan" and "Overalls" have vastly increased his popularity.



William Stowell, American, is a singer too.

Stowell was born in Boston, but emigrated to Chicago early in life and was known in the Windy City as a fine athlete. He is responsible for the statement that he was kicked out of one job after another until he obtained a position with a small traveling company, where he got his first experience of six parts a week and one-night stands. Possessed of a splendid baritone voice, he drifted into musical comedy and stayed with that form of entertainment for five years.

His first picture experience was with the Selig Company, starting at Chicago. He stayed with this concern for five years and then joined the American Company, by which he is regarded as one of the most valuable of their stock company.

Will M. Ritchie is busy preparing another serial for the Balboa Company.

James L. Farley is filling a special engagement with the Bosworth Company, and is taking the part of father to **Vivian Martin** in the feature directed by **E. Mason Hopper.** It is a character role, that of a drunken reprobate.

Ruth Stonehouse has been given her own company to direct, at Universal City, and has started work on a series entitled "Mary Ann," which she wrote and in which she will play the lead as well as direct.

Lottie Case, who has been with the American and Universal companies, has been added to the Rolin studios and will play characters under the direction of **Gil Pratt.**

Not one of the Rolin players who produce the "Lonesome Luke" comedies for Pathe is over twenty-five years of age.

Norbert A. Myles, who has appeared in Universal and Signal plays, has been especially engaged to appear in the heavy role in the next Triangle play starring **William S. Hart.**

Camille Astor has the role of "Susanne" in support of **Helen Ware** in the Selig production of **Robert Hichen's** story, "The Garden of Allah."

So many things have happened that make material for scenarios that **Bess Meredith,** who went to Alaska for a vacation, has had no time to rest. She recently met an old sea captain who gave her material enough for one hundred reels, she declares.

A new leading man, **Raymond Jerome Binder,** has started work at the Fine Arts studio in a five reel feature, supporting **Dorothy Gish.**

Dorothy Phillips was injured painfully recently when she fell into a bear trap while making pictures in Bear Valley.

Robert Dillon has been taken from the scenario department at Universal City to direct **Pat Rooney** in comedies.

William Clifford is to head his own company at the Horsley-Mutual studios in a new series of animal pictures in which the Bostock animals will appear.

Lee Kohlmar, who has been appearing in Universal pictures under **Director Frank D. Ormston,** has left the coast for a ten weeks' engagement in London at the Queen's theater, where he will play a leading role in "Abe and Mawruss," sequel to "Potash and Perlmutter."

"Pawn" is the title of the next Universal five-reeler starring **Ella Hall. Fred Myton** is the author.

Ida May Park has prepared for the screen **Harriet Comstock's** popular story, "The Place Beyond the Winds." **Joseph De Grasse** will direct. **Dorothy Phillips** will play the role of a girl of the Canadian wilds, **Lon Chaney** of a half-breed youth.

"The Road of Destiny," a five reel adaptation of the story by **Clark Irvine,** is being filmed by **Director Lloyd Carleton. Dorothy Davenport** is featured, with **Emory Johnson** playing opposite and **Richard Morris** as the heavy.

Lois Weber is preparing to film a five reel feature entitled "Devotion," in which **Mary MacLaren** will be featured.

Three large aeroplane motors are being used in the desert scenes of the Selig production, "The Garden of Allah," to produce sand windstorm effects.

True Boardman, the famous "Sting-agree" who is now appearing in the Kalem series, "The Girl From Frisco," comes of theatrical ancestry. His mother was **Carro True,** once a well know actress on the Pacific Coast, who later gained



Here is Miss Marie Walcamp in an unconventional pose. She is supported in this picture by Lee Hill, who in turn has put his feet and life into the hands of Iver McFadden. All this fun was in the filming of Universal's "The Battle of the Black Rock Shortline."

equal prominence as a newspaper writer on the San Francisco *Chronicle.*

Marin Sais was on the concert stage before she entered the pictures.

Newhall, California, a small town of the "wild west" type, furnished many of the scenes in the Selig production of "The Light of Western Stars." **Tom Mix, Bessie Eyton, Frank Campeau, George W. Fawcett, Victoria Forde, Vivian Reed** and **Charles Gerrard** form the cast of players in this feature which is planned for ten reels.

Tom Santschi has the leading man's role, that of "Boris," in the Selig production of "The Garden of Allah," starring **Helen Ware. Al W. Filson** has the role of "Lord Rens."

Douglas Bronston's name, appearing on the screen as the author of a recent universal photoplay, was the means of giving his address to a friend whom he had not been able to locate for ten years.

A portable lunch wagon, similar to the "soup cannons" used by the German army, was recently constructed for the Lasky Company in order to provide warm lunches to the players while out on locations. The "soup cannon" is pulled by a horse and is so arranged that hot soups, coffee, meat and other foods can be hauled over the rough ground without danger of spilling. From this wagon five to six hundred people can be fed.

Gabriel Pollock is designing the massive sets which will be used for the Oriental settings in the Selig production of "The Garden of Allah."

A statistician at the American-Mutual studios has discovered that **Edward Coxen** and **Lizette Thorn** have been "married" in pictures thirty-six times, **William Russell** and **Charlotte Burton,** thirty times, **Art Acord** and **Helene Rosson,** twenty-six times, **Alfred Vosburgh** and **Vivian Rich** eighteen times.

Two sensational stunts will be required of **William S. Hart** in the current Triangle play written by **J. G. Hawks.** In one, he rides a horse through the window of a saloon, ropes two men and drags them out. In the other, Hart rides on horseback behind a speeding train, grasps the railing of the observation platform on the rear car and swings himself aboard.

"The Folly of Desire," the Universal Red Feather feature, is a film version the "The Shulamite," written by **Claude** and **Alice Askew.** It was dramatized for the speaking stage by **Edward Knoblauch"** for the English actress, **Lan Ashwell. George Loane Tucker** produced it for Universal.

WHEN DELLA SMILES

Everyone in the George Kleine studios is kept in a happy mood these days by the bright smile and silvery laugh of Miss Della Connor, the vivacious blond and ingenue in "The Mishaps of Musty Suffer," with Harry Watson, Jr. If, on a rainy Monday or any other day there is anyone with a grouch, it is soon dispelled when Miss Connor with a cheery voice and a twinkle in her blue eyes greets one with a "Morning Mac," and "Howdy Bill." Miss Connor, trim, neat and athletic may be remembered as one of Gus Edwards' proteges. She was with Pathe Freres for over a year. Her work in George Kleine's "Officer 666," "The Scarlet Road" with Malcolm Duncan and Anna Nilsson, and "The Danger Signal" with Arthur Hoops is especially commendable.

Dallas, Texas, as the center of Methodism of the Southwest, will be depicted in a feature film showing the pageant of Methodism, the opening of the Southern Methodist University, the conference of presiding elders of Oklahoma, Texas and New Mexico; the meeting of the superannuated ministers and other events occurring on September 19, 20 and 21. The picture will also include the formal opening of the Union Terminal Station and street scenes of Dallas.

I am an ardent devotee to MOTOGRAPHY and must say that it contains more live notes about moving pictures and the industry as a whole than any other publication of its kind in the United States.

Ernest P. Miremont
Plaquemine, Louisiana

Projection with Incandescent Lamps

BY L. C. PORTER
New York section, Society of Illuminating Engineers.

FOR motion picture projection, we are already able with an incandescent lamp to equal the results from a 50 ampere alternating current arc, or from a 25 ampere direct current arc.

A few of the primary differences are these: In the common form of projection lantern, we have two condensing lenses (Fig. 1) and light from the focal point of lens *A* will be made practically parallel as it goes through. If you use an ordinary lamp filament, i. e., a filament as shown in Fig. 2, a light ray L^2, coming from a point *P*, away from the focal point would be scattered when it went through the lenses and similarly from all other points outside the focus. For that reason the ordinary lamp filament cannot be used for projection. To get satisfactory projection, it is necessary to concentrate the filament as closely as possible around the focal point of the condenser.

In arc lamps, the light comes from the crater of the carbon. The distribution of light from such a crater is somewhat as shown in Fig. 3; therefore, a condensing lens of tolerably long focal length will utilize a very large percentage of the total light, as shown by the shaded portion of Fig. 3. On the other hand, if you put an incandescent lamp (which has, practically speaking, a spherical distribution, i. e., the candle-power is equal practically in every direction with the exception of under the base) at the same point of the arc, using the same condenser, you utilize a very small percentage of the total light flux, as shown by the shaded portion in Fig. 4. Therefore, when one uses an incandescent light it is necessary to use a short focus condenser so that you utilize a larger percentage of the total light flux; and that can still further be increased by putting a spherical mirror back of it, as illustrated in Fig. 5. With an arc light source the screen is practically an image of the center of the arc and that gives you a uniform field. With an incandescent, if the light source is exactly at the focal point, you get an enlarged image of the filament on the screen, which is more or less objectionable. To get rid of that it is necessary to move the light source a little out of focus, or use other means of breaking up the filament image.

We found that we could get very good moonlight scenes with from six to ten foot-candles. I should estimate that about three to six foot-candles is considered good illumination on the screen in average moving picture work and we are able to obtain that from an incandescent light source.

Mr. M. Luckiesh: I believe this society should become more interested in vision as influenced by moving pictures. No doubt all of us while viewing motion pictures have experienced considerable visual discomfort from two chief sources of eye-strain, namely the brightness contrast of the highly illuminated screen amid relatively dark surroundings and the more or less evident flicker. The discomfort due to both of these causes can be lessened by illuminating the entire room slightly. In many cases I believe the illumination intensity on the screen is too great. However, if excessive intensity of illumination is available, I would suggest that considerable general illumination be provided. Where this is done the results are very satisfactory. Even in some cases the slight amount of light provided by the orchestra lamps makes the brightness contrast between the screen and its surroundings quite endurable compared with the condition when the orchestra lamps are unlighted. Sometimes, however, these lamps are very glaring.

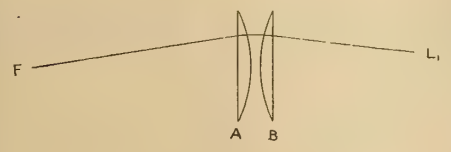


Fig. 1

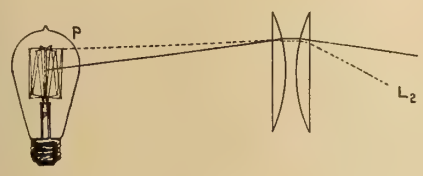
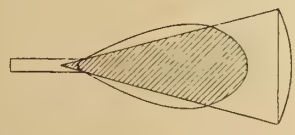
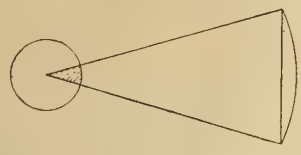
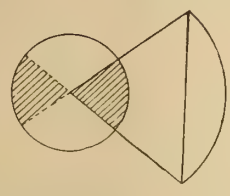


Fig. 2


Fig. 3


Fig. 4


Fig. 5

Another point of interest which has received little attention is the relation of the illumination intensity on the screen to the conspicuousness of the flicker. It is well known that the critical flicker-frequency, or the frequency at which flicker disappears, increases slowly with the increase in the brightness of the surface which is being alternated against darkness. The flicker frequency has been shown to increase approximately proportional to the logarithm of the brightness. There is reason to believe that there is an optimum relation between illumination and the noticeability of flicker in moving picture projection which is not the condition found in some movie theaters. Another point of interest is found in the contour of the flicker or the waveform of the brightness. The critical frequency decreases as the change from light to dark becomes less abrupt. This and other points are of considerable interest in the design of moving picture projection apparatus. In fact, the "movies" present a comparatively unexplored field for those interested in the aims of this society.

ANITA WRITES PRESIDENT

Anita King, "The Paramount Girl," who has been appearing in Lasky productions of Paramount pictures, has written a letter of congratulation to Hiram Abrams, the new president of Paramount Pictures Corporation.

Miss King was the first girl to cross the country in an automobile unaccompanied, this feat having been accomplished during the fall of 1915, when she stopped at nearly eleven hundred Paramount theaters in the different towns en route, telling the story of better pictures, for better theaters, and a better theater-going public, the foundation upon which Paramount is built.

This beautiful young actress, since she has returned to the coast, has appeared in six Lasky productions and during the past six months has become one of the "city mothers" of Los Angeles, caring for the destitute girls who crossed the continent in an endeavor to become motion picture actresses and failed, only to be left alone without proper funds and without the requisites to earn a livelihood.

This work is being lauded not only in the community in which she is doing it, but all over the country.

FOUR-YEAR-OLD MAKES LONG TRIP

Gertrude Messner, a four-year-old Spokane tot, has joined the Universal stock company at Universal City, after a trip alone from her home in Spokane, Wash. Miss Messner has appeared in amateur theatricals in Spokane and friends of her father at Universal City arranged for her debut into motion pictures. She already has played small parts in several of Lule Warrenton's pictures and under Director Elfelt.

On her trip from Spokane to Universal City little Miss Messner attended to her own little satchel, took care of her own ticket and when the conductor asked her in San Francisco where she was going pointed to the tag around her neck which read:

"I am Gertrude Messner, four years old. I am going to Universal City to play in moving pictures. Dad says take good care of me."

Passengers on the Union Pacific took little Gertrude in charge and trainmen in San Francisco saw that she made her connections safely.

Ben C. Brasch has again taken up the booking business and will once more endeavor to put Muskogee, Oklahoma, on the map. Mr. Brasch will open the Queen City Booking Exchange at Muskogee, Oklahoma, soon.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makers MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-4	Iola's Promise	Biograph	1,000
S	9-4	The Selig-Tribune, No. 71	Selig	1,000
D	9-4	His Brother's Keeper	Selig	3,000
C	9-4	It's a Bear	Vitagraph	1,000

Tuesday.

C	9-5	The Pacificist	Essanay	2,000
C	9-5	Ham, the Fortune Teller	Kalem	1,000

Wednesday.

C	9-6	Canimated News Pictorial, No. 15, Scenic	Essanay	1,000
D	9-6	The Girl from Frisco, No. 5	Kalem	2,000
C	9-6	The Chalk Line	Vim	1,000

Thursday.

T	9-7	The Selig-Tribune, No. 72	Selig	1,000
C	9-7	Side-Tracked	Vim	1,000

Friday.

C	9-8	Meter in the Kitchen	Kalem	1,000
C	9-8	A Bag of Trouble	Vim	1,000
C	9-8	A Villainous Villain	Vitagraph	1,000

Saturday.

D	9-9	A Million for a Baby	Essanay	3,000
D	9-9	Ablaze on the Rails	Kalem	1,000
C	9-9	Taming Grouchy Bill	Selig	1,000

Monday.

D	9-11	For the Son of the House	Biograph	1,000
T	9-11	The Selig-Tribune, No. 73	Selig	1,000
D	9-11	The Pony Express Rider	Selig	3,000
C	9-11	Busting In and Out of Society	Vitagraph	1,000

Tuesday.

D	9-12	The Greater Obligation	Essanay	2,000
C	9-12	Patented by Ham	Kalem	1,000

Wednesday.

C	9-13	The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made	Essanay	1,000
D	9-13	The Girl from Frisco, No. 6	Kalem	2,000
C	9-13	His Strenuous Visit	Vim	1,000

Thursday.

T	9-14	The Selig-Tribune, No. 74	Selig	1,000
C	9-14	Stranded	Vim	1,000

Friday.

C	9-15	The Mysterious Double	Kalem	1,000
C	9-15	Payment in Full	Vim	1,000
C	9-15	Loot and Love	Vitagraph	1,000

Saturday.

D	9-16	The Woman Always Pays	Essanay	3,000
D	9-16	The Hoodoo of Division B	Kalem	1,000
D	9-16	In Jungle Wilds	Selig	1,000
D	9-16	The Thorn and the Rose	Vitagraph	3,000

V. L. S. E. Program

	8-7	The Sting of Victory	Essanay	5,000
	8-7	The Alibi	Vitagraph	5,000
	8-7	Selig Athletic Series, No. 7	Selig	1,000
	8-14	The Dawn of Freedom	Vitagraph	5,000
	8-14	Selig Athletic Series No. 8	Selig	1,000
	8-21	The Footlights of Fate	Vitagraph	5,000
	8-21	Selig Athletic Series, No. 9	Selig	1,000
	8-28	The Kid	Vitagraph	5,000
	8-29	Selig Athletic Series, No. 10	Selig	1,000
	9-4	The Return of Eve	Essanay	5,000
	9-4	His Wife's Good Name	Vitagraph	5,000
	9-4	Selig Athletic Series, No. 11	Selig	1,000
	9-4	Phantom Fortunes	Vitagraph	5,000
	9-11	Selig Athletic Series, No. 12	Selig	1,000
	9-11	His Wife's Good Name	Vitagraph	5,000

Mutual Program

Monday.

D	9-4	Atonement	American	2,000

Tuesday.

C	9-5	Musickers	Falstaff	1,000

Wednesday.

T	9-6	Mutual Weekly, No. 88	Mutual	1,000
C	9-6	The Boomerang Go brick	Beauty	1,000
S	9-6	See America First, No. 51	Gaumont	700
C	9-6	Kartoon Komics, No. 51	Gaumont	300

Thursday.

D	9-7	Fantomas, No. 1	Gaumont	3,000

Friday.

D	9-8	Matchin' Jim	Mustang	2,000
C	9-8	Making Things Hum	Cub	1,000

Saturday.

D	9-9	The Jungle Flashlight	Centaur	2,000
T	9-9	Reel Life	Vogue	1,000

Tuesday.

C	9-12	Harmony and Discord	Cub	1,000

Wednesday.

T	9-13	Mutual Weekly, No. 89	Mutual	1,000
S	9-13	See America First, No. 52	Gaumont	700
C	9-13	Kartoon Komics, No. 52	Gaumont	300

Thursday.

D	9-14	Fantomas, No. 2	Gaumont	3,000

Friday.

D	9-15	The Heart of a Doll	Thanhouser	2,000
C	9-15	Jerry and the Blackhanders	Cub	1,000

Saturday.

D	9-16	Tangle Hearts	Centaur	2,000

Sunday.

C	9-17	Doctoring a Leak	Vogue	2,000
T	9-17	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	9-4	The Boy from the Gilded East	Nestor	1,000
C	9-4	Timothy Dobbs, That's Me, No. 4	Universal	2,000
D	9-4	Liberty, No. 4	Universal	2,000

Tuesday.

D	9-5	The Code of the Mounted	Gold Seal	3,000
C	9-5	Love's Boomerang	Victor	1,000

Wednesday.

D	9-6	Circumstantial Justice	Laemmle	1,000
C	9-6	Crooked from the Start	L-Ko	2,000
T	9-6	Animated Weekly, No. 36	Universal	1,000

Thursday.

C	9-7	Pat Rooney, He Became a Regular Fellow	Victor	1,000
D	9-7	The Triumps of Truth	Big U	2,000
E	9-7	Making a U. S. Soldier	Powers	1,000

Friday.

D	9-8	Pinnacle	Imp	2,000
D	9-8	His Country's Call	Rex	1,000

Saturday.

D	9-9	The Princely Bandit	Bison	2,000
D	9-9	The Laugh of Scorn	Big U	1,000
C	9-9	The Deacon Stops the Show	Joker	1,000

Sunday.

D	9-10	Mountain Blood	Big U	1,000
D	9-10	As the Candle Burned	Imp	1,000

Monday.

C	9-11	Nobody Guilty	Nestor	1,000
C	9-11	Timothy Dobbs, That's Me, No. 4	Universal	2,000
D	9-11	The Caravan	Universal	2,000
D	9-11	Liberty, No. 11	Universal	2,000

Tuesday.

C	9-12	Tillie's Terrible Tumbles	L-Ko	3,000
C	9-12	Jane's Choice	Victor	1,000

Wednesday.

D	9-13	The Price of Victory	Laemmle	1,000
D	9-13	Love's Masquerade	Gild Seal	2,000
T	9-13	Animated Weekly, No. 37	Universal	1,000

Thursday.

C	9-14	Baby's Toofs	Victor	2,000
D	9-14	For Her Mother's Sake	Big U	1,000
E	9-14	Hunting Whales in Japan	Powers	1,000

Friday.

D	9-15	The Angel of the Attic	Imp	2,000
D	9-15	The Timber Wolf	Big U	1,000
C	9-15	Speeding	Nestor	1,000

Saturday.

	9-16	No Release This Week	Laemmle	
C	9-16	In Onion There Is Strength	Joker	1,000

Sunday.

D	9-17	The Small Magnetic Hand	Rex	1,000
C	9-17	Brick Top	Big U	1,000
	9-17	No Release This Week	L-Ko	

Miscellaneous Features

Tom & Jerry in a Fog	Emerald M. P. Co.		2,000
Casey, the White Wing	Reserve Photoplays		1,000
Casey, the Magician	Reserve Photoplays		2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.		1,000
Casey, the Millionaire	Reserve Photoplays		1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.		2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.		2,000
Casey, the Fireman	Reserve Photoplays		1,000
Casey the Detective	Reserve Photoplays		1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.		1,000
The Yellow Menace	Unity Film		3,200
The Crimson Stain	Consolidated Film		3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.		2,000
Casey's Ghost	Reserve Photoplays		1,000
Where Are My Children?	Universal		6,000
Tom and Jerry Divorced	Emerald M. P. Co.		2,000
Casey, the Farmer	Reserve Photoplays		1,000
The Human Orchid	Florida Feature Film		5,000
Casey's Pals	Reserve Photoplays		1,000
Pages from Her Life	Great Northern		5,000
Casey's Monkey	Reserve Photoplays		1,000

Bluebird Photo-Plays, Inc.

7-24	The Silent Battle	Bluebird	5,000
7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000
8-14	Bettina Loved a Soldier	Bluebird	5,000
8-21	Little Eve Edgarton	Bluebird	5,000
8-28	The Girl of Lost Lake	Bluebird	5,000
9-4	The Unattainable	Bluebird	5,000
9-11	Saving the Family Name	Bluebird	5,000

Fox Film Corporation

Released Week of

6-19	East Lynne	Fox	5,000
6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-11	The Straight Way	Fox	5,000

International Film Service, Inc.

8-28	Beatrice Fairfax, No. 3		2,000
8-29	Hearst-International News Pictorial, No. 69		1,000
9-1	Hearst-International News Pictorial, No. 70		1,000
9-4	Beatrice Fairfax, No. 4		2,000
9-5	Hearst-International News Pictorial, No. 71		1,000
9-8	Hearst-International News Pictorial, No. 72		1,000
9-11	Beatrice Fairfax, No. 5		2,000
9-12	Hearst-International News Pictorial, No. 73		1,000
9-15	Hearst-International News Pictorial, No. 74		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

7-31	The Devil at His Elbow	Metro	5,000
8-7	Preparedness	Metro	1,000
8-14	The Weakness of Strength	Metro	5,000
8-14	Ducks Is Ducks	Metro	1,000
8-21	The Upheaval	Metro	5,000
8-21	His Rival	Metro	1,000
8-28	The Pretenders	Metro	5,000
8-28	Papa by Proxy	Metro	1,000

Mutual Master-Pictures.

Released week of

7-10	The Vagabond	Chaplin Mutual	2,000
7-10	Dust	American	5,000
7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000
9-4	Youth's Endearing Charm	American	6,000
9-4	The Light	American	5,000
9-11	The Sable Blessing	American	5,000
9-11	Grim Justice	Turner	5,000

Paramount Features.

Released week of

8-21	Paramount Pitographs Weekly Magazine	Paramount	1,000
8-17	Bobby Bumps Loses His Pup	Paramount-Bray	1,000
8-24	Colonel Heesa Liar Plays Hamlet	Paramount-Bray	1,000
8-24	Honorable Friend	Lasky	5,000
8-28	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-28	Victory of Conscience	Lasky	5,000
8-31	Each Pearl a Tear	Lasky	5,000
8-31	Farmer Al Falfa's Revenge	Paramount-Bray	1,000
9-4	The Parson of Panamint	Pallas	5,000
9-4	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-4	The Big Sister	Lasky	5,000
9-7	Bobby Bumps and the Stork	Paramount-Bray	1,000
9-11	The Reward of Patience	Famous Players	5,000
9-11	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-14	Colonel Heeza Liar's Bachelor Quarters	Paramount-Bray	1,000
9-14	The House of Lies	Morosco	5,000

Pathe.

Released Week of

9-11	The Grip of Evil, No. 9	Pathe	2,000
9-11	Busting the Beanery	Pathe	1,000
9-11	A Change of Heart	Pathe	2,000
9-11	Pear Growing (Oregon), Historic Mobile (Ala.)	Pathe	1,000
9-11	The Fear of Poverty	Pathe	5,000
9-11	Pathe News, No. 74	Pathe	1,000
9-11	Pathe News, No. 75	Pathe	1,000

Red Feather Productions.

Released Week of

8-7	The Mark of Cain	Red Feather	5,000
8-14	A Yoke of Gold	Red Feather	5,000
8-21	The Beckoning Trail	Red Feather	5,000
8-28	The Folly of Desire	Red Feather	5,000
9-4	The Narrow Path	Red Feather	5,000
9-11	The Whirlpool of Destiny	Red Feather	5,000

Triangle Film Corporation.

Released week of

8-20	"Hell to Pay" Austin	Fine Arts-Triangle	5,000
8-27	Pillars of Society	Fine Arts-Triangle	5,000
8-27	The Thoroughbred	Kay Bee-Triangle	5,000
8-20	Lieut. Danny, U. S. A.	Kay-Bee Triangle	5,000
8-27	Home	Kay-Bee Triangle	5,000
9-3	Gretchen, the Greenhorn	Fine Arts-Triangle	5,000
9-3	The Patriot	Kay-Bee Triangle	5,000

World Features

Released week of

7-3	The Crucial Test	World	5,000
7-10	The Weakness of Man	World	5,000
7-17	Sally in Our Alley	World	5,000
7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000
9-4	The Almighty Dollar	World	5,000
9-11	The Velvet Paw	World	5,000

Brief Stories of the Week's Film Releases

General Program

For the Son of the House—Biograph Re-issue—September 11.—Featuring Mae Marsh, Charles H. West and Charles H. Mailes. The girl is discharged by the owner of the sweatshop where she is employed when she refuses to accept the easy path which he offers. A minister rescues her from her predicament and believing the girl's story, realizes that she is a victim of circumstances and resolves to keep her. At his mission in the settlement she meets a wealthy woman and the woman agrees to take the girl home and give her a chance as maid and companion. The woman's son, a weakling and gambler, loses all his money and returns home and robs his mother's safe of her jewelry. He makes a noise and arouses the household and the girl to save him assumes the guilt, but the young man's manhood asserts itself and he confesses his guilt and the mother withdraws the charge. Several months later a letter arrives from the West and it ends like this: "and I find your son one of my most trusted employes." The woman rises from her chair and kisses the little maid upon the cheek and gives her the letter to read.

The Pony Express—(Two Reels)—Selig—September 11.—Featuring Tom Mix and Victoria Forde. A review appears elsewhere in this isue.

In Jungle Wilds—Selig—September 16.—Feaauring Dick La Reno, George Larkin and Miss McDonald. Bryce, a broker, is sentenced to a term in the penitentiary for embezzlement, and Norma, his daughter, breaks her engagement with James Shelly, because of her father's dishonor upon her. When Bryce is released from the penitentiary they go to South Africa to begin life anew and James Shelly follows them. Malone, former henchman of Bryce, now a tax collector in Africa, encounters him and tells him that they can make money smuggling diamonds and asks for Norma's hand. Bryce induces Shelly to take a journey into the interior of Africa, believing that he will become a prey of wild beasts, but after many hazardous adventures Shelly returns in time to save Norma from the machinations of Malone.

A Blot in the 'Scutcheon—(Two Reels)—Biograph—September 12.—Featuring Dorothy Bernard, Charles Mailes and Edwin August. Thorold, Earl Tresham, proud of his ancestral escutcheon, which he claims shows no tarnish, welcomes the proposal of Henry, Earl Mertoun, for his sister Mildred's hand, as it will mean the uniting of two noble houses, he not knowing that Mildred and Henry, who are both young, ignorant and unguarded, have already met, sinned and now atatempt a reparation. He learns from one of his servants that an unknown visitor, who was none other than Henry himself, was seen leaving his sister's chamber, and in a fury of rage he sets out to right the wrong as he believes to be the only way.

The Greater Obligation—(Two Reels)—Essanay—September 12.—Featuring Edward Arnold, Marion Ldyston and Betty Brown. Mildred Bane goes to the city from her little home town to avoid disgrace and leaves her child on a parsonage steps. Roger Willard marries and leaves the small town, also. The couple decide to adopt a baby and are awarded the same child found on the minister's steps. Some years later the boy, in playfully eluding his father, now a widower, brings him face to face with Mildred Bane. For revenge she later kidnaps the boy and after a long search Willard locates him. "You made a foundling of my child! I'll make an outcast of yours," she tells him, informing him also where she left her baby some years before. In surprise he answers that the boy is her own, that his wife never had a child. They are reconciled.

The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made—Essanay—September 13.—Featuring Warda Howard and Royal Douglas. Once there lived a Slim Girl who led a lonely life in a Rube Town, dreaming of her Ideal. But the Party failed to show up. Things went from Bad to Worse and from Worse to Waukegan where she Married Ernest, who had been kicked in the head by a Mule and believed everything he read in the Daily Sun. Ernest could put an Anvil into a Farm Wagon if anyone wanted to bet him the Segars, but every time he lifted an Axe, something caught him in the small of the back and he had to lie down. One Day Ernest, being too lazy to move into the shade, was Sunstruck and Passed Away without an Effort. The Widow put all the Money into a Marble Shaft marked: "At Rest." She was looked upon as a Martyr. However, she became the Wife of Mr. Gladden, who owned the General Store. Gladden built a new house, they Hired a Girl and had the Washing sent out. She had everything she wanted. Consequently, the Slim Girl was very Miserable, thinking of the Jewel she had lost.

Moral: If the Woman thinks he's All Right, you keep on your own Side of the Fence.

A Strenuous Visit—Vim—September 13.—Featuring Harry C. Meyers and Rosemary Theby. Harry arriving in town telephones his college chum, Fred, who has since been married, of his arrival and of his desire to meet his wife. Rose, Fred's wife, goes out to purchase a few things and Harry, who is somewhat of a flirt, flirts with her and is snubbed. His persistency angers Rose and she has him arrested and he phones Fred, who bails him out. When they arrive home Fred is called away and tells Harry to make himself at home. Rose is frightened at the sight of the flirt in her house and again has him arrested. Again Fred bails him out and brings him to his office and again Rose encounters the flirt when she enters her husband's office during his absence. She has Harry arrested for the third time and again Fred is called upon. This time Fred takes his wife with him and Harry is properly introduced to Rose and all is forgiven.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Stranded—Vim—September 14.—Featuring Babe Hardy and Billy Ruge. Plump and Runt are wrecked at sea and are washed upon a lonely island and later a millionaire and friends choose this spot for their camp. His daughter's wealth and beauty have attracted the attention of an adventurer and he arrives to press his suit. Out hunting, the beauty disturbs Plump's slumbers by a shot, thus bringing about mutual introduction. A sportsman to the backbone, the old man goes fishing and loses his artificial teeth. Our heroes by a marvel of ingenuity restore them, and now comes the dirty work. The villain, mad with jealousy, seizes the girl and sails away with her. A wonderful shot from Plump's rifle and down comes the sail. Foiled again, the bad man places a bomb on the craft, ties up the girl and leaves her to her fate. Plump and Runt rescue her, throw away the bomb, which blows up the escaping scoundrel.

Payment in Full—Vim—September 15.—Featuring Robert Burns and Walter Stull. Ethel Jabbs is forced to marry Moneybags to save her father from ruin. Pokes, her sweetheart, is heartbroken and confides in his friend, Robin, an actor, who promises to help him. Robin makes Pokes up to resemble Jabbs and after sending a decoy message to Jabbs, Pokes invites Moneybags to the Jabbs' home to receive Ethel's answer. Once Pokes has the mortgage in his possession he demands that Moneybags give a demonstration of his muscular prowess and forces him through a series of gymnastic exercises which nearaly kill the old man. The test is too much for Moneybags and after surrendering all claims to Ethel, quits the house. Jabbs returning home is dumbfounded to find himself face to face with his double and believing that he is confronted by a madman shoots Pokes and is then terrified by the conviction that he is a murderer. However, when Pokes comes to life and removes his disguise and produces the mortgage papers, Jabbs is only too happy to give Ethel into Pokes' outstretched arms.

The Woman Always Pays—(Three Reels)—Essanay—September 16.—Featuring Lillian Drew and Sydney Ainsworth. A review appears elsewhere in this issue.

Selig-Tribune No. 70—August 31.—Mrs. Waldo Pierce, the first woman amateur air pilot in the United States, makes a flight with Mr. C. W. Whitting of the Harvard Aero Club, Mineola, L. I.; the highest Catholic dignitaries in America attend the 15th convention of the American Federation of Catholic Societies, New York, N. Y.; Cambridge, Mass., holds its annual public demonstration and field day for children at Russell Field; the 38th tournament of the National Archery Association brings together the best archers in America, Jersey City, N. J.; Charles Evans Hughes and Mrs. Hughes have a busy day at the Exposition grounds, where over 30,000 persons hear his address, San Diego, Cal.; Captain Jack Wulf, of Milwaukee, wins the championship from a field of 700 contestants at the Grand American Handicap Trap-Shooting Tournament, St. Louis, Mo.; dressmakers send gowns to James A. Pugh's $2,000 contest for American costume, Chicago, Ill.

Selig-Tribune No. 71—September 4.—Sergeant John Kirk, U. S. A., organizes a one-man parade and marches down Pennsylvania avenue as he did 54 years before on his way to serve in the Civil War, Washington, D. C.; gasoline driven "go-devils," which will travel 100 miles on a gallon of gasoline, are now being used on parcel delivery service, San Francisco, Cal.; largest searchlight in the world is completed at Brooklyn, N. Y., and is given its trial test; Andrew Carnegie, the steel king, reported as dangerously ill, comes ashore from his yacht "Surf" and says he only feels tired, Bar Harbor, Maine; the Ripley expedition, after a long search along the Driftwood river, find the fosil remains of a Dinosauria and a wealth of fossil beds, Buckley, B. C.

Ham and the Fortune Teller—Kalem—September 5.—Featuring Lloyd V. Hamilton and Bud Duncan. Ham and Bud wander into a gypsy camp and are about to suffer a dire fate when, in their fright, they manage to give the mystic sign that allows them to enter the inner circle. They are given the fortune telling privilege. Mr. Lotsacash, who had that morning had a quarrel with wifey, takes a walk along the road when his auto breaks down. He decides to let Ham tell his fortune. Ham speaks of a handsome dark man who is stealing his wife's love and, all in all, phophesies so well that he gets a large fee, with the added warning, "But woe unto you if I find you have been lying to me." It is then up to Ham to find a dark man to capture Mrs. Lotsacash's heart and Bud is elected to the job. The result brings on a merry tangle of fun that ends with Ham and Bud seeking safety in the tall grass.

Meter in the Kitchen—Kalem—September 8.—Featuring Ivy Close. Detailing the happenings in a small town when the gas was suddenly shut off. Fanny was very anxious to have the light because she wanted to show J. P. Plunks, of the Classy Designing Company, her original designs. Motorman Bill and Fanny's mother didn't want the gas because they were very much in love—to which Fanny objected. When J. P. Plunks departs in wrath, Motorman Bill feels somewhat guilty, so he pursues in the town's one and only street car. Plunks is overhauled and made to look at the designs by the light from the street car.

Ablaze on the Rails—Kalem—September 9.—Featuring Helen Gibson. Helen, by a courageous leap from a motorcycle, reaches the burning box car in which the detectives are imprisond and succeeds in applying the brakes in time to bring it to a stop and save them from almost certain death. Her bravery also enables Detective Kent to secure a coveted reward for the capture of the famous crook, which puts the seal of a "happy ending" to his romance.

Mutual Pictures

The Phantom Crook—(Three Reels)—Gaumont—September 7.—Featuring Victor Navarre. First episode of "Fantomas." All Paris is upset by a series of mysterious robberies and murders attributed to an elusive criminal called Fantomas. Police Inspector Juve, the greatest detective in France, is put upon the case and he resolves to track down the criminal. Lord Beltham, a wealthy Englishman, disappears, and this case is

also assigned Juve. He calls at Lord Beltham's home and finds a man's hat in the drawing room in which is the letter G. Going through Lord Beltham's address book he finds only one name under that initial, which is Grun. He did not know that Grun overheard his conversation with Lady Beltham and immediately made arrangements to ship the trunks in his apartment to South Africa. Juve, however, learns of this and forestalls him and upon opening one of the trunks discovers the body of Lord Beltham. Grun confesses he killed the man and the night before Fantomas is to die, Valgrand, a famous actor of Paris, appears in the make-up of Fantomas and the next day Lady Beltham invites him to call at her apartment. The clever woman drugs the actor and turns him over to the guards she had bribed, in place of Grun. The quick eye of Juve, however, detects the imposition and swears that he will yet place the elusive criminal behind the bars.

Tangled Hearts—(Two Reels)—Centaur—September 16.—Featuring William Clifford and Margaret Gibson. Margaret Gilbert is expelled from school when caught about to elope with Al Drake, son of a millionaire lawyer. Nan, Margaret's sister, and the promised bride of William Clifton, exerts herself to develop the good in her sister. Al's father wishes him to pursue his course in life, but Al desires a mechanical career. When the father learns of this he informs Al that his income has been cut off until such time as he proposes to resume the study of law. Al applies for the position of chauffeur and is hired by William, who is about to spend a week-end visit at the home of Nan. Here Al again meets Margaret and they are detected in a love scene by William and Nan. William discharges Al and later Margaret tells William that she is Al's wife. With pity for the girl William holds her in his arms and is seen by Nan, who believes that William and Margaret are having a love scene. Later, however, everything is brought to a happy ending through the influence of William.

Doctoring a Leak—(Two Reels)—Vogue—September 17.—Featuring Rube Miller and Ben Turpin. Dr. Kripple phones for a plumber to repair a broken pipe in the bath room. The maid also phones for a plumber and when Ben arrives with his kit of tools he wastes his time making love to her. He goes downstairs and turns off the water and when Rube, the second plumber, arrives, he turns it on, thinking he is turning it off. A patient comes to the house and, thinking Rube is the doctor, seeks his aid. Rube poses as the doctor, but is discovered by Ben, who also poses as the doctor. Rube and Ben get into various difficulties and finally when the real plumber arrives he opens a sewer outlet in the cellar, which lets out the water, taking Rube and Ben in the rush.

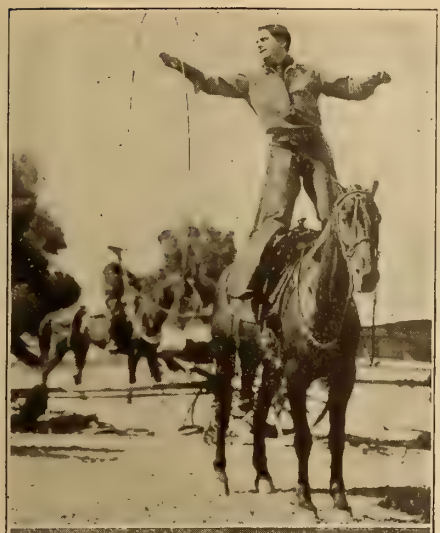
Universal Program

Hired and Fired—(Two Reels)—An Episode of "Timothy Dobbs, That's Me"—September 11. Carter De Haven featured. Timothy meets some girls and takes them to dine, although he has nothing in his pocket but a collar button. He gets out of paying the bill by throwing a fit. Later Timothy is given a part at the studio and as a cowboy he worries the directors not a little. When Timothy's picture is through running at the theater he is not much of a hero. To make things more uncomfortable the restaurant man appears with a cop, but his intrepid assistant, Jeff, saves Timothy from the disgrace of arrest.

Love and War—(Two Reels)—Episode No. 5 of "Liberty"—September 11.—Marie Walcamp, G. Raymond Nye and Jack Holt featured. In this episode at Lopez' orders, Theresa, Pedro and Liberty are taken prisoners. Captain Rutledge and his men are about to succumb to a vigorous attack when Colonel Dalton's cavalry arrives and the enemy is put to flight. Lopez, determined to gain Liberty's money, gives Manuel the alternative of getting money and men with military training or lose his life. While Liberty is having a struggle for liberty with the guard of her prison hut, Theresa makes her escape.

Nobody Guilty—Nestor—September 11.—With Wilkes Gamble, Eddie Lyons, Lee Moran and Priscilla Dean. The plot concerns itself with a store owner, his manager, a detective, a kleptomaniac and a necklace robbery. Events so transpire that the proprietor is finally convinced that no one is guilty, and Eddie, the manager, marries the kleptomaniac to take care of her.

The Caravan—(Two Reels)—Universal Special—September 11.—In the cast are J. Belasco, Claire McDowell, Lena Baskette and Malcolm Blevins. Hathor, beautiful wife of Chons, the caravan water man, is the object of the evil scheming of Tum. After being repulsed many times by Hathor, Tum finally instigates a plan whereby Chons is accused of throwing away the precious supply of water and his daughter determined upon for a sacrifice to the gods. At the last moment Tum's guilt is established by one of the slaves, the girl is saved and peace is again restored.







Douglas Fairbanks is at the top, in "Manhattan Madness," then comes Lillian Gish in "Diane of the Follies." At the bottom is "The Dawn Maker," with William S. Hart. All, of course, are Triangles, the first two Fine Arts, the latter, Ince.

Tillie's Terrible Turk—(Three Reels)—L-Ko—September 12.—Featuring Alice Howell. Alice slaves to support her three hundred-pound husband. As an earnest of gratitude the latter takes her savings and goes out to get stewed. Meanwhile Alice is arrested on circumstantial evidence for her husband's murder. All kinds of mischief is the result of Alice's escape from the police, her ardent neighbor being ever ready to save her from her pursuers. But the two are caught. Just as the hangman is about to get busy, however, along comes the weighty husband, a little the worse for drink, and the trouble ceases.

Jane's Choice—Victor—September 12.—With Jane Gail and Matt Moore. In this comedy, Jane, whose father has picked out a fat man for her to marry, resents this, and leaves the fat individual to either starve on an island or swim home. While she is paddling home after this expedition her canoe overturns. Then enters the hero and makes a daring rescue. Once on dry land the two pledge their love.

Love's Masquerade—(Two Reels)—Gold Seal—September 13.—Featuring Mary Fuller and Harry Benham. This story deals with the result of a hasty marriage, the young husband and wife being separated for a space of two years directly after the ceremony. Each finds another love but remains faithful. At last the day of the home-coming arrives, but both the husband and wife regard it with indifference. When Howard finds his wife in the arms of her lover he accuses her of being unfaithful, but this is straightened out, and the story closes with a double marriage, it being discovered that the first couple's marriage was illegal.

The Price of Victory—Laemmle—September 13.—With Douglas Gerrard and Francelia Billington. When war breaks out, Manuelo, a young Italian who has promised his father he will never become his brother's slayer, does not enlist, thus laying himself open to the title of coward. But Manuelo, unable to stand the censure longer, finally joins the fighting ranks and is subsequently reported dead. Luckily the report is false, and the story closes with Manuelo's return and a happy reunion.

For Her Mother's Sake—Big U—September 14. Featuring G. Raymond Nye and Vola Smith. Kenneth's city friend covertly wooes his sweetheart when he is at work in the woods and the girl finally elopes with him. Her father dies of grief. A few years later Kenneth comes across Nell, nearly exhausted, with a baby in her arms. The deserted wife soon dies, and Kenneth adopts the child, who in time grows to be the image of her mother.

Hunting Whales in Japan—Powers—September 14.—In this Dorsey travel picture instructive views of the details of whaling are given, together with the interesting methods employed in the Japanese pearl industry which has its center in Mikimoto. The whale is first shot with a harpoon gun, the final blow being delivered with an explosive shell. After the whale has been stripped of its blubber the men get into the carcass with their bare feet and shovel out the oil.

Baby's Toofs—(Two Reels)—Victor—September 14.—Harry Meyers and Rosemary Theby featured. This story, written and produced by Harry C. Meyers, deals with the over-zealous admiration of fond parents for their baby, many ludicrous situations being built around a couple of beans which, in baby's mouth, serve to fool its mother into thinking two brand-new teeth have arrived.

The Timber Wolf—Big U—September 15.—Molly Malone and Vester Pegg featured. In this story of the mountains, the "man from the city" figures largely. When Bob finds the latter forcing his attentions upon the girl whose affections he has usurped by his polished ways, he knocks the evil-intended city youth over a cliff. Then Bob jumps over and rescues him and the story closes with the lovers' reunion.

The Angel of the Attic—(Two Reels)—Imp—September 15.—Featuring Violet Mersereau and Harry Benham. Gerald Gray, a wealthy young man, poses as a struggling artist in the slums for the adventure. Here he meets a girl who is eking out her existence making paper flowers. Gradually the love affair grows until the girl finally becomes apprised of her lover's identity. Thinking she will be a drawback to his social success she withdraws, but Gray comes to claim her at last, realizing there is more in life than social success.

Speeding—Nestor—September 15.—When Harry, in his employer's borrowed Ford, takes a girl out for a ride and tries to get fresh with her, she vows vengeance. Later she and a girl friend get the flivver into their own hands, leaving Harry to foot it. They break all speed records, finally leaving the car stalled, and Harry to the mercy of the irate constable, for no sooner has Harry caught up to the car and taken possession of it than this individual takes him roughly in hand.

In Onion There Is Strength—Joker—September 16.—Featuring Gale Henry and William Franey. Gale and her husband, the deacon, belonging to the Anti-Sin Society, one day decide



Reading in the direction in which you always read, Thanhouser and Pathe's "The Fear of Poverty" comes first. Then follows inactives from Morosco's "The House of Lies" and Lasky's "Public Opinion," which features the Sweet star.

to investigate prison conditions. On his way to the prison the deacon is compelled by an escaped convict to change clothes with him, so the deacon has a chance to study conditions in the prison at close range. Meanwhile, the escaped convict, attempting to rob a club, is pounced upon by the prison gang working outside, and a general fight ensues.

Brick Top—Big U—September 17.—Featuring Roy Clark. John, a mischievous schoolboy, who thinks his well-deserved punishment is unwarranted abuse, runs away. He happens to come across a house which is the rendezvous of bandits, and when his father, the sheriff, starts on his trail he is directed to this house. The father breaks in upon the privacy of the wicked gang and he is about to be harshly dealt with when his son arrives with aid. The latter's offenses are soon lost in the light of his heroism.

The Small Magnetic Hand—Rex—September 17.—With Gertrude Selby and Hal Cooley. As a result of her intoxicated husband's brutality, Sylvia enters upon a long term of sickness. When she learns that she is not to be a mother she is heartbroken. But gradually the devotion and penitence of her changed husband has its effect and later we see them in a happy home blessed with a bouncing baby.

Universal Animated Weekly No. 35—August 30.—Hurricane leaves death and destruction in its path when it sweeps Corpus Christi, Texas; $6,000 and gold cup rewards victor in Grand Prix auto race, Chicago, Ill.; girl swimmer shows nerve when she battles strong tide in rounding Seal Rocks, San Francisco, Cal.; throngs greet Hughes on trip across the United States, San Francisco, Cal.; record broken as 37 men play fish for six miles, Cincinnati, Ohio; 515-pound sea bass is 1916's largest catch, Catalina Island, Calif.; 1,200,000,000 candle power shaft, visible 35 miles away, is completed, Brooklyn, N. Y.; Dorothy Rice Pierce qualifies as only amateur woman aviator to aid Preparedness, Mineola, L. I.; Willehad, supply ship for submarine merchantmen, docks safely, New London, Conn.; two killed and many hurt when new flat building falls in, New York, N. Y.; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Saving the Family Name—(Five Reels)—Bluebird—September 11.—Featuring Mary MacLaren and Phillips Smalley. Jan Winthrop falls a victim to the charms of Estelle Ryan, a musical comedy star, and asks her to become his wife. His mother and uncle plan to spoil his romance and save the family name. Estelle is decoyed upon Robert Winthrop's yacht and is taken to an island owned by him, while Jan is away for a brief trip, and when he returns and finds no word from her he supposes she has thrown him over. Won by her charms, Robert, Jan's uncle, realizes that he has made a mistake in her character and sends for Jan without telling him Estelle is on the island. When he arrives he is overjoyed to find her, but Estelle places her head on Robert's chest and tells him she has learned to love him and Jan leaves in a fury. Girrard Alexander, Carl Von Schiller, Jack Holt and Harry Depp complete the cast.

Fox

The Unwelcome Mother—(Five Reels)—William Fox—September 4.—Featuring Valkyrien. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 69.—A hurricane sweeps Corpus Christi, Texas, and inflicts an enormous property damage along Corpus Christi Bay; women archers participate in the National Archery Tournament at Jersey City, N. J., and display real skill; latest fashions; a machine, capable of operation on land, on the water and in the air, is tested at Newport News, Va., by U. S. Government representatives; latest devices for use by mine-rescue squads are given a rigid test in the state-wide mine rescue competition at Tacoma, Wash.; Miss Norma Mack dares death in a thrilling flight over Niagara Falls with Aviator Phil Rader; giant San Diego stadium is the scene of thrilling athletic contest.

Hearst-International News Pictorial No. 70—September 1.—Fifty of New York's best mounted police start on twelve day hike for the state fair at Syracuse, N. Y.; national stars of the tennis world compete in the singles and doubles championships at Forrest Hills, L. I.; latest fashions; Countess Von Bernstorff, former New York girl, rejoins her husband, the German Ambassador, in New York for the first time since beginning of European war, New York, N. Y.; Battery B, 6th U. S. Field Artillery, keeps in condition by engaging in extensive manoeuvers along the border and in the desert, Nogales, Arizona; President Wilson is shown signing the Army-Navy bill which will add 26 first-class battleships and a fleet of other craft to the U. S. Navy and materially increase the Army, Washington, D. C.

Hearst-International News Pictorial No. 71—September 5.—Motor-driven wheel chairs become the latest fad of New York City society folk, New York, N. Y.; interesting pictures of the Chinese shrimp fishermen at work, San Francisco, Cal.; latest fashions; Aviator B. H. Kendrick added a thrill to the "Aviation Luncheon" of New York Flying Yacht Club when he arrived by aeroplane from Atlantic City, New York, N. Y.; along the border with the Hearst-International cameraman; students of the University of California celebrate the reopening of that institution with a tug-of-war on the campus, Berkeley, Cal.

Kleine

Gloria's Romance, No. 18—(Two Reels)—George Kleine—"The Bitter Truth."—Featuring Billie Burke. A review appears elsewhere in this issue.

Mutual Star Production

The Sable Blessing—(Five Reels)—American—September 11.—Featuring Richard Bennett.

Paramount

Each Pearl a Tear—(Five Reels)—Lasky—August 31.—Featuring Fannie Ward. Reviewed elsewhere in this issue.

The Big Sister—(Five Reels)—Famous Players)—September 4.—Mae Murray featured in a waif story of a common variety. Reviewed elsewhere in this issue.

Pictographs—Paramount—September 3.—"With the Fishermen of the Deep," "Small Boys and Big Guns," and "The Light That Never Fails" are the leading articles in this issue of Pictographs.

Bobby Bumps and the Stork—(Split Reel)—Paramount-Bray—September 7.—An Earl Hurd animated cartoon that is quite interesting and diverting. Bobby must keep his pet dog even in spite of Pa's decision to get rid of him. He "manufactures" a stork and his little scheme works well, for Pa tells puppy he may remain around for a while at least. On the same reel with:

The Orang's Kindergarten.—Toto, Jerry and Peggy, orangs from Borneo now residing in the Bronx Zoo, here give some exhibitions of their ugliness and quite remarkable ability to imitate a human.

Glimpses of English Town and County—Paramount-Burton Holmes—September 7.—This travel picture is rather sprightly as travel pictures go. It presents a great variety of subjects and is altogether a pleasant as well as an instructive reel.



The Woman Always Pays," is on the left. Next is "When Justice Won," then "The Way of Patience." All are powerful September Essanay dramas.

You Men Who Pay The Advertising Bills

A large organization, nation-wide, has been working for years to promote better advertising conditions and to *protect the man who pays the advertising bills.* It employs a large staff of experts and has gone to great expense in order to *protect your interests.*

This organization is financed by advertisers, advertising agencies and newspaper, magazine, farm journal and trade paper publishers all over America—with the sole object in view of putting the buying of advertising space on a *sound, clean, businesslike basis*—so that *you,* when you buy advertising, can *know what you get.* It is not organized for profit—but for *service* only.

This organization is known as the *"A. B. C."*—*Audit Bureau of Circulations*—and is entitled to the support of every business man who ever pays a dollar for advertising space.

When you buy space from any publisher who is a member of the *"A. B. C.,"* you buy *CERTIFIED CIRCULATION*—circulation that is as bona fide and square and honest as a *certified check*—circulation that has been *verified, in every smallest detail, by the trained and unbiased auditors of the "A. B. C."*

When *you* buy advertising space, buy it from those publications who have nothing to conceal, whose circulations are *certified circulations.*

MOTOGRAPHY

Is a Member of the Audit Bureau of Circulations

Get What You Pay For

When you Advertisers buy circulars or booklets or postage stamps, you always check up the quantity received to see that you *get what you pay for.*

When you Manufacturers and Producers buy steel or wood or bolts or screws, or *raw material of any kind*, you check up every little package and item to see that you *get what you pay for.*

When you Exchangemen and Auxiliary Suppliers buy stocks from jobbers or manufacturers, you check up every smallest shipment that comes to your place to see that you *get what you pay for.*

Buy your advertising space the same way. The better publications all over the country—the newspapers whose circulation statements are founded on *facts, not fancy*—furnish you with *certified audits* so that when you buy their advertising space you know that you *get what you pay for.*

The Audit Bureau of Circulations' membership is made up of over a thousand advertisers, advertising agencies, newspapers, magazines, farm journals and trade publications. Its object is the improvement of circulation and advertising conditions, the *protection of the man who pays the advertising bills,* and the *protection of the publisher who gives FULL MEASURE.* When *you* buy advertising space, *buy it from publications that give you proof of what you pay for.*

MOTOGRAPHY

Is a Member of the Audit Bureau of Circulations



"Saving the Family Name," the Bluebird, on the right, features Mary McLaren and Phillips Smalley; Mary Fuller stars in "Love's Masquerade," and "Speeding" is a new Universal-Nestor comedy which will show itself September 15.

Pathe

Pathe News No. 70—PATHE—AUGUST 30.—Countess Von Bernstorff, wife of the German Ambassador to the United States, is greeted by her husband upon her arrival on the Frederick III, New York, N. Y.; a mammoth searchlight, whose beam of 1,280,000,000 candle power is the most powerful ray of artificial light in the world, is completed for Government tests, Brooklyn, N. Y.; seventy automobile ambulances, gift of the British public to their staunch allies across the Channel, are received by officials of the French Government, Paris, France; commission of leading American manufacturers sails for a tour of France to encourage close industrial relations between the two Republics, New York, N. Y.; Czar Ferdinand and his staff inspect several regiments of infantry who are now being vigorously attacked by the Allies, Sofia, Bulgaria; large crowds cheer as the Pacific Athletic Association captures the laurels of the Far Western Track and Field Meet, San Diego, Cal.; T. J. Halpin of the Boston Athletic Association wins the 440-yard run at track and field championship games of the New England Association, Cambridge, Mass.; latest Paris fashions.

Pathe News No. 71—PATHE—SEPTEMBER 2.—National Lawn Tennis Tournament brings a grand array of 128 aspirants for the championship to the courts of West Side Park, Forest Hills, N. Y.; Queen Mary pays an informal visit to the East End section of the city to decorate street shrines in honor of the many volunteers from this district, London, England; guns, blackjacks and bombs, confiscated from Windy City thugs, are dumped into Lake Michigan, Chicago, Ill.; militiamen in camp at Fort Meyer, D. C., are training strenuously in readiness for a possible call to duty; science reposes as great master minds of the twentieth century, Thomas A. Edison, John Burroughs and Harvey S. Firestone, get ready for a real "back to nature" vacation in the Adirondack Mountains, Roxbury, N. Y.; animated cartoon by W. C. Morris.

Triangle Program

The Social Secretary—(FIVE REELS)—TRIANGLE-FINE ARTS—SEPTEMBER 17.—With Norma Talmadge as the girl who works for a living in New York. Reviewed on another page of this issue.

The Dawn Maker—(FIVE REELS)—TRIANGLE-INCE—SEPTEMBER 24.—A character study dealing with a half-breed Indian in which role William S. Hart appears. A review elsewhere in this issue.

V. L. S. E. Inc.

Phantom Fortunes—(FIVE REELS)—V-L-S-E—SEPTEMBER 4.—Barney Bernard appears for the first time in pictures as Zalmon Pinsker, the central character of this comedy produced by Vitagraph. Reviewed elsewhere in this issue.

SOUTHWESTERN NEWS

BY WM. NOBLE

(Special Correspondent for MOTOGRAPHY*)*

LAWRENCE EDWARDS has taken over the Callender Theater at Callender, Iowa.

Gerbracht Brothers will build a new picture theater at Ames, Iowa, in the near future.

Jean Ingalls has purchased the Idle Hour Theater at New Hampton, Iowa, from Porter & Kenzen.

B. J. Friedell has purchased the picture house at Earlham, Iowa, from C. E. Hulbert.

John Shear has purchased the Silverlight Theater at Walthill, Nebraska.

T. R. Gilmore has sold the Star Theater at Harvard, Nebraska, to P. G. Heald.

J. L. Saul will erect a new picture house at Crete, Nebraska, in the near future.

Puls & Gasemer have opened a new picture house at Murray, Nebraska.

Fife & Yerkes have purchased the Star Theater at Tama, Iowa.

L. L. Wittbecker has opened a new theater at Lansing, Iowa.

C. G. Baird has purchased the old Tenth Street Theater at Kansas City, Mo., and named it the Columbia.

Chas. Baughan has purchased the Muse Theater at Lincoln, Nebraska.

The Kansas Film Corporation has been organized at Kansas City, Kansas, and proposes to erecting a fine studio at Kansas City, Kansas, and in addition to making all kinds of pictures, will include feature films. John B. Born is general manager, A. D. Allison, assistant general manager, L. E. Barnard and H. J. Kaelin, assistant directors.

Union sentiment continues to high pitch at Oklahoma City, Oklahoma, and is spreading to Tulsa and Muskogee. Some of the theaters are advertising for members of the National Vaudeville Artists, a non-union organization. The White Rats, under the leadership of Cora Youngblood Corsoy, are fighting vigorously against the employment of non-union vaudeville performers, also against the employment of non-union stage crews and operators. It is reported, that Dalton Brothers, at Dallas, Texas, have joined in the movement to oust the White Rats and union workers and are organizing musical comedy tabs.

Ten additional cases were filed against the owners of motion picture theaters at Fort Worth, Texas, August 13, charged with Sunday opening. This makes a total of sixty-nine cases that have been filed. One case was tried recently, in which the defendant was acquitted. Each of the other 68 cases will be tried one by one.

The Happy Land Theater at Mangum, Oklahoma, was totally destroyed by fire in August. Loss about $20,000.

The National Free Moving Picture Ticket Company has been incorporated at Dallas, Texas. Capital stock, $2,000. Purpose, general advertising business. Incorporators: Arthur L. Kramer, John W. Philp, Albert Gramer and H. R. Reilly.

W. F. Smith has sold his interest in the Cosmo Theater, Goldfield, Iowa.

W. B. Glasser has taken over the management of the Paris Theater at Denver, Colorado.

James Boyle has closed the Star Theater at Chillicothe, Missouri, and taken over the management of the new theater built at Chillicothe, by R. W. Strahlow.

Jack Brainard has taken charge of the Mutual Film Exchange at Oklahoma City, Oklahoma, succeeding F. W. Bandy, resigned.

The Pastime Theater at Canadian, Texas, which has been closed for several weeks to remodel, reopened August 1 to fine business.

J. H. Gaylord has purchased the Iris Theater at Hamburg, Iowa.

L. A. Fleming has purchased the Lyric Theater at Corning, Iowa, from Peregrine Brothers.

Stone Brothers have opened the Crescent Theater at Delta, Iowa.

J. Q. Page has leased the Lyric Theater, Dysart, Iowa.

E. W. Blakeslee has purchased the Empress Theater at Nebraska City, Nebraska.

C. W. Davidson has opened a moving picture house in the Salem opera house at Salem, Iowa.

Howard and Trimble are building a new picture house at Milford, Nebraska.

Isaac Powers has purchased the Lyric Theater at Norfolk, Nebraska.

Weber & Saunders are building a new theater at Macquoketa, Iowa.

James Gerrigan, one time racing partner of Tobin De Hymel, was killed at San Antonio, Texas, in August while speeding his automobile at a terrific rate up a hill to have his picture taken for a film. No cause for the accident is known.

Definite announcement has been made that the winter studios of the Margaret Anglin Picture Corporation will be located at Dallas, Texas. The studios will be located in the suburbs of the city, free from the dust and noise, but at the same time conveniently accessible for the performers and extras that will be employed. Work on buildings and grounds will be commenced immediately.

MUCH EXPERIENCED WORLD ACTOR

An actor with an unusual amount of flexibility of characterization who has been seen to very good advantage in a recent World Film Corporation picture is



Harold Entwistle, World.

Harold Entwistle, well-known character actor and former stage and screen actor and director.

Mr. Entwistle has had a varied stage career, serving with the late Wilson Barret, Mr. and Mrs. Kendall, Mrs. Langtry, Sir John Hare, Mrs. Patrick Campbell, and working directly under the late Charles Frohman for five years, in which time he was actor, stage director and manager, also having managed several theaters and four road companies at the same time.

Enjoying a wide and varied experience with many of the most famous stage celebrities of the past and present regime, Mr. Entwistle has played prominent parts in many of the greatest stage successes of recent years, and was, until his advent into the motion picture business, two and a half years ago, one of the leading stage directors in the country.

His first motion picture engagement was with the Vitagraph, following the California Motion Picture Company, the Universal Company, the New York Motion Picture Company and the World Film Corporation. He was director for the California Motion Picture Company twelve months, in which time he produced, scenarioized and directed many stellar attractions, including "Mrs. Wiggs of the Cabbage Patch," "Lily of Poverty Flat," "A Phyllis of the Sierras" and "The Surrender," for the Western Universal Company.

WON BY A COSTUME

While located at Monterey, California, during the military training encampment, for the purpose of making scenes in a forthcoming war feature, Hayward Mack, the well-known actor, when time for dinner arrived, decided to go to the Hotel Del Monte which was a mecca for the military men.

The dining room of the hotel was crowded. Mr. Mack entered and was looking over the throng for a vacant place. Just in front of him was a table at which three men were eating, while a fourth was just about to take the remaining place, all were dressed as privates of the training camp; the man who was about to sit down noticed Mr. Mack, and seeing the shoulder straps and the marks of an officer, stood erect, saluted and gave the actor his place at the table, then turned and left the room.

Without the quiver of an eye-lid Mr. Mack returned the salute, and moved to the vacant place at the table. Immediately the three remaining privates arose as one, and saluted, making ready to leave the table, returning the salute, Mr. Mack asked the men not to leave on account of his being an officer, but to stay and enjoy the meal with him.

SPEEDY DRAMA CATCHING

Director Raymond Wells, who recently completed the picturization of "The Saintly Sinner," starring Ruth Stonehouse and Henri De Vries, set a new pace in securing scenes for the five reel photoplay. He photographed Jack Mulhall, one of the leading men at Universal City, on a train at Newhall, some thirty miles from Los Angeles. Mulhall remained on the train. Wells and his cameraman, Gilbert Warrenton, jumped into a machine and they made three more pictures of Mulhall at different points en route to Los Angeles.

This meant that at times the director in his automobile had to run up to sixty miles an hour in order to catch up with the train and had the camera ready by the time it flashed past him. It so happened that no motorcycle policemen were on the dusty road at that particular time of the day so Wells escaped arrest for speeding and at the same time secured the pictures he wanted.

SOME NEW THEATERS

California.

The Hub theater in Mill Valley has been sold by H. C. Papst to George H. Crook. Paramount pictures will be shown.

The Pastime theater on Market street, near Fourth, San Francisco, has been closed, and the work of tearing down the building in which it was located has commenced in earnest. This is the site that is to be occupied by the magnificent new house to be conducted under the management of Eugene Roth.

The new Reliance theater being erected on Clay street at San Pablo avenue, Oakland, is being arranged for every comfort for the patrons. It is fireproof, good lighting, ample exits, and the most modern system of heating and ventilation has been installed. The new building is of the Italian Renaissance type and will seat 1,800. A. J. Vanstrum will be manager.

Delaware.

National Film Publishing Corporation, Kansas City, Mo.; $250,000.

Illinois.

The Star theater, Watseka, has installed a new steel ceiling and has been redecorated.

Manager J. B. Riley has reopened the New Princess theater in Kankakee. The interior is very beautiful, having been decorated in salmon, gray, gold and russet. The seating capacity has been enlarged to 400 seats.

J. A. Vance has leased the picture theater in Elmwood to Ernest Wooten.

The Gayety theater in Ottawa has been reopened.

L. N. Thing and V. E. Kunzi of Chestnut are now managers of the Empress theater at Taylorville, having purchased it from Blalock & Smith. They will make some improvements and will reopen the place about September 1.



Frederick Warde, one of the big acting guns of Thanhouser and Pathe.

The Romeo Theater and Amusement Company, Chicago; capital, $1.000; incorporators, Isaac W. Flight, Rasolite A. Sanden, I. W. Brown, Henry Huhn, J. B. Peters, Margaret Marion.

The picture show operated by Mr. Worth in the Coddington building, Latham, was destroyed by fire.

Indiana

William Lightner has sold the Yale theater, on the north side of the public square, Princeton, which he has operated for years, to N. W. Bryant.

The Regent theater in Indianapolis has installed a new ventilating system.

Horton Brothers have sold their motion picture house, the Princess, in Rens-

selaer, to Frank G. Kresler and Rex D. Warner.

Iowa

The Plaza theater in Waterloo has been reopened after being redecorated.

The Pastime theater, replacing the structure which was destroyed by fire December 4 in Maquoketa, has been opened by Manager Weber.

Frank Lawrence will open a picture show in the Norton building, Cushing.

The Empress theater at Malvern has been sold by H. R. Piper to Mr. Smith of Hastings, Neb.

Kansas

Clifford Bocook has purchased the interest of A. J. Klotz in the Gem theater in Cottonwood.

Maryland

Lubin's theater, 404 East Baltimore street, Baltimore, is being renovated and a new Kimball organ installed.

F. P. Bratton, owner of the Empire theater in Pocomoke City, has opened the Opera House in Snow Hill, after a complete renovation and refitting. Paramount pictures will be used. Mr. Bratton states that he will open the Empire in Pocomoke in September, three nights a week, and use a program of Paramount and Mutual pictures.

Massachusetts

New England Photoplay Company, Boston; Francis J. D. Ferguson, Edward H. Kelly, George E. McNamara; $90,000.

Michigan

Charles W. Porter resigned as manager of the Duplex theater, Detroit, taking effect August 27, and has been appointed manager of the new Regent theater, at Woodward and Horton avenues, owned by William Klatt, and which opens early in September.

The Majestic theater in Detroit has changed the time of its week day matinees from 2:30 to 2:15.

A. F. Affelt of the Rex theater, St. Louis, has purchased two lots on Mill street and will improve same by erecting a 52x90-foot building, in which he will install a modern moving picture theater.

Minnesota

Under the firm name of Thurlow and Kerner the building at 105 N. Main street, Crookston, will be opened as a moving picture house in the near future. The lease on the building has been signed and the alterations necessary will be made at once and the decorating completed. It is stated by the management that first class line of pictures will be secured, but the date of opening has not been announced as yet.

Missouri

Alf Thompson and son, Herschel, have purchased the B. B. Blackford photoplay theater on Main street, north of the square, Carthage, and have taken possession.



Here's a swell still, a la pen and ink, of Terry Ramsaye, the big gun of Mutual's publicity artillery, who ascended to Chicago from New York, when the Mutual headquarters was mobilized. Mr. Ramsaye was dined by his New York friends on his departure.



Richard Bennett, now starring in a series of American-Mutual star productions, consulting with two of his directors, who happen to be his daughters. "The Sable Blessing" is Bennett's first star play.

Nebraska

The Suburban theater at Florence is being improved by Charles E. Jacobsen.

The Empress theater at Nebraska City is being improved by its new owner, E. W. Blakeslee.

North Carolina

H. R. Mason will open his theater, the Acme, in Goldsboro, on Labor day.

Arrington Brothers, Rock Mount, will open the Alamo the early part of September. It has been closed during the warm months.

R. V. Barkley has secured control of the Crescent theater, formerly operated by R. L. Flanagan. Mr. Barkley now controls both theaters in Statesville, as he operates the Lyric.

Ohio

The Haltnorth, Globe and Fountain theaters in Cleveland have been purchased by the Freer Theater Company, of which M. B. Horowitz and Louis Israel head the company.

George A. Kramer, Middletown, moving picture manager, filed petition in bankruptcy, listing liabilities at $1,599 and assets at $1,903.

Pennsylvania

G. B. Meyers & Son are erecting a $10,000 picture theater between Chestnut and Ligonier streets, Derry. The building will be fireproof. It will be one story in height with a balcony.

The Regent theater in the East Liberty section, Pittsburgh, has installed an air washing system at a cost of $1,400.

The Lyric theater, Oil City, is being enlarged by adding a balcony. New decorations will be made and the cozy theater will be opened about September 15.

The Colonial theater in Beaver Falls has installed new seats.

Manager Weir has opened the Photoplay theater, Meadville, after being closed for the summer months. The house has been beautified and some new equipment installed.

A modern moving picture theater is to

be erected on the northwest corner of Fifth and State streets, Erie, by H. V. Ashby and E. B. Ashby. The structure will be three stories high and will have a frontage of 120 feet. Plans are being formulated, but no announcement has as yet been made as to when the work will be started.



Franklin Ritchie, the powerful player who is now appearing with Helene Rosson and others in an unusual new American drama of Hindoo occultism, released September 7 by Mutual.

Announcement has been made by Mastbaum Brothers & Fleisher, brokers, that they have sold Nos. 1900-1914 Market street and Nos. 2-22 South Nineteenth street, Philadelphia, for the respective owners to the Stanley Realty Company, which owns the Stanley theater, on the south side of Market street, west of Sixteenth. The Stanley Company will tear down the old buildings at Nineteenth and Market streets and erect on the site a theater building costing about $600,000. Plans for the structure are being drawn by the Hoffman Company, and work will probably be started within the next sixty days. The building, which will be a moving picture house, will have a seating capacity of 4,000, and will be equipped with escalators and elevators instead of staircases.

New motion picture machines are being installed and the ventilating system at the Savoy theater in Hazelton is being improved by Harry Hersker, who has taken over the management of the play house.

South Dakota

Bernie Bergen has disposed of his interest in the Auditorium at Shell Lake to Bert Stauffer.

The Orpheum theater at Fond dul Lac has been purchased by William Ainsworth.

The Palace theater in Antigo has been opened by H. E. Hanson.

Wisconsin

The old Pastime theater, 1012 Michigan avenue, Sheboygan, has been opened by Jac. O. Schmidt under the name of the Aurora theater.

A concrete and brick moving picture theater, comfortably seating 440 persons, has been erected by Joe Ryan at 603 Eagan avenue, Madison. Everything has been installed that will make this theater up-to-date.

Cater to the Better Classes

By Will H. Sohm, Belasco Theater Company, Quincy, Ill.

My humble efforts have been rewarded through my irrevocable determination to be *a good merchant,* for after all there is little difference between the mercantile and the show business.

The showman like the merchant buys merchandise. In the case of the exhibitor, entertainment, education and "service" are so much stock which he markets to the public for a consideration. How well he succeeds depends entirely upon his judgment in selecting his wares and the facilities employed to market them. I have directed amateur, semi-professional theatricals for the past fifteen years and entered the motion picture field as an exhibitor. Throughout this period I have held fast to my contention that a good, clean story, well presented, will satisfy in most cases, at least to the extent of insuring a steady and regular patronage, which to me is eminently more satisfactory than the spasmodic rushes due to immoral or suggestive subjects which ultimately reflect upon the house and all its performances.

I sincerely believe that the amusement seeking public have a large majority in favor of the elevating tendencies of the better kind of pictures, and *I'm for that exclusively.*



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

Your Personal Subscription

for

Motography

America's Leading Film Magazine

$3.00

a year

would prove both a convenience and a means of real profit. Each issue is of vital interest and practical value to every man in the motion picture business. If you miss one copy, you may miss an article or an idea that would have a vital effect on your work.

As a regular subscriber, you would be able to read *Motography* carefully and systematically at your leisure, and to preserve a file of copies for reference and for binding.

Bound volumes of *Motography* form the best foundation for a reference library.

We suggest that you have the magazine sent to your residence.

Address

Motography
Monadnock Bldg., Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, SEPTEMBER 23, 1916 No. 13



CREIGHTON HALE WITH POWELL

Accredited Member of the Audit Bureau of Circulations



Mary Miles Minter and Wallace MacDonald in American's just-released feature, "Youth's Endearing Charm," Miss Minter's first play for Mutual screens.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, SEPTEMBER 23, 1916 No. 13

Grave Faults in Pictures

BY CAPTAIN LESLIE T. PEACOCKE

(Editorial Note: Exhibitors, as well as patrons, often express a keen desire for the improvement of screen make-up, particularly for the elimination of the over-accentuation of features which is prevalent even in some of the best producing companies. Captain Peacocke's article is timely and drives the critical knife into the sore spot where the operation is needed.)

IT appears astounding to the majority of the millions who daily view productions on the screens why the same palpable faults should be made day after day by both producing directors and actors, and no steps, apparently, taken to remedy them.

I am alluding to the glaring enormities that invariably greet the eye in film productions. Enormities that even children point out, and that can be so easily remedied. Do the ladies and gentlemen who pose for the benefit and pleasure of the world at large never see their efforts on the screen, or do they merely consult the mirrors in their dressing rooms, and each others' countenances beneath the glaring lights in the studios?

I take up the cudgels on behalf of a long-suffering multitude, and throw a little ink at a subject that needs immediate attention. It is—the use and abuse of *make-up!*

Why do actors and actresses smother their faces thickly with grease-paint, so that they look like plaster masks, expressionless and scarcely human? Why thickly rim the eyes with black, and under the eye-brows with blue, giving slightly the effect of having played a losing bout with Jess Willard? Why "bead" the eye-lashes with a thick, black mess that even chorus girls facing the calcium lights in a big theater would hesitate in employing? Why smear the lips with red paint and cosmetic that can only photograph deadly black, and distort what is supposed to be a human mouth into a dark cavern, unpleasant to the sight?

Why is all this? Who is at fault? Is it the directors, or is it the actors themselves? Are they like children in the nursery, and find it difficult to "act" unless partially disguised by a mask—or whiskers?

Is it that the directors realize their limitations and are forced to humor them? Or is it that actors hope to escape recognition by their friends; or can it be that they have committed deadly crimes and fear to be too easily identified?

Patrons Sneer at Bad Make-up

I am not trying to suggest, for a moment, that actors should not employ make-up whilst enacting roles before the camera. It is the *abuse* of make-up that I am inveighing against. It is such a grave evil that daily one hears audiences in theaters audibly protesting against it, and the cause of sneers in sometimes most dramatic scenes.

Theatrical make-up of various sorts is often essential, but judicial care should be employed in its application. Many things should be taken into consideration, which are practically ignored by even some directors who are drawing salaries bigger than that of the president of the United States.

In deciding upon the make-up to be used, often little or no attention is paid by the directors to the "lighting conditions," and actors and actresses are directed to make up either heavily or lightly (as pleases the director) and then employed in a studio scene under heavy artificial lights; and then some exterior scenes have to be filmed, and the actors are rushed from the studio into automobiles and driven off to some outdoor location, and forced to face the camera in the searching rays of the sun, with the same mess of grease-paint on their faces as was employed especially to meet the conditions of studio lighting! The lay mind will question the veracity of this. It will ask, "Can such ignorance be possible?" But I have seen it myself—time and time again, in some of the biggest studios in the country—and I have marvelled. The public sees the results on the screen, and—the public sneers.

In studio work it is, of course, essential that judicious make-up be employed, and at a certain distance the effects are nearly always natural and pleasing; but when the actor, or actress, is drawn to a close-up to the camera (where even the minutest blemish on the skin is magnified to an enormity)—why, in heaven's name, is the same mess of make-up allowed to mar the face, that was solely placed there to meet the lighting conditions of the more distant scenes? Why is not a different make-up employed more often for the close-up scenes? Why do so many of the leading players, of both sexes, allow themselves to be depicted as veritable scarecrows? Are they blind? Don't they ever seen themselves on the screen? And if they do, are they satisfied? If so, thespians must be more devoid of vanity than the public gives them credit for! But ninety-nine cases out of a hundred it is not the actors' fault. They have no voice in the matter. They are being *"directed!"*

Our prominent stage stars, who essay roles in film productions for the first time are, naturally, ignorant of the proper make-up necessary to meet, to them, the new conditions; and appeal for information to the gentleman who is directing the production. Well, I have heard instructions given; usually like this: "Why, you know how to make-up, don't you? Yes, of course; a 'straight make-up,' same as I've seen you use in your stage productions. Any of the fellows (or girls) who have been

acting around here will tell you." And the prominent star goes innocently to his artistic doom.

Ask the Man Who Knows

He has never thought of consulting the camera-man! He is ignoring the fact that he is going to have his photograph taken, maybe ten thousand times in as many seconds! He is going to face a camera, and he is ignoring the photographer altogether! Why? I'll tell you why. It is because the camera-man has been practically ignored since the inception of the moving picture industry; and when all is said and done, he is the most important element in the studio; both in the photographer's studio, and in the studio where photographs are ground out daily by the mile!

Miss Edna May, the dainty little beauty of "Belle of New York" fame, playfully, but vehemently declared that when she first saw her face in a close-up on the screen, that she felt horrified, and could not account for her mouth appearing to be smeared with blackberry jam when she hadn't tasted any of that succulent condiment for months! In a close-up her dainty cherry lips had not needed red grease-paint to accentuate them, and to turn them to a glaring black, with the baneful effect of altogether obliterating her rows of pearly teeth. Had she sought technical information from the camera-man? Who had advised her and instructed her in this instance? It would be interesting to know!

An actor *must* change his facial make-up to suit the lighting conditions of individual scenes, and the various distances from the camera. Some of our best producing directors have lately grasped this fact, and their productions show the result of the careful thought given to essential details—William C. De Mille, George E. Middleton, Raoul Walsh and George Tucker, showing their master minds and hands in such matters, and winning laurels and the thanks of a long-suffering public in consequence; and others will emulate them, without doubt.

So many directors and actors seem to be unable to grasp the fact that colors do not register in photography. That red does not photograph red, but black; and that red paint or cosmetic on the lips must necessarily depict them as black on the screen, and that rouge on the cheeks registers not as a maidenly blush, but as splotches of dirt!

The best directors we have are native-born Americans, and the best screen actors we have appearing in American stories are native-born Americans, and the American public likes American stories, far and away better than any other class of stories submitted for their entertainment. The public likes that which it best understands; and it is always better to give the public what it wants. It pays better.

Some of the best directors of photoplay productions have never had experience as stage directors. One or two have been photographers; then, later have acted as cameramen, and from that have both directed and filmed productions that have been masterpieces.

Why Make' em Look Like Actors?

Several years ago I visited a studio near Los Angeles to see some scenes being enacted in a big production for which I had written the scenario. I was heartily greeted by the director (a genial fellow, who had developed from stage manager of one of the foremost western stock companies to chief director of this big film corporation) and taken out to the courtyard of the studio, where a great concourse of "actors" was assembled.

There must have been 150 of them, at least, and all dressed in the garb of early Romans; some in togas, and others in Roman armor, carrying spears, swords and shields, and wearing helmets, and—by all the ancient gods—a big majority of them were displaying necks shaved at the back! True East Side hair-cuts! And every mother's son in the crowd was heavily smeared with grease-paint; their cheeks deeply and brightly rouged, and their eyes blacked and beaded like totties of the chorus; a number of them mounted on horse-back, with either Mexican or Western saddles and trappings, and nearly all of them had their noble nether limbs encased in ill-fitting fleshings, giving the wierd and unhappy effect of cheap underwear! I looked upon the crowd and gasped.

"What are they?" I queried meekly.

"Why, you ought to know," replied the director. "You wrote the story. They're Romans."

"Oh!" I gasped, "I see. But what's that—that stuff on their faces? That pink, and—and red, and black and blue, and lines, and—and things?"

The director looked upon me with undisguised scorn. "That's grease-paint," he said. "What we call 'make-up.' You've been 'round studios before, haven't you?"

I glanced at the motley crowd, perspiring beneath the bright California sun, and at the camera in the automobile, ready to record the ludicrous pageant, and wondered, dully, what the photographer was thinking of the matter; if he possesssed the soul of an artist. "Yes, but why—why do they need all that make-up out here?" I ventured timidly. "Out here in the daylight—the sunlight?"

"Why, of course," returned the director, testily. "You don't want them to look like a bunch of amateurs, do you? Of course they've got to have make-up. They wouldn't look like actors if they hadn't."

"Ooooh! Ooooh!" I apologized, humbly. "I beg your pardon, old man. I—I didn't know. I thought you intended them to look like *Romans!*"

He gave me a sharp look, tinged with suspicion, but I kept my countenance bravely, and to this day I think he is wondering if I was a fool, or merely an ass!

But I could see his point of view. I think he has it still. To him, a person enacting before a camera minus the full stage make-up, to which he had been for years accustomed, is an amateur. An actor must wear his mask of office. Calcium light or sun light do not enter into his calculations at all.

I have had various directors argue the point with me that in exterior settings artists must be made up, otherwise their faces would look dark and expressionless, and that the lines of character would not show up properly. Well, one of the finest film showings—from the photographic point of view—that I ever beheld, was the launching of an Italian battleship, at which the king and queen of Italy did the honors, and excellent close-up views of them and the royal party were depicted; and I do not think their majestic faces were made up for the occasion. I think my friend, the director, could safely have classed them as "amateurs." When we are going to have our photographs taken, do we make up our faces with grease-paint, or blacken our eyes, or bead them, or rouge our lips with carmine? Or, if we go into the garden and face a kodak, do we do it? Then, why in the name of thunder—oh, but what's the use?!!

Whiskers!!

And now we come to another important grievance—whiskers!

If an actor is cast for the role of a medical doctor,

why does he invariably rush off and adorn his face with a beard? The most up-to-date medical men don't wear them nowadays. They are taboo. They have been voted as insanitary by wielders of the scapel. And you can't fool the camera with a false beard. Nor yet with a toupee. You may fool your best girl with a toupee, but not the camera. I have never seen a false beard, or toupee, or moustache, or hirsute appendages of any cut or make that did not cry aloud to the screen, "I am stuck on!" Some actors fool themselves that they look natural —I have heard them, and seen them—strutting about the studios and imagining that they look perfectly natural and human. But they don't fool anybody else. Even children note the falsity of the whiskers that don't move naturally with the muscles of the face. I have heard children remarking on the unnatural effects, often, and pointing them out with glee. And directors don't seem to give the subject sufficient thought, that is, a great many directors don't. They don't seem to make a study of the human countenance. The male human countenance, especially. If they did, there are several facts that would be more generally noticed.

For instance. A man's moustache is invariably lighter in shade than is the hair of the head; that is, before the hair of the head has started to turn grey. Yet, most actors will don a moustache either matching the color of their hair, or darker; and the result is that the moustacle is bound to look fake. Hair on the face is invariably lighter than the hair on the head.

And then, on the other hand, eyebrows are naturally darker in color than is the hair on the head; yet you will often see pure white eyebrows on the screen. Do you ever see them in real life? Why should there be such glaring disparities between real life and reel life? Are directors too busy, or is it that actors fear that they may be mistaken for amateurs if they are not obviously made up?

Why Wigs?

Why must wigs be worn at all? Why does a bald man don a white wig? He will look just as old without it, and will, moreover, look like a natural human being. But then, perhaps, he won't look like an "actor."

And why, when an actor is cast for the part of a Frenchman, does he invariably adorn his chin with a small "imperial"? How many men do we see with "imperials" parading the streets of Paris? I suppose it is for the same reason that the majority of foreigners picture the average American as resembling Uncle Sam. Well, we don't see many Uncle Sams running around loose!

It must be that some people cull their knowledge and ideas from the comic publications!

New Farnum Play Released

William Farnum has completed his Western picture for William Fox. It is called "Fires of Conscience" and shows vividly how a strong man can meet a strong man's test of honor. The photoplay is released for September 25, and was directed by Oscar C. Apfel. The script is from the pen of Henry Christeen Warnack, a Los Angeles dramatic critic. There are some wonderful bits of night photography in the San Bernardino Mountains in the picture.

"The Measure of a Man" has been completed by the J. Warren Kerrigan company at Universal City under the direction of Jack Conway.

BIG ASSOCIATION MEETING

Thirty-five Producers Attend—United Stand on All Matters by the Members of the National Association

Representatives of thirty-five of the largest producing companies attended the meeting of the National Association of the Motion Picture Industry called by President William A. Brady and held in the association's headquarters in the Times Building, New York, on September 6. The purpose of the meeting was the appointment of various committees, one of which is to be devoted to each important phase of the industry.

The meeting was remarkable for the number of prominent men it brought out, among them being President Brady, World Film Corporation; Adolph Zukor and Jesse Lasky, Famous Players Lasky Corporation; P. A. Powers, Universal; William L. Sherrill, Frohman Amusement Company; W. E. Shallenberger, Arrow Film Corporation; Edwin Thanhouser, Thanhouser Films; Carl H. Pierce, Oliver Morosco Photoplay Company; H. K. Tootle, Gaumont Company; Randolph Bartlett, Brennon Film Corporation; John F. Miller, Niagara Film Service; W. J. Wright, Kalem Corporation; G. H. Wiley, Van Dyke Picture Company; Geo. Ridgewell, Sunbeam Film Company; L. D. Willis, Fox Film; A. Lorimore, representing Thomas H. Ince; Eugene B. Sanger, Sanger Picture Plays Corporation; Hamilton Smith; Chester Beecroft, representing Mr. Freuler of Mutual; Theodore Wharton, J. W. Buck, L. D. Wharton, Wharton, Inc.; P. A. Parsons, Pathe; Frank Powell, Powell Productions; Louis B. Jennings, American Film Laboratories; H. M. Goetz, Erbograph Company; Mr. Feely, Florida Pictures Corporation; Mr. LeVino, Arrow Film Company; J. O. Walsh, U. S. Motion Picture Corporation; Mr. Bolster, Vitagraph Company; Jesse J. Goldberg, Rialto; C. R. Macauley, Kineticartoon Corporation; W. H. Kembel, Brooklyn Triangle; William M. Seabury, General Counsel; Frederick H. Elliott, executive secretary.

A united front upon such vital questions as censorship was also promised by President Brady, who stated that though some difference of opinion upon censorship existed among the members of the association, every one was agreed that the opinion of the majority should prevail.

Special efforts were urged to secure as many new memberships as possible from among those eligible who have not yet joined, with the result that seventeen membership applications were received at the meeting.

The election of an executive committee and the appointment of other committees was postponed until the meeting on Thursday, September 14, when this and other important matters will be taken up and the roster cleared of pending business.

William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary, were appointed as a committe to attend the convention of the League of American Municipalities in Newark, New Jersey, on September 7, and to learn, if possible, the kind of co-operation the mayors and other city officials individually desire from the motion picture manufacturers. P. A. Parsons was appointed a committee of one to secure co-operation from the trade papers in the way of proper mention of the meeting, its purpose, and the meeting to be held next week.

QUALITY BUILDS INDUSTRY

American's President Declares Pictures of Highest Possible Class Are Surest Means of Advancing and Stabilizing Film Business

By President Samuel S. Hutchinson, American Film Company.

Not because the public has become educated to demand and appreciate only the very best in story, plot, action, settings and photography, but because there is a good reason for the motion picture producer to constantly strive for betterment because of his desire and the desire of his associates—both workers and employers—to satisfy their ambition to advance, perfect and stabilize the industry.

Nowadays the success or failure of a photoplay is decided by the power or lack of power of the story. No matter how charming, beautiful, elaborately costumed or capable an actress or actor may be, no matter how well they have been advertised and established as a theater-filling star, the screen subject will fall flat if it does not have the innate virtue of the story value.

We will pay any price necessary for a story, whether submitted by a known or unknown author, if it has even a suggestion of a new, novel or unique possibility of plot. We employ a force of trained scenario writers, gathered through years of careful consideration and elimination, whose business it is to put plots and stories into workable form, whose knowledge of camerability and stage dressing, selection of locations and technique is thus applied.

The popularity of a star can be inestimably decreased by presenting her or him in a story which is not appropriate to their style or type, or a plot which lacks punch, and the all-important human interest or heart appeal, in addition to comedy possibilities.

Greatest care is given to the question of direction. Our directors are the best obtainable. Their knowledge of life, psychology, history, customs and folk lore is constantly being added to by diligent study and application of the events of the day.

Considering the importance of the motion picture as a means of manufacturing public opinion, its importance in the realm of educational literature cannot be overestimated, and the photoplay producers who will live and prosper are those who limit their operations to the class of photoplay which will gain the unequivocal approval of progressive thinkers the world over.

Chicago Exhibitors Get Big Films

Jones, Linick & Schaefer, the prominent Chicago exhibitors, have made the following interesting announcements:

"The Common Law," in which Clara Kimball Young makes her debut as a producing star, will be shown at the Studebaker theater beginning September 25. Preparations for a particularly interesting season are being arranged by Aaron Jones for this Michigan avenue playhouse.

The Universal Company's picture made from Jules Verne's story, "Twenty Thousand Leagues Under the Sea," will open at the Studebaker October 9, for a run.

In arranging the program at the Colonial, it is more than probable that D. W. Griffith's new spectacle, "Intolerance," will occupy that playhouse beginning October 2.

Mr. Jones is in receipt of contract from New York which gives his firm the exclusive Chicago showing of the new Geraldine Farrar feature picture, "Joan of Arc."

Hodupp Makes Prediction

V. L. Hodupp, western manager for Pathe Exchange, Inc., is swinging round his circle of cities again and last week spent several days in Chicago. As a rule,



Members of the booming Pathe office at Cleveland. From the left, Manager C. E. Shurtleff, Assistant Manager A. M. Holah, Paul H. Tessier and J. A. Conant, salesmen.

he states, exhibitors are doing good business everywhere, the only exceptions being in localities in which infantile paralysis is getting a foothold. In most of these sections the houses are still running, but children under sixteen are prohibited from attending the shows. Toledo, states Mr. Hodupp, is hit by the epidemic just at the present time harder than any other western city.

The western manager made a very interesting prediction, when he stated that it is his belief that in the future the producers are going to "get together," either by combining their companies or by co-operating closely and efficiently in a business way. "Of course," continued Mr. Hodupp, "the independent producer and distributor and the state rights men will always exist."

Mr. Hodupp is well satisfied with the business being done at all the western offices of Pathe and was particularly enthusiastic concerning his new organizations at Cleveland and Indianapolis. His time in Chicago was taken up with general discussions with Manager Bunn of the local office.

Vitagraph Rejuvenates Prints

The Vitagraph Company has established a rejuvenating department for films at the Vitagraph plant. Prompt attention is given to all subjects returned for rejuvenation. This process keeps prints, regardless of age, in first-class condition. The exchanges will hereafter handle bookings so as to have the necessary time open on any prints which need to be rejuvenated.

Special Posters

Adhering to its policy of offering the exhibitor features that appeal to the vast majority of picture patrons, the Florida Feature Film Company paid special attention to the preparation of posters for their first feature, "The Human Orchid," realizing that it is necessary to first attract people into the theater.

With a large company of players, including Myrtle Gonzalez and Val Paul, Director Lynn Reynolds has gone to the redwood forests in the vicinity of Fresno, where a number of scenes will be filmed for his own five-reel photoplay, "The End of the Rainbow." Before returning to Universal City some scenes will be taken in the vicinity of San Francisco. The company will be away three weeks.

"Over-Production Evil Lessening"

PROBLEMS OF EXHIBITOR AND PRODUCER DISCUSSED BY A. W. GOFF

"WHAT is exhibiting, anyway? Can you tell me? Can anyone give an accurate definition of it? It's not merchandising; and it's not strictly a show business. There is an element in it which I have never yet heard expressed."

A. W. Goff, assistant general manager of the big new Vitagraph-V-L-S-E combine, was talking to a representative of MOTOGRAPHY at Chicago during Mr. Goff's stay in that city last week. He is making a "co-operative tour" of the western V-L-S-E exchanges and will visit—besides Chicago—Denver, Salt Lake City and San Francisco. Following the ancient custom of V-L-S-E he will consult carefully with the heads of each exchange, co-operate with them, and attempt to establish an even closer relation with exhibitors than ever before. Walter W. Irwin, general manager of V-L-S-E, is at present performing the same function in connection with the eastern exchanges.

Problems of Exhibitor and Producer

"The exhibitor has problems to meet and solve that are unlike those of any other business or show man," continued Mr. Goff. "His problems of program, film rental, reaching the public with a clean, strong appeal day in and day out, and, last but not least, of coming out at the big instead of the small end of the financial horn, are problems which form an element which has never been defined.

"And of course the producer has his troubles too—mighty big ones. The main trouble that exists in the motion picture business today is the fact that the cost of production of pictures has increased two and in some cases three times within the past three years. A feature which would cost $25,000 three years ago would total up to $50,000 or perhaps $75,000 now. But how much more is the exhibitor paying for his film rentals than he was three years ago? Very little. And that is due in part to the fact that in general he has not raised his admission price sufficiently to be able to afford to pay more for his shows. As a result the public is seeing better pictures than ever before by paying, in general, the same price. The picture-goer is getting an overflowing measureful of good entertainment for his money."

Over-Production Evil Lessening

The fact was then brought out that this condition is due in the main to over-production of films. Of course, the keen competition which the average exhibitor is obliged to meet also has a vital bearing on the condition. But scarcely anyone will deny that there are too many pictures being produced. Not only does the quality of the pictures suffer but the cost to the producer makes the game a case of the pace that kills. That is the very reason why, in Mr. Goff's opinion, the problem of over-production will in time untangle itself. It is already growing less. The small independent producer and distributor will inevitably be eliminated because, in order to dispose of his product, he sells below cost. Some of these independents are producing very good pictures. But in order to place them with the exhibitor—to sandwich them in with the big programs—they must satisfy themselves with a much lower price than is commanded by the big producer combined with a big distributing organization. The small producer will thus have a tendency to die off and relieve the condition of overproduction, though there will, of course, always be a few who are springing up and taking a try at the game.

With the evil of over-production lessened there will also come a lessening of the breakneck custom now in practice by the average exhibitor of running a show but one day. One showman does this now because his competitor does it. His competitor can do it because the pictures are available and because the salesman induces him to believe that he will make more money by the short runs. This is, of course, true with many theaters but not with the majority. It is the pace which kills, for the one-day run costs the exhibitor more rental than would the longer run, and because it means a tremendous consuming capacity which the producers have to meet at a cost of production which offers them a fine, roomy seat on the toboggan toward bankruptcy, and the public is getting the benefit, blissfully unconscious of it all.

"Say something about the new Vitagraph-V-L-S-E combine," Mr. Goff was asked.

"Well, sir, that company will form a more complete direct line of communication between the exhibitor and producer than has ever been established before. 'From script to screen' will be our battle cry of peace. We are going to be in direct contact with the consumer and will produce what he wants. We co-operate with the exhibitor in every way. We are going to book pictures according to the exhibitor's own method of booking. We are not going to tell him what he must do nor try to run his business for him. He knows his own business better than we do.

"In other words, we're going to take into account every bit of that indefinable something in the film business which lies between the show business and merchandising. We're going to attempt to hit that missing link and to eliminate some of the kinks of the trade which have a tendency to cause the most business troubles. Vitagraph will produce all its own films and they will flow through the well organized V-L-S-E channels directly onto the screen. Vitagraph is going to do some things which have never been done before in the motion picture industry."

"What about the cries of morally unclean pictures?"

"I don't believe in censorship, and the people who are always raising a fuss about something haven't anything else to do."

Brenon-Fox Trial in October

Herbert Brenon's suit against the Fox Film Corporation, to determine his rights to credit as author and director of the Annette Kellermann picture spectacle, "A Daughter of the Gods," will go to trial early in October. There have been erroneous statements that Mr. Brenon had lost his suit, owing to the fact that a temporary injunction against the release of the film without this credit was refused him.

HOW TO CARE FOR FILMS

M. H. Hoffman, General Manager of the Universal Exchange, Tells Where the Leaks Usually Occur, and How to Avoid Them

M. H. Hoffman, general manager of the Universal Exchanges, gave the following good advice to the Universal branch managers. First he asked them the questions:

"How often do you take inventory? What precaution do you take against films being lost? What checking system do you use to make sure that an account returns all the films shipped to him? Especially emergency shows. Do you know that it is more important to keep an especially good checking up on return of emergency shows than it is on new film? Because the new film is constantly booked, and if a reel should be missing it would be quickly discovered through a kick on the part of some exhibitor who was deprived of it. Whereas, when emergency reels are not returned they are never missed unless frequent inventories are taken and extraordinary care is exercised in following up the old film—Emergency Shows.

"Another leak that is apt to exist is when a lax record is kept of voided films. Do you know that when I was managing an exchange no one but myself could mark a reel void and throw it into the junk heap, and even then I chopped it up, or, better still, soaked it in water and put it in such condition that it could not be used by anyone for projection, so that if the employees intended to mark the film void with the intention of disposing of it his plans were frustrated and he was not likely to try that plan again. I mean to say that the manager should be extremely careful in appointing the man who is to mark reels 'void.' I have known a number of voided reels, or presumably voided, to appear in the hands of film pirates and robbers. It is that knowledge that made me extremely cautious.

"A third leak is where an office does any business with the U. S. Navy. They can seldom tell definitely when shipment will be returned, and when it is returned to some pier they are apt not to leave it until sold for storage, and then somebody picks it up and we wonder how Universal film got into their hands.

"About a year and a half ago, while managing the New York exchange, I was notified that there was a shipment waiting for the Universal company. I didn't know of any shipment that was due us, but I knew that it belonged to some Universal exchange, therefore investigated, and found from the reel bands that it belonged to the Boston office. This was because the party in the Navy making the shipment didn't attach much importance to our division of exchanges, but simply knew that it was Universal Film, that the Universal had offices in New York, and therefore shipped Universal Film Company, New York."

"Fall of a Nation" Starts on V-L-S-E

The V. L. S. E. season of "The Fall of a Nation" opens on September 18 with bookings in more than a hundred houses throughout the country, according to L. G. Bamberger, acting assistant general manager of the Irwin organization. Mr. Bamberger, a popular official, is holding down the desk of A. W. Goff while the latter executive is making a month's tour of the V. L. S. E. Exchanges.

"The demands for 'The Fall of a Nation,'" said Bamberger yesterday, "are even bigger than the Greater Vitagraph people or the National Drama Corporation had anticipated. A feature of the opening will be week stands in Minneapolis, Utica, Birmingham and Atlanta. Ten houses in Brooklyn have already contracted for the film, in addition to a dozen in Manhattan and a goodly representation in the best paying towns of New York State. One Atlanta representative wires that he desires three prints and 15,000 more sheets of poster paper."

Director Joseph De Grasse, with his big Universal company, including his featured players, Dorothy Phillips and Lon Chaney, is engaged in filming the remaining scenes of his five-reel production, "The Place Beyond the Winds." Many of the scenes were made in Big Bear Valley, where De Grasse took a company of sixty players.

Screenshine

By Mel Ody

SCREENSHINE will be turned upon a certain segment of one of these fair pages every now and then as the spook stirs, and under its influence will appear many things and diverse—even your name, perhaps.

Now, if any feller is going to get mad at something we say, we make just one request—Do it by mail.

Turn on the sunshine, Sol.

SWAT WE CALL ORIGINALITY

Talk about community spirit, how about the Oklahoma exhibitor who gives a free admission for every 100 swatted flies brought to his theater? Housewives should fly to his arms in gratitude—and maybe they do.

The Washington monument has been used as a movie screen. The rock of Gibraltar will be next—if the insurance sign doesn't interfere.

"THE STUFF DREAMS ARE MADE OF"

"The immense set was completed in two days at a cost of $98,000.00."

One of the best things that ever happened to the Chicago Pathe office was when it got a Bunn on.

And there's at least one other Good man there too.

Harry Guest, editor of the classy little magazine issued by the Kunsky Enterprises in Detroit, is telling his friends the following news:

"The famous star arrived at ten o'clock Friday morning. It's a girl! And she will be co-starred with her two brothers, Harry R., Jr., and James Andrew Guest, in the editor's latest feature, 'Here Are My Children.' There is a continuous performance at the Guest home, day and night." (Special music too undoubtedly.)

Mrs. Mutual of Chicago is becoming exclusive. She has changed her place of residence from Mallers Row and is now dwelling in the Consumers Park territory where she has a whole acre to herself.

Exhibitors of the western states have been receiving through the mail from one of the exchanges a blank "United States Hunting Licence" advertising a certain serial. "All laws of dignity suspended for two weeks," the card announces. "Busted buttons cheerfully sewed on." The idea is a clever one and we trust none of the exhibitors will find it necessary to do some tall hunting when he comes to look in the safe for his profits.

FORCE OF HABIT

Newsy, as actor passes: "Extry! Extry?"
Actor: "No sir, I'm in stock now!"

Children's Hour Aids Women's Clubs

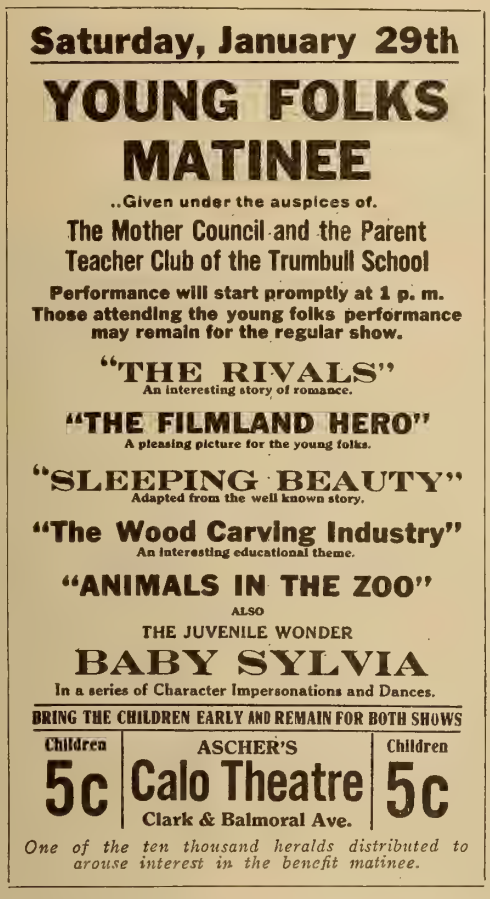
BY J. B. KOPPEL
Manager, Calo Theater, Chicago, Illinois

I HAVE often been asked "Do you cater to the children?"

I always answer emphatically that I most certainly do or I would have no business. Exhibitors can say all they want to about not caring to have the children attend their theaters but if they eliminated the little ones they would kill their patronage. The kiddies are the best little advertisers and boosters for motion pictures that could be imagined. They are the ones who coax the whole family to the theater.

Realizing the value of endeavoring to please the younger members of the family and so gain their staunch support I decided to try the special performance for their benefit and inaugurated the first morning entertainment for children in a neighborhood theater in Chicago. I opened my theater Saturday mornings from ten thirty to twelve and ran a show especially for the youngsters. And right here let me say that too many managers who have failed in this experiment of catering to the children have not held their interest because they did not choose the right kind of pictures to amuse the little ones. Don't be everlastingly trying to educate them; give them some pleasure. After they have attended school for five days in the week surely they are entitled to a little amusement on Saturday. On the other hand, don't insult them by offering babyish pictures. They are just as capable of intelligently enjoying a good picture as their parents and the twelve-year-old child does not want to see fairy stories all the time. They have outgrown these fantasies and want real plays with good plots. There are plenty of stories released on regular programs which are very enthusiastically received by the children. You can hear their laughter for a block away when they see Charlie Chaplin, and they have a deep and enduring love for Mary Pickford and Marguerite Clark. Dustin Farnum is also a strong favorite. Films like "The Bugle Call," with William Collier, Jr.; "The Little School Ma'am," with Dorothy Gish, and others of this calibre, have a direct appeal to the child. Of course, in the children's entertainment you are dealing with all ages from the little three-year-olds to about fourteen and fifteen and have to give a varied program to please all. The little ones, in fact all of the children, are highly amused with the cartoon comedies. They also like travelogues, comedies and some industrial films. It is a comparatively simple matter now for the exhibitor to get a variety of subjects which will appeal to the child. But do not make the mistake of thinking you must reach down to their level. They realize the good in films.

My Saturday breakfast matinees were a great success for a while, as long as the novelty lasted, and then



One of the ten thousand heralds distributed to arouse interest in the benefit matinee.

the attendance began to fall off. I accounted for this by the fact that in my neighborhood most of the mothers do their own work and are too busy with the housework on Saturday morning to stop and get the children ready, and also in many cases they want the children to help them with the little things about the home on their only day free from school.

Therefore I tried devoting the whole Saturday afternoon performance to the special matinee. This overcame the difficulty of getting the children ready so early in the morning and brought more of them out. But I soon discovered it was killing my Saturday afternoon business. There was a great dropping off of the steady patronage of the older people and the girls and boys of from about sixteen to eighteen, who had been attending this matinee for they were not attracted by the class of pictures I was showing the children. So I compromised and tried to strike a happy medium by giving the children an hour immediately preceding the afternoon performance. And this solved the problem. I gave the children what they wanted, brought out many of the older people as well for the special performance and my afternoon matinee again resumed its usual proportions. As soon as the children's hour was over I started on my regular afternoon performance. I will admit that most of the children stayed through for the afternoon also, for although I announced by a slide that the children's show was over and asked them please to leave and in some cases spoke from the platform, saying the afternoon performance was about to begin and those who had come only for the special program would please pass out, only a very few left. This did not seriously affect my afternoon business, however, for as we run a matinee every day in the week, the Saturday afternoon attendance is not so much greater than any other day and the theater is large enough to take care of them all.

The little folks use this children's hour as a means of entertaining their friends and almost every Saturday there is one or more theater parties composed of from four to twelve children. Sometimes they give a luncheon first and finish up with the special performance.

I cannot sympathize with the theaterman who complains because the mothers and club women will not work with him, for I have had very gratifying co-operation and support from the women's clubs in my neighborhood. The public school for the district has a wide-awake Mothers' Council and a Parent-Teacher Club and both have been especially interested in my programs for the kiddies. I am very glad to have their support and to do all I can for them in return. I have been every

now and then giving a matinee for the benefit of these clubs and allowing them one-half of the profits to help in their work in the school. At this performance I allow them to choose the program themselves and they also sell the tickets. I attend to the advertising, using the newspapers extensively, issuing special heralds which are distributed to the school children as they come out of school on Friday afternoon and showing announcement slides on the screen. For these matinees the charge is ten cents. The women sell the tickets among their friends, many of them disposing of from fifty to one hundred. The children are also given tickets and for each ten they sell they receive one free admission. In this way a great many tickets are put into circulation and the house is always crowded, which means a nice little profit for the clubs and for me, as well as widespread advertising for the theater.

This co-operation of the women and these benefit performances have been very potent factors in the success of my theater. They have enlarged my patronage and solidified it and have contributed greatly to the success of my special hour for the children. Consequently where many managers have tried the special entertainments for children and failed, I have run them successfully for a year. I stopped them during the summer because the bathing beach and other out-of-door amusements, also the families going away on their vacations cut down the attendance. But I have started them again now that school has opened and shall run them during the entire school year.

Of course there is not as much profit in a children's matinee as in a regular performance but even if one only clears expenses they are well worth the effort for they are the greatest little publicity schemes that the manager can have. Word of mouth advertising is the most valuable kind and the children not only carry the news of the theater to their parents but spread it wherever they go. And if in addition to the support of the children the co-operation of the influential and progressive women of the neighborhood can be obtained the results are all that could be desired.

FIRST ARTCRAFT FOR OCTOBER

Mary Pickford Productions to Be Distributed Under New Policy of No Solicitors—Feature Will Establish New Standard of Lavishness

Direct and personal communication between the branch managers and the exhibitors is the policy decided upon by Walter E. Greene, president, and Al. Lichtman, general manager of the Artcraft Pictures Corporation, distributors of the Mary Pickford productions. They intend to employ no solicitors to carry the Pickford doctrine to the exhibitor as they believe that live and loyal branch managers can accomplish better results by direct and personal communication than by the formation of a large organization of traveling subordinates.

In accordance with this policy, every exhibitor in the country will receive from the Artcraft manager in his territory form blanks on which to make application for bookings of Mary Pickford productions. Accompanying these forms will be a letter, which reads as follows:

"This is to formally announce that this organization is now distributing all of the future productions in which the incomparable Mary Pickford will appear.

"There will be not less than four nor more than eight master productions featuring this celebrated artiste released during the year beginning October, 1916.

"Each production will be not less than six nor more than ten reels in length and will each average about $250,000 in cost.

"It is Miss Pickford's desire that every theater in the land be given an opportunity to exhibit her pictures and to fulfill that desire and to give you an opportunity to arrange for the exhibition of the Mary Pickford productions we are herewith enclosing application blanks which kindly fill in and return to this office immediately.

"It is our intention not to employ solicitors. Therefore, if you want to arrange for the exhibition of the Mary Pickford productions, give the enclosed application your immediate attention."

Production is proceeding so rapidly on Mary Pickford's first feature as an independent star that the Artcraft Pictures Corporation expects no postponement of the tentative October date set for its release. Miss Pickford has directed than no expense be spared in the making of the production entitled "Less Than Dust" and the picture will set a new standard for lavish production.

John Emerson, who is directing the picture, describes it as a picturesque and appealing story of modern India. Miss Pickford appears as a little English castaway who is regarded by the superstitious natives as in reality "less than the dust" beneath their feet.

There are more than forty important characters in the new production. The principal roles will be played by David Powell, Frank Losee, Mary Alden, Mario Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan and Mercita Esmonde.

The services of hundreds of extras have been enlisted for the ensembles and zoological collections have been drawn upon freely for the animals desired. Many of the superstitions which still survive in India are portrayed and for big effects a native rebellion against the English furnishes the thrills.

Two V. Comedies on General

On September 18 Vitagraph will release "A Perfect Day," a comedy produced at the Bayshore studio, through the General Film Service. It will be followed on September 22 with another one of the Hughie Mack comedies written by Lawrence Semon and Graham Baker and produced by Semon. Hughie's latest effort to reduce his avoirdupois is entitled "Sand, Scamps and Strategy."

This former Brooklyn undertaker has been putting his fat personality over so consistently recently that his name alone has come to mean great comedy stuff. Of course due credit must be given to Hughie's confederates; to Patsy de Forest and to the willowy Eddie Dunn and to the agile Frank Brule.

"Sand, Scamps and Strategy" sets a pace for fast and furious fun that even the agile Hughie and his comedy pals will find it hard to live up to. By the time they get through spinning the villain on the old mill wheel and blowing him and his rascally gang to smithereens by setting fire to the powder house, they are fit subjects for a sanatarium.

"A Perfect Day" relates in comic sequence the trials and tribulations of a party of picnickers bound for a day of pleasure. They find it—not.

Marshall Stedman, engaging director at Universal City, has been working seven days a week for months.

Kansas City Screen Club Opens

EXHIBITORS AND EXCHANGEMEN GET TOGETHER IN LIVE ORGANIZATION

By H. E. Jameyson

THE film men of Kansas City have just opened the new headquarters for the Kansas City Screen Club. The rooms occupy the entire floor above the Columbia theater, one of Kansas City's finest houses. The quarters have been well furnished and equipped, and forms now one of the finest clubs in the city.

The idea of a screen club sprang simultaneously into being in the minds of several Kansas City film men several months ago. At that time Charles Hardin, one of Kansas City's pioneer showmen, had just returned from the South, where he had been connected with Fox, to take the Kansas City Metro office. He talked so enthusiastically of the Atlanta Screen Club that many exhibitors and exchange men got interested. In the meantime E. R. Pearson of the V-L-S-E office—always a leader when it comes to progressive ideas—was turning the question over in his mind and had reached the conclusion that a screen club was just what Kansas City needed.



Two glimpses into the Kansas City Screen Club. Above, the billiard room and below the classy and comfortable parlor.

So when these two promoters met, the screen club was as good as organized. It only remained then to get the exhibitors and exchange men together. The opportunity occurred shortly. Dick Travers, Essanay's leading man, was visiting Kansas City and R. O. Proctor, who was then manager of the General, was preparing to leave. A stag dinner was arranged as a farewell dinner to Mr. Proctor, and a "get acquainted" dinner to Mr. Travers. The screen club strategists then sprung their *coup,* and before the crowd had left they had collected about three hundred dollars in cash and pledges toward the club. In this connection a great deal of credit must be given E. C. Mills, then of the Mutual and now with the Interstate booking agency, for the organization of the club.

Rooms were secured and the work of remodeling was rushed at top speed. Charles Hardin proved his value in this connection. He worked marvels with the money on hand.

The House Warming

On the evening of the opening, exhibitors and exchange men were invited to bring their wives, families and sweethearts. The result was that the fine decorations of the club escaped attention, while the feminine portion of throng that filled the rooms were "given the time of their lives." It will be the policy of the club on every Friday night to hold "open house" for the exhibitors and their families. On Tuesday night of every week a business meeting will be held.

The club rooms contain an assembly room, furnished with elegant carpets and wicker furniture. The next room is the billiard room containing two tables. A lounging and reading room follows. The last two rooms are reserved for the buffet and dining room. There is also a ladies' dressing room equipped with dressing tables and other articles dear to milady.

The walls of the club are decorated with splendid pictures of screen stars donated by the various exchanges. In the assembly room so far there is but one man's picture. That is of "Dick" Travers, who is charter member No. 1 of the Kansas City club.

The officers of the club are: Frank Newman, of the Royal and Regent theaters, president; vice-president, R. C. Cropper, manager of the Universal exchange; second vice-president, John Hicks, manager of the General exchange. L. J. Scott, publicity man for V-L-S-E, is secretary; E. R. Pearson, manager V-L-S-E, treasurer; and George Bowles, Universal publicity man, historian. The boards of directors consists of L. A. Landow, Charles Hardin, Metro; F. I. Buckingham, Apollo; and E. E. Richards, Wonderland.

OCHS WARNS EXCHANGES

National President of the Motion Picture Exhibitors' League Cautions Exchange Managers Not to Place New Burdens on Exhibitors

Lee A. Ochs, national president of the Motion Picture Exhibitors' League has sent out the following warning to all clubs and associations of exchange managers announcing that the exhibitors prefer amicable relations with them but will stand up for their own rights.

"I hear that the exchange managers of this city have met recently for the purpose of organizing. If this were their only purpose I would have no further comment to make. From what I learn, however, it would seem that their purpose in meeting was to devise ways and means of placing new burdens on the exhibitor.

"At the present their courage does not keep pace with their desire and they all hesitate to take the first step in open antagonism to the exhibitor. It is proposed among other things to increase prices all along the line and to screw up the minimum charge for features to an absurdly high figure, but I am glad to learn that some of the managers are not in favor of the anti-exhibitor policy outlined at the meeting.

"Some of the managers and assistant managers, however, are a great deal like the mice in the fable. All of them thoroughly agree on the necessity of putting a bell of warning around the cat's neck, but none of them are anxious to perform the service.

"In regard to this association and all other associations that may be formed of a like character, I want to serve notice right now, not on behalf of myself personally but on behalf of the organization, which has elected me national president, that the first man who openly consents to any coercive measure against the exhibitor will have cause to rue it.

"We are not looking for war. Our organization is merely trying to adjust the balance of influence and power between the various branches of the industry for the benefit of the whole industry. The day for coercing the exhibitor is gone. Men who still live in the days of 1909 ought to lose no time in revising their chronology and bringing themselves up to date. If they cannot do that, the sooner they get out of the business the better for themselves and the industry at large.

"I personally have on numerous occasions aided branch managers and assistant branch managers when they were out of work and have often been at pains to secure employment for them, and in addition secured them business so that they could make good. I want to say that the moment any of these men put themselves in a position of avowed hostility to the exhibitor I will request them to stay away from my office altogether.

"In conclusion I can only state we want peace but we believe in preparedness."

Stories of Girl Reporters

The thrilling adventures that have happened to girl reporters on metropolitan newspapers have occasionally been told in fiction or related in Sunday supplements, but only recently has anyone had the foresight to collect some of the most vivid of these stories and adapt them for motion pictures. The Niagara Film Service, some weeks ago, commissioned Miss Edith Sessions Tupper, widely known as a newspaper and magazine writer, to collect a series of real adventrue stories among the girls who are today doing newspaper work. She succeeded admirably.

Every story that Miss Tupper wrote was based on real fact. They have now been filmed in a series of fifteen episodes of two reels each and will shortly be released through the Buffalo *Times* Newspaper Syndicate. The serial will be called "Perils of Our Girl Reporters." George W. Terwilliger, an old newspaperman himself and widely known as a director of motion pictures, produced the series and the Niagara Film Service told him to go the limit in filming the stories. Terwilliger has been making the pictures in different parts of the country and has produced dramatic effects as startling as they are interesting.

Earl Metcalfe, one of the best-known leading men in the country, has the chief male role throughout the series. Miss Zeena Keefe, whose clever work with the Vitagraph and World Film Companies in ingenue roles has made her very popular with picture fans throughout the country, and Miss Helen Green, a former



Such a laugh as that of Miss Zeena Keefe, leading lady in Niagara Film's "Perils of our Girl Reporters," sure is contagious.

Lubin star, will share honors in portraying the girl reporters. Others in the cast include such well known screen players as William H. Turner, Arthur W. Matthews, Edith Sinclair, Mabel Montgomery, Louis Huntington, Julia R. Hurley, George Arvine, Felix Hainey and George Richards.

Director Terwilliger has so arranged the stories that while each episode is a complete story in itself, there is a connecting thread running through them all which makes the series doubly interesting and holds one's attention from beginning to end. That the series will attract wide attention throughout the country is the prediction made by all who have had an opportunity of seeing some of the episodes. The stories differ from anything so far produced on the screen and the thrilling realism of them is astonishing, especially when one knows that every story is based on an actual adventure that has been lived by some girl on a metropolitan newspaper.

"The Message to Garcia"

A combination of circumstances which brought a print into the New York branch of Triangle too late to catch the last express shipment to Schenectady for the day necessitated the sending of a special messenger from New York to the up-state city with the print for that evening's show. Following is part of the exhibitor's letter of appreciation:

Gentlemen: I wish to thank you very much for the spirit in which you delivered my show today. In sending a special messenger all the way to Schenectady, you have shown plainly what you think of your customers. I was one of the first exhibitors of Triangle pictures and I hope to continue to be a steady customer. Wishing continued success to Triangle, I am sincerely yours,

J. J. Walker, Proprietor Lincoln Theater,
Schenectady, New York.

Director Burton George's five-reel production of "The Isle of Life," has been finished at Universal City.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Cleveland Houses Raise Prices

BEGINNING September 1, the three East End first-run theaters of Cleveland raised their admission prices. The theaters are the Alhambra, Knickerbocker and Metropolitan. Their prices had always ranged between 10 and 20 cents. The Knickerbocker now charges from 15 to 25 cents. The Metropolitan follows suit, as will also the Alhambra as soon as repairs now being made are completed.

A combination of causes brought about the admission price increase which first-run exhibitors have known for months was inevitable. Downtown first-run houses, the Strand, Orpheum and Standard, have charged the 15 to 25 cent scale evenings, Saturdays and Sundays for some months.

All summer, however, the East End houses maintained the 10 and 20 cent rate, despite the falling off in attendance due to extremely hot weather and the gradually increasing cost of first-run features.

Managers have called the attention of the public to the fact that in the face of these profit killing conditions, they have in no way lowered the standard of their houses. In each of the three theaters affected by the coming increases orchestras have been maintained at full strength and all forms of house service have been kept up to the winter season point. Foremost among the causes for the high cost of pictures, is the boosted cost of production. Instead of the cost of features to exhibitors being lowered, there is said to be every evidence that it will go still higher. Even during the quiet of the summer months the cost has been going up gradually, and with the fall season, Cleveland exhibitors look for still further jumps.

On top of this, the musicians' union made demands for wage increases. These had to be met by the exhibitors, and the only solution was the admission price increase.



Here is a miniature view of the New Albany, a first class New York house. Observe the beauty and distinction added to the front of the theater by the "canopy," which architects call a "marquis," above the entrance. The house seats 600 indoors and 1,200 out of doors. It is located at St. John's Place and Albany Avenue. William Beardt is the owner.

Tell This to Your Patrons

A mighty good point is brought out in an editorial by Harry R. Guest in the last issue of *Weekly Film News*, published by John H. Kunsky, Inc., of Detroit. It refers to the subject of tastes and every manager would do well to call the attention of his patrons to the matter from time to time. Mr. Guest says:

"Perhaps the play has not pleased you, and you come out of the theater saying, 'Punk!' or maybe 'Rotten!' You must remember that tastes differ. The thing that does not appeal to you may prove intensely interesting to someone else.

"Picture plays are sometimes bad, of course; but they are rarely all bad. There are redeeming details and scenes that are not always taken into consideration when you render hasty judgment.

"In going to see a picture play you should remember that you are viewing for a small sum a filmed production that even in the lowest approximate cost represents an outlay of at least $5,000. There is the initial price for the story, the salaries of the cast, the cost of the stock, the developing expenses, advertising cost, etc. Remember, also, that the director and the actors have planned and worked for you; that they are endeavoring to please you. They put their best into the play you see. If you see it intelligently you will find good in it."

William Fox Builds 5,000 Seater

William Fox, the motion picture magnate, has leased for a term of forty-two years one-fourth of the block front on East Fourteenth street, between Third and Fourth avenues, New York City. The rental involved is in excess of $2,000,000.

The property begins 290 feet east of Fourth avenue and extends to within 175 feet of Third avenue, giving a frontage on Fourteenth street of 145 feet. The lease runs through to East Thirteenth street, a depth of 206 feet, with a Thirteenth street frontage of 150 feet.

Mr. Fox intends constructing the largest motion picture theater in New York on the site. It will have an entrance on Fourteenth street, with stores on either side of the entrance. These stores will have a depth of 65 feet, equipped with all modern appliances. The building will be absolutely fireproof and will be designed by Thomas W. Lamb, the well-known architect. Building operations will begin immediately.

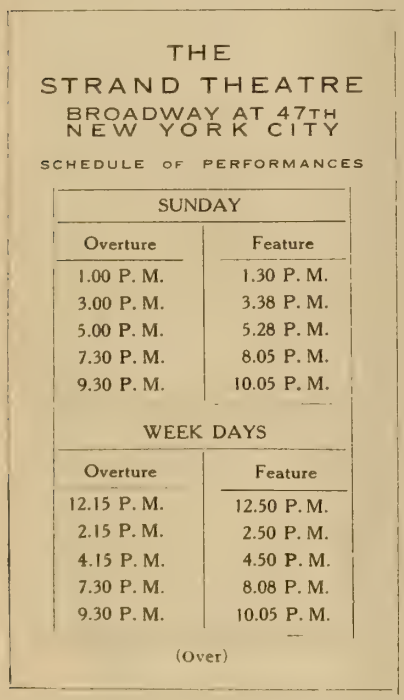
The theater will have a seating capacity of approxi-

mately 5,000 persons, and advantage will be taken of the experience gained in the construction of the modern picture theaters throughout the United States. Mr. Fox intends that this theater shall excel every similar house in the country.

Many of the old landmarks of Fourteenth street will be wiped out through Mr. Fox's building operations. His lease includes 126, 128, 130, 132, 134, 136 and 138 East Fourteenth street. At 126, 128 and 130 is the Dewey Theater, which was owned for years by the late Timothy D. Sullivan, and in the same section was Thesis Music Hall.

When to Arrive at the Strand

A common cause for complaint among motion picture patrons is that they never know just when to arrive at a theater so that they can see the feature from the beginning and not start in at the middle and grope for the thread of the plot. When the climax of the play is seen first the beginning becomes an anti-climax and the true value of the story is lost.



THE
STRAND THEATRE
BROADWAY AT 47TH
NEW YORK CITY

SCHEDULE OF PERFORMANCES

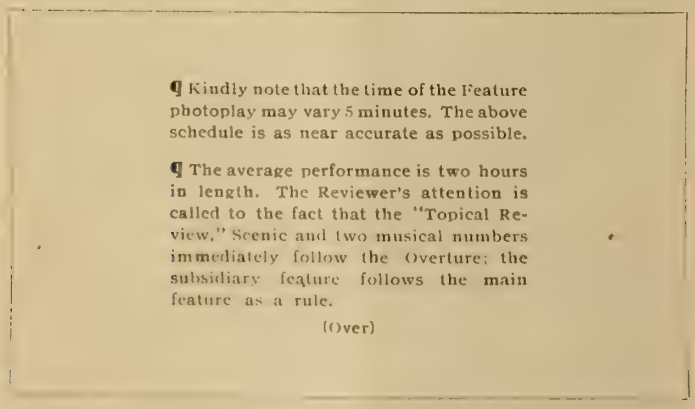
SUNDAY	
Overture	Feature
1.00 P. M.	1.30 P. M.
3.00 P. M.	3.38 P. M.
5.00 P. M.	5.28 P. M.
7.30 P. M.	8.05 P. M.
9.30 P. M.	10.05 P. M.

WEEK DAYS	
Overture	Feature
12.15 P. M.	12.50 P. M.
2.15 P. M.	2.50 P. M.
4.15 P. M.	4.50 P. M.
7.30 P. M.	8.08 P. M.
9.30 P. M.	10.05 P. M.

(Over)

To overcome this difficulty the management of the Strand Theater, New York City, issues a little card the exact size of the illustration, on one side of which is printed a detailed schedule of performances for week days and Sundays, and on the back of which is shown the order in which the different parts of the program appear.

This card is of a convenient size to be slipped into



¶ Kindly note that the time of the Feature photoplay may vary 5 minutes. The above schedule is as near accurate as possible.

¶ The average performance is two hours in length. The Reviewer's attention is called to the fact that the "Topical Review," Scenic and two musical numbers immediately follow the Overture; the subsidiary feature follows the main feature as a rule.

(Over)

a pocketbook or a pocket where it can be consulted and the theater reached at exactly the psychological time.

"Undoubtedly the great improvement in the production of moving pictures," says Alfred de Manby, late personal assistant to the managing director of the "Rialto," New York, "is due to the increased artistic perception of the producer and in presenting these masterpieces to the public the directors of moving picture theaters must see to it in the future, if they intend to outdistance their rivals, that the men in charge should possess atmospheric, artistic and technical ability in compiling their programs and the general running of their entertainments and houses. Men who will strive, and who are bound to succeed by these means, in compelling the attendance of the public by creating the attribute of 'atmosphere,' or the elusive 'it.' This can be done by means of music, stage settings, decoration and special lobby displays."

For the Children on Pink Slip Nights

By Bruce Godshaw

Manager, Cosmopolitan Theater, Chicago, Illinois.

A great many of my patrons complained because they were kept at home with the children on the nights when I was showing films under the "No children admitted" sign. They had no one with whom to leave the children and so they could not attend the show themselves and I lost all that extra revenue.

Although I do not run many pink slip pictures I cannot abolish them entirely because some of my patrons ask for them and I have to please all. But at the same time something had to be done to take care of the mothers and fathers who would otherwise have to stay at home because they could not bring the children. I therefore devised a scheme which allowed the parents to come and at the same time took care of the children so they were perfectly safe and happy during the time the show was going on. There was a vacant store a couple of doors from my theater and on nights when children were barred I rented this store, put in a sand pile and some toys and a maid in attendance and allowed all the children to be left there free of charge. They had a good time playing together, they were perfectly safe and at the same time the parents were free to come to the performance at the theater. I found that the increase in my box office receipts on these nights as soon as this scheme was put into operation more than covered the expense of the rent for the store and the cheap toys bought to amuse the little ones, and I was also "in solid" with the parents.

A House in the Cotton Belt

Down in the cotton belt there is a little theater which runs shows four times a week. This house, the Pastime, is at St. Francisville, Louisiana, and is managed by Peter Trocchiano. The town has a population of only about two thousand, but most of them take to pictures as a child does to candy. Whenever Alice Brady or Theda Bara are in the performance, says Manager Trocchiano, the people fill all his seats and overflow out into the village street.

All the first class producers are represented on the Pastime's program, particularly World, Fox, Triangle and Bluebird.

Every Friday about one hundred and fifty programs are sent out to patrons, via boy. These are the advertising folders furnished by the producers, with an attached slip giving the time of presentation of the picture in question and a general advertising talk to get people to come to see the feature.

Director George Cochrane is making at Universal City a two-reel drama, "The Little Outsider," featuring Molly Malone and Jack Nelson.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY, Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - -	Per year $4.00
Foreign - -	Per year 5.00
Single copy - - - -	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, SEPTEMBER 23, 1916 Number 13

Commercial Credit the Exhibitor's Due

CREDIT extended to a man who has neither property nor reputation is a speculation, without the rewards that speculation promises. There may be, and indeed we all know there are, motion picture exhibitors who cannot, by any twist of commercial logic, claim the privileges of credit. This need not mean that they lack the qualities necessary to the establishment of credit, but merely that possible creditors have not become convinced of their possession of those qualities. Lack of property is not a bar to credit if reputation be present, and lack of reputation often means nothing but lack of acquaintance.

Credit, originally founded on hard and fast conditions of property possession and successful record, has gradually expanded to the consideration of character as a primary factor. Character, of course, depends upon past performance, because creditors are not clairvoyant, and need some records for their guidance. Nevertheless, it is not the uninterrupted career of success that alone commands credit. If there be failure in the record, the conditions which brought about such failure have bearing upon the granting of the credit which may assure future success. J. P. Morgan, the elder, is quoted to the effect that character alone, without commercial record, would justify the loan of a million dollars.

It is never expected that the ordinary demands of trade credit need consider the extreme refinement of financial credit contemplated by Mr. Morgan's comment. Trade credit consists merely of recognition of the debtor's ability and desire to pay later what it is inexpedient for him to pay now. That he has always paid his debts at the appointed time is accepted evidence that he will do so in the future. Character enters the equation here because we know if a man is absolutely honest and "square," he will never rest until his debts are paid. Trade credit, therefore, is a simple thing, dependent upon factors that are already known.

If we said a little while ago that there are many exhibitors who are not entitled to credit because they have not yet established the credit essentials, we say now that there are many exhibitors who are entitled to credit—and do not get it.

When we find an exhibitor—as we have no trouble in doing nowadays—who has a permanent investment in ground and building, a record of successful operation, and a reputation for financial squareness, it is quite plain that he is entitled to as free a credit as any other business man with a similar investment, record and reputation. The tendency is to withhold that privilege from him.

This operates greatly to his disadvantage by hindering the expansion of his business, the working out of his ambitions for growth and the establishment of a permanently better service to the public. By so hindering and hampering his possible operations, those who might be his creditors bind their own business into definite and narrow limitations.

It may be argued that the show business—that fine, large term that embraces so many things—is not accustomed to credits in the sense that they are used in other industries, and that therefore the motion picture business can do very well without them. But the motion picture business, if it please you, is bigger than any part of the show business, and enjoys a substantiality that the show business never had, however gaudy its trimmings. The modest

owner of a five thousand dollar theater has a better place in commercial society than the owner of the biggest circus or the finest traveling company. He is a merchant, with all the privileges, duties and responsibilities of a merchant. For the picture business is not a minstrel show; it is an industry, one of the largest in the world, and the exhibitors with their little and big investments and their confidence in its future have made it so.

There is work ahead for the National Association in seeing to it that those exhibitors who have complied with all the unwritten rules of credit receive the benefits of the position they have established.

The Employe in the Picture Business

ONE is often moved to believe, with some little feeling of cynicism, that all the world is stage-struck. Omitting for present purposes all consideration of the feminine contingent, whose histrionic dreams are too well known to excite remark, we observe that a respectable percentage of male human beings who have focused their ambitions upon the picture business aspire to enter it by the stage door. It is fortunate, indeed, that in the business of playing many are called (that is, they think they hear their names) but few are chosen.

In considering the opportunities in the motion picture field for a young man of excellent character with no bad habits and willing to work hard, and all the other qualifications that properly belong on an application for employment, the eager aspirant is apt to overlook the laws of supply and demand, which apply just as surely to jobs as they do to jams and jellies. The picture people are overworked turning down applications from fellows who want to be actors, their qualifications consisting of a handsome or a homely face, a figure either perfect or funny, and a big wish. Even the man with real talents has to make a lot of noise about them to be heard above the riot.

Meanwhile splendid opportunities in other departments of the work are not going begging by any means, but nevertheless are lying wide open for the man who can show fitness for their duties.

Salaries in the picture business are generous. The executive end promises as easy a climb as any business, and rather greater reward at the top. Even the mechanical departments offer unusual interest and allurement to the employe, besides his pay envelope.

But it is the romantic figure of the director of productions that must hold the eye of the really ambitious worker in the lower ranks of picture making. For the director is, to many minds, the mainspring of the whole apparatus, the chief engineer of the plant. If his labor is arduous—and it is—his rewards in salary, satisfaction and happiness are likewise great.

"The average course for the training of a doctor, engineer, lawyer or kindred professions is four years with, perhaps, in the case of the doctor, a year or so of practical work," says Christy Cabanne, Griffith director. "To become a motion picture director with a thorough knowledge of stagecraft and the mechanics of photography takes at least seven years. I know that is the time I have devoted to it and yet I do not believe that I have by any means a thorough knowledge of motion picture direction. To have such a knowledge a man would have to know all the scenario writer, the camera-man, the laboratory expert, the actor, and even the exhibitor knows. Not one of my classmates has any where near the income that the average motion picture director has and I will wager that not one of them stays on the job from seven in the morning till anywheres up to midnight like we do. I know of no profession that offers a better opportunity to the young man of ideas and ambition."

The very obstacles in the way of attaining to the heights of directorship serve to clear the way for the strong by eliminating the unfit. The fact that a man must have real brains and force and ingenuity and quickness, that the position carries that brand upon it, is a spur to ambition. For here no ordinary, mediocre, average man can hope to make any lasting mark.

There is no royal road to a directorship, but there are several gateways at the foot of the hill. The scenario editor and his staff writer, the camera-man, the player, even the mechanical workers of the studio are the possible directors of ten years hence.

But picture plant employes cannot all become directors, nor need they regard that office as all that is desirable. The whole field bristles with opportunity for the employe; opportunity that will grow greater and more reliable and more attractive as the industry becomes older and more staid.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THERE are at present eighty cases of infantile paralysis in Toledo, Ohio, and as a result the health authorities have barred from the picture houses all children under sixteen years of age.

C. C. Pyle, general sales agent of the Bartola Musical Instrument Company, has returned from his vacation, spent at Mackinac.

J. D. Verhalen has taken charge of the publicity department of the Minneapolis branch of the Famous Players Film Company.

Half a floor at 145 West 45th street, New York, is now being put into shape for the quarters of a new film rental concern known as the Dispatch Film Corporation.

Here's another woman theater manager. Mrs. Viola Brown is the owner and manager of the new Royal Theater at Oneill, Nebraska. She uses both pictures and vaudeville acts.

The sales force of the Central Film Corporation of Chicago now includes Phil Dunas, formerly of Bluebird; Ed Mordue, late with the World; Jack Schwartz and Sidney Goldman.

James Martin, manager of the Magic Theater, Fort Dodge, Iowa, has changed the policy of his house and will hereafter combine Pantages circuit vaudeville and pictures in his program.

"Hulda from Holland," Famous Players production of Paramount Pictures, when presented at the Regent Theater, East Liberty, Pittsburgh, broke all records for attendance at the theater.

Children's programs are to be started soon at the Clifford Theater at Urbana, Ohio. These will run on Saturday afternoons and will consist of fairy stories, comedies and travel films.

Manager R. S. Shrader of Pathe's Indianapolis office recently held a "live wire" contest. Salesman J. W. Shawcross won the inscribed cup by producing the greatest results in the given time.

H. P. Paxton, formerly connected with the advertising department of the International Harvester Company, is now in charge of the publicity department of the Famous Players Film Company, Chicago office.

Nicholas Power, inventor of Power's Cameragraph and president of the Nicholas Power Company, has returned to New York from Lake Bomoseen, Vermont, where he has been spending the summer at his country home.

The Logan Square Theater, on Milwaukee avenue, Chicago, is now managed by Leon Slessinger, who formerly was director of the Strand Theater of Toronto, Canada. The Logan Square handles both pictures and vaudeville.

The features showing at the New York theaters are Rialto, William S. Hart in "The Dawn Maker"; Strand, Dustin Farnum in "Parson of Panamint"; Criterion, "Civilization"; Maxine Elliott's "Is Any Girl Safe?" and Liberty, "Intolerance."

Another good example of co-operation between theater and newspaper is found in Toronto, Canada. The Strand has made arrangements with the *Star Weekly* to print reproductions of the pictures taken by the Strand news service throughout the city.

Patrons help select the programs at the Knickerbocker Theater in St. Louis. Manager James J. Barrett issues a fine program containing a coupon which the patron signs and hands in. It gives the sort of pictures preferred and the patron's favorite actors and actresses.

The Famous Players Film Company has established a publicity department in each branch office of the company to take care of local advertising and news service, and to co-operate with the main office in sounding the praises of Paramount in general, and the Famous Players in particular.

The Motion Picture Interests' Alliance of Chicago, composed of representatives of the Exhibitors' League, Chicago producers and exchanges, motion picture clubs and publications, has issued a letter to exhibitors and the trade in the Windy City furthering the candidacy of Robert R. Levy, an exhibitor who is running for the office of assessor.

On September 30 the last of the features and music of the "Cinema-concerts" at Orchestra Hall, Chicago, will fade into the past to make way for the regular season of concerts by the Chicago Symphony orchestra. H. W. Hill has managed the house during the summer for Wessels and Voegeli.

The woman's church federation of Chicago has divided the city into districts and will place a committee in charge of each section to watch the sort of films shown in each theater. The federation has several times objected in its reports to the character of many of the plays produced and shown.

The Rialto Theater Supply Co., of Minneapolis, who lately took over the Kriterion and the General Film Service, has added the Laemmle Film Service to the list. This company, which is headed by Sid Lewis, will not only equip a theater from cellar to roof, but will keep it supplied with good pictures.

A meeting has been called for the Branch Committee of Class 5 of the National Association of the Motion Picture Industry, at the headquarters in the Times Building, New York City. The class in question includes every person or employee in any branch of the motion picture industry not otherwise specified in the by-laws. The object of the meeting is to elect an executive committee

for the Miscellaneous Branch Committee, and such other committees as those present deem advisable.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has completed a motor trip from Chicago to New York and return. Mr. Rothacker and party made the trip through Canada on the way east, and on their return motored through the Berkshire Mountains.

William Conklin, who was featured as "Illington" and the "Brute Man" by Pathe in "Neal of the Navy," also a number of their Gold Rooster plays, has just joined the Lasky Company and is playing a leading role in "Joan of Arc," now in the making.

Jeff Irvine, manager of the publicity department of the Rolin studio, has gone north to Seattle, Vancouver, Tacoma, Portland and Spokane, to interview exhibitors who run Lonesome Luke's pictures, and also to see the various Pathe managers along the route.

The opening of the New Hamilton Theater, Lancaster, Pennsylvania, was heralded by the issuing of invitations gotten up in the regulation according-to-the-fashion form in which George M. Krupa, the manager, requested the pleasure of your company at the opening of the theater on Monday, September the eleventh.

Al Steffes, manager of the Northern Theater, Minneapolis, has asked for $1,300 damages and an injunction restraining the Minneapolis Operators' Union No. 219 and the International Association of Theatrical Stage Employees from picketing in front of his theater and injuring his business.

William Lowitz, chief pianist of the Strand Theater orchestra, New York, has composed "The Strand Overture," which has several times been rendered in the house. It is dedicated to Mitchell Mark, president of the Strand Theater Company. Mr. Lowitz is the composer of several light operas and has toured the country at the head of a concert orchestra.

The Motion Picture Exhibitors' League of Cleveland is having some difficulties to meet of late in handling the demand of the operators' union for increased wages. An exhibitors' committee has been appointed to work with the Federation of Labor in an attempt to settle the matter, as arbitration with the operators has failed. The committee is composed of Ernest Schwartz, chairman; S. Aubrey, John Sliney, Henry Lustig, W. J. Slimm, S. F. Deutch, Sam Bullock, William Miller and Benjamin Sawyer, president of the League.

There is a Japanese exhibitor in Canada. His name is M. Oyama and he is located at Stevenson, a small fishing village near Vancouver. He recently was unable to return his films after his Saturday night show. Knowing where they were booked for Monday he himself took the reels and paper and made the trip to the second theater, in another town, on Sunday, asking no reimbursement for his trouble although his actual expenses had been fifteen dollars. And thereby hangs a splendid example.

The downtown theaters in Chicago for the week of September tenth were showing the following programs: Colonial, "Ramona"; La Salle, Tyrone Powers in "Where Are My Children?" Studebaker, Robert Warwick in "Friday the 13th," also Billie Burke in "Her Vow Fulfilled"; Orchestra Hall, Louise Huff and Lottie Pickford in "The Reward of Patience"; V-L-S-E, Orrin Johnson in "Light at Dusk"; and Fine Arts, William S. Hart in "The Return of Draw Egan."

The boys at the border will be entertained with motion pictures through the Army Y. M. C. A. The film industry has made a gift to this organization of a film service for the Mexican border camps which has a rental value of about $30,000 a month. Russell Binder has been appointed secretary of the Y. M. C.. A. Border Motion Picture Service, with headquarters at Dallas, Texas. Thirty motion picture machines have been purchased and most of them are already installed in the Y. M. C. A. buildings.

In conjunction with the showing of the Vitagraph V-L-S-E feature "My Lady's Slipper," at the Pastime Theater, Toledo, Ohio, the manager created a novel advertising stunt which brought an enormous business. Cardboard cutouts in the shape of a modern dancing slipper were distributed all over the neighborhood in connection with a contest whereby the Pastime Theater gave out a pair of beautiful slippers to the lady who could wear size 1-AA. The slippers themselves were placed on display in a factory shoe store and the drawing population were canvassed with the slipper cutouts. The shoe store also distributed these cutouts to their patrons and filled their window with them.

When Sam Rothapfel got back on the job at the Rialto recently after a five-day trip to Indiana, he thought for a moment that some one had slipped a new pipe organ into his theater while he was away. Anything the organ had ever done before sounded almost half-hearted compared with what it was doing now. Then he remembered that the original scenic background, which was made of re-inforced plaster three inches thick, had been ripped out during his absence and replaced by a set of transparencies. The plaster had cut off the sound from several groups of pipes and when it was removed the organ proceeded to let out a roar of relief which shook the auditorium.

Exhibitors Call on Central Film

Recent vistors welcomed at the offices of the Central Film Corporation, Chicago, were Carl J. Mueller, Spencer Square Theater, Rock Island, Ill.; J. M. Lyon, Castle Theater, Bloomington, Ill.; J. F. Alman, Avon Theater, Decatur, Ill.; J. E. Condon, Star Theater, DeKalb, Ill., and A. Sigfried, Bijou Theater, Decatur, Ill.

Aaron Jones and Nathan Ascher have just returned from a week's trip to New York in the interest of Clara Kimball Young Film Corporation.

Harry Weiss, general manager of the Central Film Corporation, has left for a two weeks' automobile trip in the interest of his firm. Mr. Weiss expects to cover about 1,500 miles in this trip and visit the principal towns in Indiana, Illinois and Kentucky, and incidentally close up some important contracts on the Clara Kimball Young proposition.

First Aid to Theater Men

BY S. L. ROTHAPFEL

THE return of the families from their summer vacations and the opening of the new season with the exhibitors seems to have given rise to many variations of the time worn question of the child and the motion picture theater. Most of the letters received this week deal with some phase of this ever present problem.

64—There is an ordinance in our town to the effect that children under fourteen years of age cannot attend motion picture theaters in the evening. And this rule is making liars of the children and a lawbreaker of me. I am anxious to live up to the letter of the law in all things but if there is any man who can tell by looking at a child between the ages of thirteen and fifteen just how old he really is he has more of a detective's eye than I have. And the children of thirteen and fourteen know that if they tell the truth they will be turned away from the show so they lie complacently. But the children are not the only ones; if the parents want to see some particular picture and cannot come unless they bring the family with them, they also will swear falsely as to the ages. This is a difficulty from which I can see no way out.

This is a problem which I do not think can be solved by the exhibitor alone. He must have the help of the parents. And if the parents will not co-operate with him he is perfectly helpless. With half-grown children it is impossible to tell just how old they are and if the parents uphold them in their prevarications there is absolutely nothing to be done. You might try appealing to the honor of the parents by running an article on this subject in your program, if you issue one, and calling attention to the fact that they are not only breaking the law every time they allow the child to enter but they are also encouraging the children to be untruthful, and solicit their co-operation in this matter.

65—I have recently come to the conclusion that I do not blame apartment owners for making a rigid rule that absolutely no children are allowed in their buildings. I would like to make an arbitrary statement that no children are allowed in my theater. My patrons have been very much annoyed by the children lately. Their fond and doting parents think everything they do is "so cute" and pay no attention when they race up and down the aisles during the performance, or talk at the top of their voices. Generally when they come in they run with all the noise possible from the door to the very front seats of the house, and everyone's attention is distracted from the screen. The worst time is the Sunday afternoon matinee. Then the parents send the children to the theater because they are tired of their noise around the house and five or six of them come tramping in at a time. Do you think it would kill my business if I absolutely refused to allow any children in my theater under twelve years of age?

I most certainly think you might just as well go out of business as to attempt any plan of excluding children under twelve from your house. The theaters of the east which have been closed to the children on account of the infantile paralysis epidemic are very good examples of the value of the children's attendance. As you know, many of the houses have been closed entirely and in almost all of them the business has been so very poor that they have been pretty close to the rocks. And in the east they had a very legitimate excuse, it was not the fault of the management that the children were not admitted. If you arbitrarily, of your own volition, and just because you are annoyed by the action of the children, make such a rule I firmly believe that you too will have to go out of business. You will have the rancor of the whole neighborhod aroused against you.

Even if the children do irritate you they are a necessary nuisance to the theater man and you might just as well start with that idea and set to work to find some way of minimizing or eliminating this annoyance entirely. Start a slow but sure education of both the children and the parents. You probably cannot handle this at once but you can start on the missionary work which will eventually bring the results desired. Where the children come with their parents it is a much harder problem to handle than when they come alone. You do not want to antagonize the parent while you are trying to control the child.

When the children come alone instruct the usher at the door to ask them kindly as they come to the door not to run down the aisles but to go as quietly as possible because they might disturb the people watching the picture. A gentle reminder of this sort will go a long way toward eliminating this nuisance. A great deal of the success of the suggestion, however, will depend upon the manner in which the little ones are approached. Also instruct the ushers to speak to any group of children who are talking too loudly or fooling and giggling and so annoying the people around them. Or if you are on friendly terms with the children who attend your theater it might have more effect if you would speak to them yourself and ask them not to disturb the people who want to enjoy the picture.

The education of the parents will have to be done more indirectly. Have a slide shown between each performance calling attention to the annoyance caused by the children. This will have to be very tactfully worded, however, or you will immediately make enemies both of the parents and the children. Start out by saying you are always glad to have the children attend the performances and infer that you know they have not realized they were disturbing the other people in the theater and suggest that they talk softly and do not run up and down the aisles. Also run a little notice in your program to this same effect, but here also make it a very polite and veiled suggestion that you want better order among the children. You might even say a few words on this subject from the stage at two or three performances.

I think you will find that systematically keeping after the matter in this manner will bring results. Change your slide from time to time as the conditions improve and also change the announcement in the program. But be very careful that you do not allow your attitude of feeling the children are a nuisance and that you would like to get rid of them entirely to show in your manner or in your notices. The spirit in which this is done will have a very decided effect in the good results attained.

66—I am a tenderfoot exhibitor, in fact have just opened my theater, and find every day that there are more and more angles to this business and an appalling amount of things I don't know. I expect I shall be making you my father confessor and sending you a regular weekly letter of inquiry if I shall not wear out your patience by so doing. Can you tell me whether there is a regular law which prohibits

children from attending motion picture theaters when a pink slip picture is being shown, or is the exhibitor simply compelled by the Board of Censors to put up the "No children admitted" sign to warn parents that they should not allow the children to see the picture? If the parents come with the child and are willing he should see the film then isn't the responsibility shifted from the shoulders of the exhibitor to those of the parent, and isn't it perfectly proper to allow the child to go in?

Do not hesitate to come as often as you are puzzled. I will be glad to receive two letters a week from you if I can be of assistance to you in this way.

I do not know just what law is in force in your city but in almost all cities there is a definite ordinance covering the admission of children to a theater where a "No children admitted" sign is displayed. The Board of Censors decide what plays shall be issued under a pink slip permit and the law backs up this decision by prohibiting children from seeing all films so labeled by the board. It makes no difference whether the parent is willing to allow the young folks to see the film or not, the responsibility still rests with the manager of the theater, for if he allows the child to go in with the parent he is breaking the law and will have to suffer the penalty set by the city ordinance for allowing this. The penalty will not be directed against the parent or the child but against the exhibitor. It is just to protect the children of such thoughtless or neglectful parents that this ordinance was passed by the city authorities.

67—I have been approached by four or five of the candidates for different offices in the approaching municipal election asking that I run slides of them on my screen and so help in their campaign. Some of them simply want slides showing their picture and telling why the people should vote for them and others want regular motion pictures showing them addressing a crowd of people or simply standing up and talking and then showing reading matter telling what their platform is and how well qualified they are to fill the office they are after, and so forth. Of course they are willing to pay well for this and it would mean a little extra revenue for me. Do you think it would be out of place to run them?

Personally I am averse to any kind of advertising on the screen of a motion picture theater. I think it is decidedly out of place, and outside of some announcements—as few as possible—concerning the coming attractions at the theater or some statement concerning the policies of the management, would abolish all slides from the screen. If you accept any of these pictures of candidates you will have to take all that come, for as a community theater you should be impartial, for if you show one candidate and not the others all the friends and supporters of the other man will be angry. In your public position it is necessary that you be neutral. So if you start this at all it would mean that a great deal of time would be taken from your regular show for the exhibition of these slides. You, of course, understand your audience and know how much they will allow you to presume on their good nature with slides of this kind but to me it seems rather an imposition for the people to pay their money to be entertained with pictures and then have a political campaign foisted upon them whether they would or no. If you must have that extra revenue and are determined to show these candidates, at least choose the lesser of the two evils and show simply the slides and not the motion pictures.

Director Rex Ingram is nearing the completion at Universal City of "The Crystal," a five-reel drama featuring Cleo Madison. Ingram wrote the story.

PICTURE CONTROL IN JAPAN

Strict and Unreasoning Censorship Prevails—Same Inconsistency in American Methods of "Moral" Regulation—China Has Better Method

Japan, the home of the Geisha girl and renowned for its free policy in matters of public morals, has with much inconsistency, established an official pre-publicity censorship of motion pictures. For the information of English-speaking people the Japanese authorities have translated their regulations. The version which has reached America is amusing and reads as follows:

The main points of police authority control on cinematograph films. (Having standard on the low class spectators who have poor common sense.)

1. Films about the prestige of the Imperial or Royal family.
2. Films seemed to teach the most clever criminal actions.
3. Films which show the opposition of the rebel against authority, or which show the defeat of the authority.
4. Films which show the cruel torture or brutal penalty for good men otherwise even for bad men. (For instance, the burning at the stake.)
5. Films seemed to arouse low passions.
6. Films to induce children to do various way and sorts of mischiefs.
7. Films show the last success of bad men or bad means.

There is inconsistency of similar kind in America wherever censorship is being agitated. Demand for official censorship of motion pictures usually proceeds from persons who fail to realize that a far greater public need is adequate regulation and supervision of pool rooms, dance halls, burlesque houses, and like resorts, many of which exert a positively bad or crime-producing influence upon the public.

Some people, too, still confuse the character of the motion picture houses with the character of the films. Progressive communities have established proper requirements with reference to the hygienic and lighting conditions in motion picture theaters and the seal of the National Board of Review of Motion Pictures attests to the harmless nature of the films.

As a second line of defense, local villages and municipalities can control film exhibitions from their own standpoint through their license departments, by saying to the motion picture exhibitor that his license will be revoked if the character of his exhibitions runs counter to local public opinion in the matter of morals. Unregulated pool rooms and not infrequently those that are under control, public dance halls, particularly those of the lower type and cheap catchpenny shows are unquestionably a source of juvenile delinquency, while the assertions made in some quarters that the film induces crime in children has never been adequately sustained.

Eighty-one cases of juvenile crime said to have been inspired by motion pictures have recently been investigated with the result that but one authenticated case could be found in which legal evidence could be secured, naming the film and the theater in which the alleged incentive to crime was seen.

China is pursuing a much better course than Japan. A large committee has been formed in Shanghai consisting of educated Chinese and Americans who, as an unofficial body pass upon films. The movement is being led by the Y. M. C. A. Large motion picture companies are co-operating by showing their films to the committee.

Universal has completed the picturization of "The Road of Destiny," by Clark Irvine and Fred Myton.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Action of the Photoplay

By Will M. Ritchey

THE photoplay script has been worked out by its writer past the introductory scenes and fairly well into the main body of the theme. If he is an expert, he has blended introduction and story so skillfully that the exact dividing line cannot be distinguished. Or, like other practiced authors, he has boldly introduced his players by "close-ups" and sub-titles, and has then plunged into his story. Either method is proper; but the story and the length of the picture must determine which is best to use.

Still using the example of the country youth whose adventures in the city form the basis of our plot, we have started our picture by telling the audience who he is, and bringing him to the point where the real action of the film drama begins. We are having him look for work we will say, and only for purposes of illustration, are using the hackneyed situation of the destitute youngster and the wealthy benefactor.

The youth was on a park bench in our last scene. He was discouraged, hungry perhaps. How are we to bring him and the benefactor together in a way which will appear natural and at the same time have a novel twist which will interest the audience?

Right here instruction ends, and the screen writer must be left to his own resources and imagination. He must decide for himself what to use; he cannot invent something entirely new, but can give a new angle to an old situation. To try to suggest some novel incident for another's use would not be possible—and if it were, the very act would end the novelty.

But having brought the two together, the writer has all the resources of the studio, the camera and of fiction at his command. Through successive scenes he shows the youth at first laboring in subordinate positions. Perhaps, if his film is to be a short one, he relies on a sub-title to narrate the boy's advance to a position of responsibility. If he has time, and the details are worth the film-footage required, he injects "human interest" or "atmosphere" into his scenes of his hero's climb to fortune.

But in all this he must be careful not to write anything into his script which will break the thread of the main story—cause his audience to forget for the moment the major plot while being told of a minor happening.

WORKING UP THE CLIMAX

The screen script has progressed through its introductory stages, the author has woven his plot through the steps of the conflict, and has brought them to the crucial moment. Now, how shall he best develop his climax so that his audience will feel the struggle going on between the principal characters?

In the first place, it is difficult to draw a line between two widely varying methods. One is that of suspense—the keeping of the audience in ignorance of what is next to happen. The other is "letting the audience in" on the secret—letting the collective him know all about it, so that he may have a closer, intimate interest in the fortunes of the people of the play.

First consider the method of suspense. You must be very careful in striving for this, not to cloud your story so that it is hard to follow. In other words, each step must be understandable and logical, even if it has not been foreseen. But having arrived at the biggest moment in your play, if you can devise some new twist to the story, it naturally will take the audience by surprise and by its very newness may make your story a success.

The other method will bring just as big returns, if properly handled. By this I do not mean that the story should be trite or obvious. Nothing would be more fatal. It is possible, however, to tell a new story in such a way that the next development may be anticipated and still be of interest. Taking the audience into your confidence means that you are sharing with him the pleasures of working out your plot, and if you and he are of the same mind at the same time in the duration of the play, why, so much the better. Nearly all plays come under the observation of, "Why, I knew all the time how it would end." Of course. If it is a love story without any tragic feature, naturally one knows that the hero and heroine will be happy at last. There is all the difference in the world, however, between having the stereotyped "kiss finish" and having your love story run on smoothly and yet with fresh novelty.

Why Blame Only the Film Companies?

WHICH is unjust—the film company or the amateur writer?

According to the scenario editors the writer is the culprit.

According to the author the producer is the guilty one.

The following letter written by an amateur photoplaywright is typical of the attitude assumed by many neophytes.

If you will pardon my annoyance I think there are reasons not touched upon very strongly for lack of scenario material. I would ask you to answer these questions:

How is a scenario writer to know what is the matter with his script when it is simply returned as "Not available"? (These words alone used.)

How is the writer to know that his manuscript has had a fair and just reading?

After months of hard work surely the fault cannot lay at the door of 50,000 writers as a lot of boneheads. Then whose door? I think it is very unjust on the public. The writers should demand an explanation as to the cause of rejection of scripts. It is altogether too one-sided without any redress.

I would suggest that all companies should stamp their seal as an affidavit on all returned manuscripts, with the signature of the reader of same to show that they have given them a fair and just reading, and state the cause for rejection. Why not compel the companies to give an explanation? How is the young writer ever to know how to write a photoplay that will be accepted without these questions being answered?

After reading two or three letters expressing these same views one involuntarily exclaims, "May the Gods have mercy upon the persecuted film companies!" The writer is calling for fair play but what he really wants is a special dispensation of providence for himself and others of his clan. What he evidently desires is to have the scenario editor rewrite his play for him, give him credit on the screen and send a nice little check for the privilege of training him in the art of writing photoplays. Here is a new profession open to the scenario editor—start a kindergarten for amateur photoplaywrights from which they emerge as full-fledged staff writers, without having to continue through the elementary grades.

Will it be the millennium before some aspiring literary geniuses come to their senses and realize that photoplay writing is a profession—a business—and as such should be run according to business rules? Why should there be an unusual and decidedly different code governing the business of photoplay writing than that of any other business?

"Why not compel the companies to give an explanation?" Suppose you were a farmer and took some apples to town to sell. Some of the apples may be of a very inferior grade, may have decayed spots in them which make them unsalable, while others may be perfect specimens of fruit which would attract the attention of any buyer. Immediately the marketman will pick out the good, sound apples, buy these and reject the others. He is buying this fruit to sell over again and can only use the best. But according to the writer of this letter he should be compelled to buy those decayed apples or if he refuses them he must give a detailed explanation of why he will not take the poor apples. He has no right to simply say he cannot use them. He must say why and scientifically explain in minute detail the reason they are not worth anything to him. This is an absurd example, you say. It is not one whit more absurd than the statement that the film companies have no right to reject manuscripts with simply a "not available" rejection slip.

The trouble with the majority of young writers is that they do not take into consideration the fact that they are only one out of thousands of people who are bombarding the studios with photoplays. If you were the only person sending in a script it might be possible for the editor to tell frankly why your play would not suit the needs of his company and give some hint of why the manuscript lacked merit. But doing this for a thousand a day is quite another thing. Also in too many cases the scripts are so thoroughly worthless that it would take too much time to tell all that was the matter with them. The readers are not paid to train apprentices, they are paid to be able to discriminate between good and bad material and they do so by rejecting the unworthy and holding the worthy. But there is always this salve for the wounded feelings of the young writer. Because a manuscript is rejected by a printed slip does not mean that it is entirely without merit. It may simply mean that it does not suit the requirements of that particular company. The second or third firm to which you send it may quickly return the check you desire instead of the rejection slip.

The difficulty with most tyros is that they are too easily discouraged—or perhaps "peeved" better describes their mood. If their play is rejected at the first market to which it is sent they immediately are offended and like a spoiled child declare that if they can't have what they want when they want it they won't have it at all. If they cannot sell this script to the first company they won't sent it out again to be so mistreated. Keep your work in circulation. If it has any merit send it to one company after another. After you have exhausted every available market then lay it aside and decide that the trouble is with you, not with the film companies. But do not expect the scenario editors to give you a liberal education in writing scripts—that is not their vocation in life. Like the storekeeper they cannot buy goods that are decayed or imperfect for the public in turn will not buy such inferior products from them.

I am not claiming that the film companies are giving the free lance writers absolutely fair treatment for there is much room for improvement along this line—but I do claim that the free lance writers are just as much to blame for not giving the film companies any better treatment and in many cases not as fair treatment as they are receiving. They say that they want this relationship to be fair but their attitude would lead one to believe they want it one sided with all the favors on the side of the writer.

Nevertheless you can compel the film companies to read your plays. You can compel them to tell you why they reject your manuscript. But you cannot do this by force. You can only do it by producing something so good that they will want to read every word of it. You can compel them to tell you why they have rejected your play by making it so meritorious that they will want to help you and give you suggestions so that your future work will be available to their needs because you have something which they want.

Before you condemn the film companies, look to yourself. Before you censure the actions of others be sure your own actions will bear inspection. Remedy your own faults first and you will find that the producer will suddenly have many less faults. If you want a square deal yourself be sure that you give a fair deal in return. And don't be blinded by your own self-conceit to the extent that you feel that you cannot improve upon your work. If your first four or five scenarios do not sell do not blame it to the producer and say he has done you an injustice because the stories are probably only fit for the waste basket. By the time you have written your fiftieth photoplay you will yourself laugh at these first puny efforts and ridicule your own conceit at thinking anyone would buy those amateurish efforts.

International Not Buying

The name of the International Film Service, Inc., 729 Seventh Avenue, New York City, was unintentionally omitted from the list of film companies published in this department recently. At the present time this company is not considering any material from outside writers.

"Teddy" Roosevelt has just completed a bit of acting for the screen. But it was in news films which will be used in the Hughes presidential campaign.

The Universal Nestor Company is filming "Six Days" under the direction of Louis Chaudet.

Changes in Vitagraph Program

E. H. SOTHERN HAS NARROW ESCAPE IN STORM

IRVIN COBB'S first photoplay will be a Vitagraph production endorsed by the American Bankers' Association as a valuable asset to its national campaign on "Thrift." The title of this production was previously announced as "The Adventures of Bill," but it has been decided to change this to "The Dollar and the Law," as one better calculated to attract the public. Wilfrid North is the director of this feature, which will be a December release, and Lillian Walker is playing opposite Mr. Cobb.

The Greater Vitagraph has determined to move forward the date of "The Combat," starring Anita Stewart, from October 9 to September 18. By special arrangement with the New York Exchange, the new Flatbush Theater, Brooklyn, opened Labor Day night with "The Combat," and could not accommodate the crowds that flocked there. It will not be shown again until the new release date, September 18.

"The Combat" is an example of the better superfeatures that the Greater Vitagraph is planning to release. Ralph Ince directed the feature, and supporting Miss Stewart appear John Robertson, Richard Turner, Virginia Norden and Winthrop Mendell. Of particular interest to the women patrons will be the array of beautiful gowns worn by the star in this production.

Anita Stewart Recuperating

Anita Stewart, whose recent illness alarmed her friends and admirers all over the world, is recovering her strength in the Catskill mountains and expects to return to her beloved work at the Vitagraph studio about October 1. In the meantime Director S. Rankin Drew is resuming scenes in "The Girl Phillipa" and will finish those requiring all members of the cast except Miss Stewart, and will pick up the scenes in which she takes part when she returns. Miss Stewart's eagerness to play in this Robert W. Chambers story is facilitating her recuperation. She is—to quote her—"perfectly fascinated" with the role of the Girl.

Vitagraph's Press Department Moves

One of the first moves that the Greater Vitagraph made was to get its press department under the same roof with its advertising and sales forces. This department, which is under the direction of Victor B. Johnson, now occupies quarters on the rear of the sixth floor of 1600 Broadway. Adjoining is the room occupied by E. Lanning Masters, who will be responsible for the advertising policy of the Greater Vitagraph.

Mr. Johnson will keep one of his staff at the plant to supervise the taking of genuine news pictures. He will also, it is stated, greatly augment his syndicate service to the newspapers of the country and co-operate with Mr. Masters in getting out a wide variety of exhibitor-helps.

In the American drama with a patriotic topic, as yet unnamed, which will soon be released on the Vitagraph program, Antonio Moreno and Peggy Hyland will play together for the first time. Paul Scardon is directing the production and besides the stars Charles Kent, Arthur Cozine, Mary Maurice and Gordon Gray will appear in the cast.

Sothern Has Narrow Escape

The film city, occupying two square blocks, which was constructed for Vitagraph's production, "An Enemy to the King," in which E. H. Sothern is starred, was razed by a 70-mile wind which struck the city and played havoc with the buildings. Mr. Sothern himself narrowly escaped injury. He was riding a horse at the head of a cavalcade of brilliantly costumed participants on a triumphal entry to the city when the storm broke and his horse was struck by falling timbers and so seriously injured that he had to be shot.

Naomi Brand Perfume

There seems no end to the honors which have been accorded the pretty Vitagraph star, Naomi Childers.

In the near future a new brand of perfume is to be placed on the market under Miss Childers' name, "Naomi."

This essence is to breathe the perfume of the most beautiful blossoms imaginable in order to be worthy of the name under which it is to be sold.

The market of this perfume bids ill for all other brands for the thousands of Miss Childers' admirers will be sure to refuse all others and that leaves but a small majority of the public to purchase the other tinctures.

New Florida Corporation Formed

The United States Film Corporation is the latest company to take advantage of the film possibilities in Florida. This company was organized and chartered under the laws of the State of Florida with the following officers: President, F. H. Michaelis; vice-president, Miss L. Abernethy; secretary and treasurer, Frank Custer.

An innovation of the company, which is located in Jacksonville, is the utilizing of the roof of its building for studio purposes. The first floor of the building is occupied by the offices of the company together with the dressing rooms, lavatories, developing rooms—elevator service affording direct connection with the studio on the roof.

Leah Baird With Universal

One of the best-known leading ladies of the photoplay world, Leah Baird, has rejoined the Universal Film Manufacturing Company and will be featured in productions made at the Pacific Coast studios. Miss Baird already has commenced work under the directiono of F. E. Kelsey.

Miss Baird has been working in pictures for five years. She had a great deal of experience in stock on the legitimate stage and was featured in "The Girl from Mississippi" and "The Mummy and the Humming Bird."

Miss Baird prefers heavy leads and she has an ambition to direct her own pictures. She has written a great many photoplays and is an intense reader of the best books.

ONE CANDLE FOR FROHMAN

Completion of First Year in Film World Celebrated by Frohman Amusement Corporation—Eleven Features Have Been Produced

Another birthday was celebrated last week when the Frohman Amusement Corporation passed its first milestone, which marked the completion of a year of activity in the film world. The event was made gay by a quiet little luncheon at the Hotel Plaza at which William L. Sherrill, George Irving, Ralph Dean, Jack Sherrill, Jos. Schwartz and several of the studio force were present. Not one change in the personnel of the concern has been made during the year. Except for the addition of Harry Reichenbach as business manager and advertising head, the original staff remains just as it started one year ago.



Jack Sherrill in Frohman's "The Conquest of Canaan."

During the year eleven ambitious features have been created.

"The Builder of Bridges," with C. Aubrey Smith, released through World Film, is the oldest production. "The Fairy and the Waif" having been withdrawn from active use to the Frohman Company.

"Just Out of College" followed and became an open market feature. It was state righted and was one of the popular hits of its period, having registered the record for attendance at the Fine Arts Theater, Chicago, and having done exceptionally well elsewhere.

"John Glayde's Honor," released through Pathe and of such distinct merit that it caused a legal action in an attempt of another concern to secure it, was a distinct success and was followed by "Body and Soul," which World Film released and which is still one of the "big sellers" on that program.

Alice Brady, the noted daughter of William A. Brady, was offered by the Frohman concern in "The Woman in 47," which was also released by World Film. Later Miss Brady was presented by the Frohman company in "Then I'll Come Back to You," Larry Evans' famous adventure story, in which Jack Sherrill shared honors with Miss Brady.

"What Happened at 22," with Arthur Ashley, was the next Frohman enterprise and was also taken by World Film. "What Happened at 22" is one of the biggest successes on the recent "World-Brady" made program and amply illustrates the progress and thoroughness of the Frohman features.

"Jaffery," the noted W. J. Locke story, was sought after by every program in the field and was finally awarded to William R. Hearst for the International Film Service, Inc., and was deemed of sufficient importance by that astute newspaperman and his lieutenants in the film field to be made the initial feature release of the International.

"The Conquest of Canaan," now complete, will be seen soon on one of various programs which are in keen competition for it, and "The Witching Hour" is already in work and will be the forthcoming feature offering of the Frohman Company.

Withal, it has been a happy and profitable year for the Frohman concern. Their productions have featured many programs and those distributed by franchise medium have earned money for both buyers and exhibitors. World rights on the Frohman productions have mostly been disposed of.

William L. Sherrill and Harry Reichenbach, the active heads of the company, announce that within a few weeks permanent releasing arrangements will be announced. Mr. Sherrill states that he is, as yet, undecided about entering into contractural obligations with any program, preferring to allow the changing condition of the market to define the Frohman company's future policy.

During the forthcoming year nine high class features will be made by the company, with a larger output next year if the market warrants it.

"Intolerance" in Long Run

"Intolerance," the new D. W. Griffith spectacle which was introduced at the Liberty Theater, New York, a short time ago, remains there for a run. Like its predecessor, "The Birth of a Nation," Griffith's second effort leaped into popular favor immediately and gives promise of exceeding the record run of the former.

The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty that awoke New York from its rather blase view of current theatricals. In addition to bringing something new into the theater Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The dash of a high powered racing car to save the life of his present day hero and its race with a flying train is the climax of his action, but in the unfolding of the main narrative he has dug beneath the surface of life and touched upon some vital questions with that unrelenting realism which the art form he has created gives him such ample scope to illustrate. His ancient, sacred and mediaeval scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in unique contrast to anything ever undertaken in the theater.

Ricord Gradwall, vice president and sales manager of the World Film Corporation, is making a tour of the branch exchanges of the organization. He arrived at Chicago on Wednesday last and reports that he is optimistic over the future of the film business in general and of the World Film Corporation in particular.



Three splendid productions which have just issued from the American-Mutual studios. From your left, "The Sable Blessing," with Richard Bennett and Rhea Mitchell; "Youth's Endearing Charm," starring Mary Miles Minter, and "Three Pals," through which Kolb and Dill gambol with joy.

Another Laugh With Kolb and Dill

ANNA LITTLE AND FRANK BORZAGE STARRED IN "LAND O' LIZARDS"

ANOTHER Kolb and Dill laugh provoker heads the list of releases on the Mutual program for the week of September 18. "The Three Pals" is the title of the Mutual Star Production which forms a very satisfactory vehicle for the funmakers, C. William Kolb and Max M. Dill.

This is the second appearance of the comedians on the Mutual program under their contract with the American Film Company. The first Mutual screen release in which they appeared was "A Million For Mary," a comedy drama which has caused a great deal of comment since its appearance.

There is a touching mixture of comedy and pathos in "The Three Pals," just that mixture which brings a tight feeling to the throat at the same time it raises a laugh to the lips. And every good director knows that there is no laugh half so effective as the laugh with a tear in it. The eccentric, simple, honest Dutchman with the real friendship and concern of those who see them going trustingly into dangers. Their funny antics call forth a genuine laugh. And all comes out well in the end, which leaves a feeling of contentment in the minds of the spectators.

May Cloy, the charming actress who played the role of "Mary" at eighteen, in the first Kolb and Dill picture, is cast in the role of Mary Markham in "The Three Pals," and may it be said her role of the "third pal" is exceptionally well played.

The comedy drama was put in scenario form by Al Santell and directed by Rea Berger.

Anna Little as a boy—a charming, naive and graceful boy—will delight the eyes of her many admirers in the five-part Mutual Masterpicture of the week, "Land o' Lizards." The setting, as usual in the photoplays in which Anna Little and Frank Borzage appear, is in the western country, this time located near a stream which is rich in gold. Miss Little plays the part of "Bobbie" Moore, the daughter of old Dave Moore, a prospector, who disguises herself as a boy for her own protection against a band of lawless cowpunchers who infest the region, and to keep attention away from the operations of her father as much as possible. Mr. Borzage plays the role of a dashing young "Stranger," also a prospector hired to probe into the possibilities of the region by a wealthy Easterner. His interest in "Bobbie" as a boy quickly turns into love on the discovery that she is a girl.

The ruggedness and picturesqueness of the background of this picture forms an ideal setting for this virile drama of the rough life of the west where the only law is that of physical might.

Miss Little and Mr. Borzage are supported by a well chosen cast composed of Harvey Clark, Laura Sears, Perry Banks and Jack Richardson. Mr. Richardson is seen again, of course, as the villain.

"Land o' Lizards" was written by Kenneth B. Clarke, the short story writer, and directed by Mr. Borzage himself. It will be released on Monday, September 18th.

"The Mysterious Fingerprints," the third great big thrilling episode of the history in pictures of the workings of the world's greatest criminal, "Fantomas," will go out as a Gaumont-Mutual product on Thursday, September 21.

"A Flaw in the Evidence," a Thanhouser production, and "The Father of Her Child," a screen offering from the Horsley studios, compose the week's two-part releases and appear on Friday and Saturday, September 22 and 23, respectively.

Both are dramas of tense action and thrilling climaxes. The former is a detective story, and "The Father of Her Child" is a drama full of heart throbs and unexpected happenings, which keeps the spectator in suspense from beginning to end.

An unusually funny "Beauty" comedy will find its way to the public on Tuesday in "The Stinger Stung," a one reel laugh-maker in which Orral Humphrey as the editor of "The Beeville Stinger" gets himself into all sorts of scrapes with the ladies of two rival aid societies, with the local political boss and with the loafers club, who finally railroad him out of town.

In support of Mr. Humphreys appears Rea Berger, George Clancy, Bessie Banks and Lucille Ward.

The Vogue comedy release of the week is "Paste and Politics," with the inimitable Paddy McGuire again to the front in the leading role of billposter. In his task of pasting campaign bills for the anti-reformers he learns that the "boss" is planning harm for his opponent of the reform party, and does the one noble

deed of his life in saving the leader of the reform party from disgrace.

"Movie Struck" gives George Ovey, the Horsley comedian, the chance of his life, and in this one reel "Cub" comedy of Friday, September 22, he does himself credit with a lot of new funny business.

The remaining releases of the week consist of the Mutual Weekly, No. 90, dealing with present-day happenings, and the scenic "See America First," Gaumont productions, both of which will be released on Wednesday, September 20, and the screen edition of Reel Life, the Mutual Magazine, by the same company, will appear Sunday, September 24.

WAR IN CHICAGO

Exhibitor Surrounded by Chinks Surrenders His Show —Orientals Enraged by Powerful Balaban-Hershberg Feature Revealing Chinese Conditions

Simeon ("Si") Griever is a much peeved young man these days despite the fact that "The Yellow Menace" got away to a flying start at the World Theater in the Chicago loop, and here's the reason.

The World Theater on Randolph street is entirely



A war with China eliminated this striking lobby display. The World Theater, Chicago, is surrounded by Orientals and they forced Manager Seaver to say good-bye to his well-advertised feature.

surrounded by Orientals—the King Joy Lo Chinese restaurant being on the east side, while the Hong Kong Lo Chinese restaurant is on its west and extends east over the theater—and there is an entire nation of them some few thousand miles directly below. Manager Seaver, of the World, owns the land and buildings occupied by both the theater and restaurants.

A short time ago Mr. Seaver stopped in at the General Feature Film Company office and booked "The Yellow Menace." Then he arranged for an elaborate lobby display and heralded the picture's coming for an entire week. He even dressed some people in Oriental costumes and placed them out in front. As Mr. Seaver's Oriental tenants became aware of his intention of showing "The Yellow Menace" they protested mildly to him. Mr. Seaver made very little of these protests and passed them up without further consideration. However, the protests became more strenuous as time went on, and reached their climax when the Orientals declared that they would cancel their rental leases if he ran the picture. They maintained that if they permitted it to be shown it would result in considerable race hatred and a consequent loss of business to them. This final protest from the "Chinks" caused Manager Seaver to cancel the bookings for this picture. Both Mr. Seaver and "Si" Griever ask no further evidence to prove to them the actual existence of such a condition as "The Yellow Menace."

SERIES STILL DRAWS

Number of Houses Still Doing Good Business on "Who's Guilty?" the Arrow and Pathe Series Released Last May

With the coming of Fall and the return to the city of the millions who have spent the summer in the country, "Who's guilty?" the remarkable series produced for Pathe by the Arrow Film Corporation has taken a decided spurt and though it was released in May, it is now beginning to be booked almost as heavily as when it was first released.

This sudden increase in the bookings on a picture which has been on the market for some time is unusual. Many different reasons have been advanced for these occurrences. Some say it is because "Who's Guilty?" following "The Iron Claw" was so different that exhibitors did not know if a series would go, and also because the later episodes are stronger than the preceding ones and are regarded as the best two reelers ever made. Others say that the film is of a better quality than has been put into many continued pictures and that it took time for this fact to become generally known.

The branch managers state that these facts have helped but there is an even greater factor, the splendid exchange organization which Pathe has built up in the past six months, giving the exhibitors the film in such excellent condition and with such a generous supply of advertising matter that they realized it would be more profitable from a box office standpoint to show "Who's Guilty?" even though it was a few months old, than it would be to book mediocre pictures released more recently, without the advertising or the fine production of the Pathe series. These exhibitors realized that a film is always "first run" until it has been shown in their community.

W. E. Shallenberger, president of the Arrow Film Corporation, who made the pictures, says that while all exhibitors acknowledged the superior quality of the film, they did not believe that a series would draw as well as a serial. Now all the bigger houses have found that a series is a splendid thing for them. Naturally, when the bigger houses run a series, the advertising that they do on it makes it valuable for the small houses also.

Farrar's Newest Play

The whole film industry has been wondering for some time what the play is upon which the Lasky company has had Geraldine Farrar working all summer. The cat's now out, and a very attractive feline it is, too.

The popular American prima donna will be presented in an elaborate production as "Joan of Arc." Cecil DeMills himself directed the play, which should touch some new heights of photoplay art.

Pathe's Fashion Pictures Unique

TENTH EPISODE OF "THE GRIP OF EVIL" READY FOR PUBLIC

THE Florence Rose Pictures released by the Pathe Exchange mark the "something different" in fashion films. They do not simply show a few fashions on the screen but through them it is possible for the exhibitor, the newspaper and the store to co-operate to their mutual benefit.

Such fashion films as the Florence Rose Pictures stimulate the interest of the women in being well dressed and cause them to become readers of the paper and patrons of the theater using the fashion service.

The newspaper benefits through increased circulation and increased advertising revenue, because the retailers see the advantage of advertising heavily the goods shown in the pictures.

Women are interested in the films because of the clothes shown and men are more than willing to see them because twelve of the most beautiful girls in New York take part in them.



The Pathe Florence Rose fashions have a regular story, during which the heroine, Miss Florence Reuth, wears the ultra-ultra in modes. Here are two views of her and, in the center, a peep at one of her stylish and attractive chums.

The films introduce high-priced as well as medium-priced merchandise, thus catering to the tastes of all classes.

An idea as to how complete the service is is seen in these facts:

A list of theaters booking the pictures is supplied through Miss Rose to the retailers handling merchandise shown. They advise their customers to read the newspaper articles and to see the pictures and then the garments.

While women are interested in the illustrated articles published in newspapers, they are more interested in seeing the fashions in the films worn by living models. Exhibitors, therefore, see the value of co-operating with the newspaper.

A number of the biggest newspapers of the country have already been signed to use this service and live managers find that it is going extremely well with exhibitors.

The costumes shown in the Florence Rose Fashion Pictures—complete from head to foot and including all the garments in the up-to-date wardrobe—reflect the accepted, authentic styles worn by best-dressed women.

The Florence Rose Fashions is not a selling agency. Selections are made entirely on style and only the best and most authentic fashions are chosen wherever they may be found.

These selections are made by Miss Florence Rose, former Editor of L'Art de la Mode, also fashion writer of the New York *Evening Mail* and New York *Globe*.

Miss Rose knows fashions. She has selected them; she has created them, and she has made them. She knows women; knows what they want; knows what they should have, and knows how to get it to them.

A woman of unexcelled taste, good judgment and intelligence is, therefore, selecting real fashions—not the freakish and the bizarre—but the best fashions for the women of the country.

The newspaper articles are written by Mrs. Carolyn Trowbridge Radnor-Lewis, former Managing Editor of *Harper's Bazaar*. The drawings are by Winifred I. Messer.

Co-Operative Plan of the Film

Concerning her Fashion Pictures, Miss Rose says:

I find that manufacturers are glad to permit me to inspect their lines from which I make selections of women's wearing apparel that I know will find a ready market all over the country, bearing in mind that I must cater to all classes of buyers.

This getting away from the usual stereotyped fashion service which offers fictitious, imaginery styles that women cannot purchase even if they want to, is the strong feature of my service. Through this means a woman interested in any line of apparel illustrated can procure it from her own retailer in her city.

When inquiries come to me from the newspaper service I ascertain from the manufacturer whom he sells in that particular city. I then write the retailer giving him the name of the woman and a description of the garment she is interested in and also write the woman giving her the name of the retailer.

And while women appreciate the service for the reasons

mentioned, their curiosity to see how these clothes look on living models brings them to the theaters showing the films.

Knowing women as I do they will respond most readily to a desire to teach them "clothes sense," and that the film does. For, instead of giving a glimpse of the model (which other fashion films do) the Florence Rose Fashions show persons going their daily rounds,—shopping, to the theater, to the dance, to the roof garden; how to dress the girl at school, and other touches of human interest that appeal to men as well as to women.

Tenth Episode of Serial Ready

"Down to the Sea" is the title of the tenth episode of Pathe's masterplot in fourteen chapters, "The Grip of Evil," released the week of September 17. There is at the present time considerable interest in American shipping and the film is characterized by a timely story dealing with the get-rich-quick scheme of two unscrupulous business men and fine acting on the part of Roland Bottomley as John Burton and Jackie Saunders as Marjorie Rogers.

Fitzmaurice Directs "The Test"

No one has been identified with a larger number of successes in the spoken drama than A. H. Woods. He is a prolific producer and possesses an almost uncanny insight into that highly variable and intangible something known as "popular taste." There are styles in plays as well as in costumes. Mr. Woods, ever keen to catch the popular fancy, put out in "The Test" a play that did big business for two years. The public likes a story which shows a beautiful girl, forced to work for a living, assailed with temptation on every side, yet keeping mind and body clean. "The Test" has such a story. Put into a Pathe Gold Rooster play by George Fitzmaurice of the Astra it loses nothing of the life and color it had on the stage, and gains much by reason of the unlimited choice of backgrounds.

Jane Grey, the star, is a player with much personal charm, united with exceptional dramatic talent. She films beautifully. The supporting cast is excellent, comprising as it does Lumsden Hare, Claude Fleming, Carl Harbaugh and Inez Buck. Mr. Fitzmaurice, the director of the picture, earned golden opinions with his "New York," "At Bay," and "Via Wireless." "The Test" is worthy of being ranked with these productions, which, we are informed, have made much money for exhibitors.

Frank Powell Completes "Charity"

"Charity?" the first feature of the Frank Powell Productions, Inc., is rapidly nearing completion. This picture, which has been made from a scenario by Linda A. Griffith, will mark Mr. Powell's initial effort as an independent producer. In it appear Creighton Hale, Linda A. Griffith and Sheldon Lewis.

"Charity?" will shortly be ready for release on a state rights basis.

Second Mutual Minter Play

"Dulcie's Adventure," the second of the Mary Miles Minter features produced by the American Film Co., Inc., for release through the Mutual, has been completed and will go out to the public on October 2. James Kirkwood, the director, may be depended upon, of course, to get the most that can be gotten out of a picture.

The most painstaking care has been given to the costuming and the setting of the picture. Whether in the garments of a poor lonesome little white girl, not allowed to play with the neighboring pickaninnies or the "poor white trash" in the antiquated hoop skirts deemed fashionable by her Aunt Netta, or in her gorgeous imported white satin wedding gown which crowns the picture, Mary Miles Minter is perfectly gowned. The atmosphere of "Dulcie's" prim southern home, then of the gay and dissolute social life among the pleasure seeking millionaires in the colony in California gives a contrast of setting to the picture, which Mr. Kirkwood has made the most of.

There are many touching scenes, including both the little "Dulcie" at home in her sunny southland, and the sad little "Dulcie" away on her enforced adventure in search of a millionaire. There are the stolen games with the white children of the neighborhood, only to be discovered and reprimanded by the two aunts; there is the scene where "Dulcie" must return the pet squirrel given her by the grocer's boy and her only companion; there are the plans for her enforced marriage to a man much older than herself. But the ending, when her grocer's boy comes and claims her and takes her back again to the south makes up for all that.

"Dulcie's Adventure" is permeated by the charm of the little star. It promises even to surpass the popularity of "Youth's Enduring Charm," her first Mutual release.

Awarding of Prizes Postponed

The awards in the $1,000 scenario contest conducted by the *Boston Traveler* and the Atlas Film Company were not made on September first as promised because with the great flood of manuscripts received it was impossible to read them all by that time. The readers of the scenarios say that most of the amateur authors reached into the lower walks of life for their theme, and a majority of the photoplays were built around some crime. Stealing, kidnapping, illegitimacy, betrayed girls, ministers' sons who went wrong, etc., were the general stories told. Some of the manuscripts were labeled: "This is the story of my life," or "This is a true story."



Three scenes from "Charity?"—the first Frank Powell production, featuring Linda A. Griffith, Creighton Hale and Sheldon Lewis.

Theda Bara Vampires Again

WILLIAM FARNUM AND VIRGINIA PEARSON COMPLETE POWERFUL NEW FOX FEAT



Not many experienced and successful actresses would send us pictures taken of them at work in their own kitchen. But here are Jane and Katherine Lee, the Fox veterans, enthusiastically —even proudly—making mud pies.

THE latest productions of the Fox Film Corporation show Theda Bara in a return to her vampire roles, William Farnum in his fourteenth photoplay for the Fox films and Virginia Pearson in a play with Scotch settings.

The Farnum photoplay, "Fires of Conscience," released for September 25, shows vividly how a strong man meets a strong man's test of honor. The scenario was written by Henry Christeen Warnack, a Los Angeles dramatic critic. Oscar C. Apfel screened the picture and obtained some wonderful bits of night photography in the San Bernardino Mountains, in the Silver Lake district.

One of the dramatic scenes in "Fires of Conscience" is the burning of a jail by outlaws, after locking the sheriff and his sweetheart, played by Mr. Farnum and Nell Shipman, in the building. In applying the torch to the gasoline-soaked timbers, Mr. Apfel's clothes caught fire, and he was severely burned. A physician was called, but the director continued to supervise the work, swathed in blankets.

In the cast with Mr. Farnum are Gladys Brockwell, Willard Louis, H. J. Barrows, Henry J. Herbert and William Burress.

More than one of the actors in the Pearson screen drama spent many a weary hour at the costumer's getting the proper sartorial effect, as the setting is laid in a Scotch village. Walter Law and Glen White share the laurels in the supporting cast.

The dictionary is honored in signal fashion in the new George Walsh photoplay now being made on the Pacific Coast, as Noah Webster's book of words has a part of prime importance to the action of the picture.

In Frank Lloyd's initial production for William Fox, paintings valued at more than $100,000 will be on exhibition. The collection was obtained from the homes of several wealthy residents of southern California, and two genuine Corots are included in the oils. The portraits and landscapes were used in a setting representing the interior of a large art gallery.

Several beautiful "sets" have also been erected for the new Valeska Suratt photodrama, now in work. Particularly attractive and unusual is a drawing room scene. The furniture is finished in black and white checks, and there are rich black and white panels in the walls.

In the cast with Miss Suratt is Joseph Granby, who has just joined the William Fox forces. Mr. Granby is proud of having taught the fundamentals of the drama for years before going on the stage. He joined the Castle Square players in Boston when he leaped from the theoretical to the practical. He has been on the stage for eleven years.

Players Appearing in Fox Films

The revised list of the featured actors and actresses in the employ of the Fox Film Corporation, as of September 16, 1916, is as follows:

Virginia Pearson, Jane Lee, Katherine Lee, Theda Bara, Valeska Suratt, Anna Luther, Betty Schade, Betty Harte, A. H. Van Buren, Walter Law, Madeleine Le Nard, George Walsh, Stuart Holmes, Kittens Reichert, James Marcus, Claire Whitney, Herbert Heyes, Harry S. Hilliard, Zena Keefe, Sara Alexander, Margaret Fielding, Bertha Kalich, Annette Kellermann, June Caprice, Dorothy Bernard, Miriam Battista, William Farnum, Gladys Brockwell, Charles Clary, Glen White, Hershel Mayall, John Webb Dillion, Milton Sills, Juanita Hansen, Kenneth Hunter, Nell Shipman, H. A. Barrows, H. J. Hebert, William Burress, Willard Louis, Mary Martin, Fritz Leiber, Gladys Coburn, Velma Whitman, Charline Mayfield, Curtis Benton, Gretchen Hartmann, Allan Hale, Edwin Cecil, George Webb, William Clifford.



Making hay while the star shines. Virginia Pearson is now harvesting the fall alfalfa crop on her farm and at the same time gleaming daily from innumerable shadow stages throughout Wilson's commonwealth.

Apfel's Home an Arsenal

Any person who was so unfortunate as to try to burglarize the home of Oscar C. Apfel, in the suburbs of Los Angeles, would probably be petrified with fright when he crossed the threshold of a room upstairs.

The den, the William Fox director calls it.

The armory, it had better have been named, for the picture-man has enough weapons on the premises to supply a good-sized regiment, with everything from cannons to hand grenades and bayonets. The mild-mannered man who made "Fires of Conscience" and most of the other William Farnum photoplays, boasts that his collection is without parallel in any private home in the country.

Although he has guns of every vintage, from the days of the fifteenth century down through the ages, Mr. Apfel's chiefest pride among his trophies is a caribou's head. It is the head of a silver caribou, one of the two known to be extant in the United States. The other head is in the Museum of Natural History in New York City.

The story behind the acquisition of the prize is one of the reasons for its extraordinary value.

Mr. Apfel has had occasion to use malemutes, famous Alaskan dogs, in the pictures of the northwest which he has directed for William Fox. He has always obtained the "huskies" from a Captain Smith, the partner of Hugh Bernard, the Alaskan fur trapper, who was one of the leaders in the party which rescued the explorer Stefanson from the Arctic.

Captain Bernard was making a trip by dog sled from the far north, when he and his companions came upon a huge herd of caribou, so large that it covered the great whiteness as far as one could see. In the vanguard of the herd were two silver caribou, the quest of all Alaskan hunters.

Hugh Bernard had two cartridges in his repeating rifle. They brought him the two caribou. One of the heads was sent to the museum, the other to Captain Smith. Director Apfel purchased the mounted head from the captain.

The antlers measure five feet, eight inches, from tip to tip.

Virginia Pearson a Maude Muller

"Nothing like variety," says Virginia Pearson, who makes photoplays for William Fox, and hay for recreation. Miss Pearson has a large estate in Palisades, New Jersey, near the studio, and when she's not working before the camera, she dons a great sun-bonnet, gets the barn ready, and pitches in—hay.

"Most moving picture actresses know a microscopic little about country life," Miss Pearson declared recently. "They tell a story about a friend of mine who is rather well-known to motion picture fans, which illustrates this beautifully.

"This girl went to the country—the real country where there is no city for miles around—for a vacation. She stayed at a farmhouse. Supper came and when the farmer's wife set some honey on the table, the actress clapped her hands and said, ecstatically: 'Oh, dear me, I see you keep a bee!'"

Frederick Lawrence, an editor and playwright, has begun a suit against the Essanay company for an accounting and share of the business done by "The Little Girl Next Door," the film revealing vice conditions which ran for several weeks to big business at the La Salle Theater, Chicago. Mr. Lawrence claims the idea for the play was his own.

ARROW BEGINS BIG DRAMA

Company Goes to Block Island for Scenes of Hall Caine Drama Featuring English Actor, Son of Noted Author

Howell Hansel, one of the directors of the Arrow Film Corporation, recently took his company to Block Island to make some exterior scenes in an eight-reel photoplay in which Derwent Hall Caine, the eminent English actor, is starred. The story demanded the use of several field-stone huts with thatched roofs, and these were built at the very edge of the cliffs on land leased especially for that purpose.

When all the scenes had been filmed (even the interior scenes were photographed with the real stone background rather than with the usual studio papier-mache rocks) and Hansel was ready to bring his company back to New York, the question arose as to what to do with the huts. They were complete except as to one side. It seemed a pity to destroy them, but in their existing condition they could not be used.

Finally the landlord and Hansel hit on the scheme. If Hansel would have the fourth wall built so as to make the huts tenantable, the landlord would not only remit the land rent, but would pay the cost of construction of the huts and a liberal bonus besides. This, of course, suited the canny Hansel, and his mechanical force quickly added the fourth wall to the huts.

And now there is a colony of Block Island fishermen living at the very edge of the sea in stone huts originally intended only for picture purposes.

Among recent additions to the players at the Arrow Film Corporation's studios in Yonkers, New York, cast for roles in early forthcoming Arrow feature releases, are: Miss Barbara Brown, who appeared in several of Arrow's "Who's Guilty?" series; Miss Mildred Cheshire, a little Georgia beauty, who recently has been seen in a number of noteworthy roles; Albert Froome, leading heavy and character man of the New York Hippodrome for the last six seasons, who played the part of Jackson in "The Million Dollar Mystery"; Leo Post, an exceedingly agile and romantic young actor; K. B. Clarendon, formerly of the Thanhouser Company; Thomas O'Malley, a veteran character actor; Al Hall, who has played in a number of Arrow pictures, including "The Woman's Law" and "Who's Guilty?"; Freeman Barnes, whose own work and that of his two collies long have been featured on the screen; Ben Lodge, James Levering and William B. Miller.

Miss Brown and Miss Cheshire will be seen in the support of Derwent Hall Caine, the famous English actor who is to be starred in a number of Arrow pictures.

Change in Releases

A change has been made in the Selig bookings in General Film Service for the week of October 9. "Converging Paths," a two-reel drama of unusual worth, will be released on Monday, October 9. This film will take the place of "The Temptation of Adam," formerly announced for October 9. On Saturday, October 14, the Western drama, "A Mistake in Rustlers," will be released. It is an exciting drama of the West with Tom Mix in the leading role.

Lois Weber, the Universal director, has completed "Idle Wives" in seven reels, featuring Mary MacLaren and Phillips Smalley.

Exhibitors Laud Musical Scores

FIRST PARAMOUNT COMEDY RELEASED OCTOBER 2

PARAMOUNT PICTURES CORPORATION recently made a campaign canvass among their more than 3,000 theater managers to find out what value they placed on the musical scores furnished with all Paramount Pictures, and the result has been that they have been flooded with nothing but complimentary letters in which exhibitors say that these scores are a great benefit, "well adapted to the pictures," "A step in the right direction," "A valuable service," "Music wins the highest praise from audiences," "Very essential to every picture," and the like.

In this canvass the managers were asked what they thought of the scores, what they meant to the orchestra leader or the piano player, how the audiences liked the music and what improvements could be suggested.

The replies were so enthusiastic that excerpts from a few hundred of the letters have been selected and are being published in booklet form by G. Schirmer, Inc., publishers, who have charge of the musical scores for all Paramount Pictures. These will be issued to all managers who are interested in the future of the photoplay, so that they may more fully realize how essential specially prepared musical settings are in furnishing the proper atmosphere for feature films.

With the demand of the better photoplay stories, better photography and better acting, there came the necessity for music, which really interpreted the picture. Paramount recognized this need and with the production "The Heart of Paula," special musical scores became a factor in the presentation of each Paramount Picture. Since then G. Schirmer, Inc., in collaboration with G. W. Beynon, Inc., composer and arranger, has issued complete music scores, perfectly synchronized to fit all Paramount features. One of the chief recommendations of these scores is the fact that the orchestrations are effective with any combination of instruments, or for piano only.

The photoplay department of G. Schirmer, Inc., is equipped to meet every requirement. Not only have their arrangers at their command the wealth of music contained in the Schirmer catalogues, but the cream of foreign publications is at their disposal. Furthermore, the mechanical facilities of the department have been so organized to give that quick action so indispensable to every phase of film service.

Paramount has been the pioneer in this undertaking and has undergone many obstacles which discouraged others who have attacked this new and exceedingly difficult problem. Neither brains nor money have been spared in making this feature a success, and the scores are being supplied to the exhibitors throughout the country at a very nominal cost, a cost that is scarcely worth considering in comparison with their proved value.

New Stars on Paramount

The Paramount program for the week of September 25 is worthy of special comment by reason of the fact that, during that week, Maurice and Florence Walton, the dancers of international fame, will make their first screen appearance in the Famous Players production of "The Quest of Life."

The other feature for the week will be the Lasky production of "Anton the Terrible," in which Theodore Roberts, the celebrated character actor, and Anita King, will be starred. During the past two years Mr. Roberts has played a wide variety of characters in Paramount Pictures, but in this production he is credited with doing his greatest work from a dramatic standpoint that he has yet accomplished since the advent of his adopting the screen instead of the speaking stage for the portrayal of his characterizations.

Surrounding the program this week will be Paramount's three short reel subjects, the thirty-third edition of the Paramount Pictographs, the magazine-on-the-screen, showing four leading subjects—"Fresh Water Acrobats," "Dining Automatically," "Wonders of the Unseen World," and "Leather Footprints."

The thirty-fourth weekly Paramount-Burton Holmes Travel-Pictures, continuing the "Trip Around the World," leaving England behind and entering the land of the heather. In Bonnie Scotland the trip takes in every possible point of interest in the land of the Scotchman; and the Paramount-Bray Cartoon, "Bobby Bumps Starts a Lodge," from the pen of Earl Hurd.

First Paramount Comedy October 2

The first of the Paramount Comedies will be released on October 2. These are exceptionally high class productions that have been secured through the United States Motion Picture Corporation, producers of Black Diamond Comedies, and the Classy Pictures, Inc., producers of Classic Comedies, and blend particularly well with the "better pictures for better theaters and a better public," which have been released on the Paramount program during the past two years. The first release will be "Nearly a Deserter," a Black Diamond Comedy produced by the United States Motion Pictures Corporation. This comedy deals with the surest fire trigger in the comedy world, the trick possibilities of the motion picture.

Colored Cover for Pictographs

Paramount Pictographs have squared away for the fall and winter months in a way that is already bringing joy to Paramount Exchanges and exhibitors throughout the country.

The Pictograph editors have been engaged during the summer in choosing features from the great masses of material which they have at hand. No material is found satisfactory for publication unless it has been gone over rigorously by the large staff and in this manner it has been possible for the editor to attack each of the four subjects making up one release, from the point of view that interests the most people. Nothing has been chosen except matters of moment, entertaining features which will interest all classes of patrons in the theater. Instead of using two meaty subjects and a couple of fillers, the editors have laid out a program which takes four "articles," each capable of making one reel, prune them until nothing but heart of the material is left and cram them into the necessary 1,000-foot lengths. That means there is no room for a single filler of any sort.

Among the subjects which have been prepared for the ensuing campaign are articles depicting what the chiefs of the nation do for a living. The series is en-

titled, "What I Am Trying to Do," and deals with the work of the cabinet officers, also with the work of the private chiefs of the United States who in their palatial offices direct the affairs of the business world.

On the theory that the people of the United States do not play enough, the editorial staff has arranged to show the people of America things that are not known about the fun of outdoor play.

One of the members of the editorial staff discovered a method of presenting lost motion which is more graphic than any which has ever been shown by the camera to the public.

The cover of future Paramount Pictographs will be in color as it is on all printed magazines. The latest tricks of the motion picture photographer will be shown. Psychological puzzles and guessing games will be used.

What the Paramount Trademark Means

By Hiram Abrams

President of the Paramount Pictures Corporation.

There are many people in the world who can write scenarios, and some who can write a few good ones; there are many producing companies who can turn those stories into motion pictures, and some good ones. But there have been mighty few who could write and produce MANY good ones. There has been that one significant feature about the motion picture industry since its inception. One class has been mixed with erratic productions of good and bad, while the other class, which is gravely in the minority, has been built on the foundation of genius and ability, consistent quality, and better pictures for better theaters, and a better public.



Hiram Abrams, president Paramount Pictures Corporation.

The men with genius and ability have been filled with ideas, and have been saturated with the higher standards of art, science and literature. They have turned their genius and ability into doing the greatest things in their line. They have established a standard, and their standard, because of its consistently high quality and acceptability, has become the standard of the product, whatever it may have been. Their work has been marked. Their brains have been marketed. Their trademark, which is the banner under which they continue to work, becomes the standard of their class.

Paramount Pictures Corporation, when it was born, just two years ago, took the name Paramount because it meant "superior to all others; the highest in rank and authority." The standard that was set then has been followed diligently and earnestly and the men who have written the stories from which our artists have produced our quality pictures, have been the "diamond-men" and the "gold-men" of the industry. They were born to do big and great things; they had to do them, to relieve their urging brains, and they are of that type, the "diamonds and gold of the earth" type, that can never live long enough to exhaust their ideas.

What Paramount has done is to take these products, which its name continually tells the millions of motion picture lovers, are superior in quality and consistently the best, and from them, the products of the Famous Players, Lasky, Morosco and Pallas, has given to the world something that deserved a mark of distinction. A mark that now means something in the industry; a trademark that stands for the best obtainable.

Law has made it incumbent upon some producers to put on the labels of their packages, a list of the ingredients, which combined, make the whole. Because of that, when purchasing a bottle of medicine or a can of insecticide, you know exactly what it contains. Other goods are put out under trade names, and, according to the value of the trade name of their manufacturers, they stand for certain qualities of their individual product. The people know what that trade name means. They know what they are buying. They have either used it before, or their best friends have assured them that it is the best, and when the people know the standard of the trade mark, or the trade name, it gives it real value.

Ten million people each week see Paramount Pictures. There is a consistent reason for that. They have seen those pictures before—the majojrity of them. They know that they are the productions of the Famous Players, Lasky, Morosco, and Pallas, and that individually, these companies produce pictures in which such stars as Mary Pickford, Geraldine Farrar, Marguerite Clark, Blanche Sweet, Mae Murray, Lenore Ulrich, Fannie Ward, Dustin Farnum, Pauline Frederick, Hazel Dawn, John Barrymore, Lou-Tellegen, and many others of "the greatest stars on earth."

These stars appear in film versions of the world's greatest plays, picturizations of the most famous stories, and in the original photoplays of writing geniuses. The plays produced by these companies are the ingredients, the contents of Paramount Pictures, and it has been the consistent standard that these companies have adhered to, that has made the trade name Paramount mean motion pictures to the lovers of the universal language.

When you think of Paramount, you think of motion pictures, the same as when you think of Uneeda, it is biscuits; Waterman, is pens; Victor, is talking machines, and the like.

Why? Because they stand for the best in their class; because they stand for consistent quality.

Gate City Comedy Completed

Albert W. Hale, production director of the Gate City Pictures Company, which was organized recently by capitalists of Greensboro, North Carolina, has just returned to Chicago from Jacksonville, Florida, where he completed the production of "Roland's Lucky Day," the first of a series of comedies to be made featuring "Smiling" Roland Hill. Mr. Hale will spend the next two weeks in the Windy City, negotiating some business matters for the "Gate City" company.

New Hollywood Studio

Owing to the increasing population and growth of Los Angeles and vicinity, the Golden Gate Photo Company will soon build another photographic studio for the portrait and commercial end of the photo business. This studio will be for motion picture, portrait, publicity, reproduction, and commercial use. The location will be Hollywood, and the studio is to be a two story building of artistic design. The business manager will be Nelson F. Evans.

S. R. O. Sign for "Beatrice Fairfax"

INTERNATIONAL'S RELEASE OF "JAFFERY" VERY SUCCESSFUL

THAT Beatrice Fairfax is as well loved on the screen as in her capacity of healer of love wounds, is shown in the record-breaking attendance which is greeting the showing of the International Film Service's series, "Beatrice Fairfax." Letters have been received from many prominent theatermen telling how they played to capacity houses at each performance of the film. Sam H. Trigger, manager of the Tremont Theater, New York, said that in spite of the restriction placed on the theaters of that city because of the epidemic he played to standing room only.

At the Liberty Theater in Pittsburgh the house was packed at the first performance, and a line of people extended down the street for two blocks waiting for the second showing. It was the most successful opening the theater ever had. Many were turned away at all four performances on Monday, a condition never experienced before.

Baseball Stars in Fairfax Films

One of the episodes of the "Beatrice Fairfax" series deals with a romance in the lives of a professional baseball player and his wife, and the big scenes were taken during a ball game at the Polo Grounds.

The International Film Service arranged with the *New York American* to stage several of the scenes during the game between the Yankees and Giants for the benefit of the American Neediest Families Fund.

Those who attended the benefit for this worthy cause witnessed a novel sight. All of the principals of the "Beatrice Fairfax" company, including Harry Fox, the famous star, who assumes the character of Jimmy Barton, a reporter and amateur sleuth in "Beatrice Fairfax"; Grace Darling, who plays the title role; Betty Howe, Mary Cranston and others were seen at work. Theodore Wharton, of Wharton, Inc., who is producing "Beatrice Fairfax" for the International, had the scenes rehearsed, and at the proper moment the actors appeared on the ball field, and, with the two teams struggling for supremacy as a part of the picture, the camera-man made the films. They also made moving pictures of the spectators.

Basil Dickey, who is writing the scenarios of "Beatrice Fairfax," conceived the idea for this particular episode after reading a pitiful letter received by Beatrice Fairfax from the wife of a baseball player in a distant city. He decided to stage the scene at the Polo Grounds and make the players of the Yankees and Giants take the place of the baseball players who participated in one scene of the romance.

Manager McGraw, of the Giants; Manager Donovan, of the Yankees, and the star players of both teams have prominent parts in the picture.

"Jaffery" Scores Success

"Jaffery," an adaptation of W. J. Locke's novel, the first Golden Eagle Feature of the International Film Service, has met with great success wherever exhibited.

William L. Sherrill, president of the Frohman Amusement Corporation, which produced "Jaffery" for the International Film Service, Inc., declares that it is the most artistic and delightful film play ever turned out.

No expense was spared in its production, and an all star cast was engaged. C. Aubrey Smith, English actor, who was leading man with Margaret Illington in "The Lie," was personally selected by Mr. Locke for the title role. Eleanor Woodruff, who will appear this season as leading lady with Otis Skinner, is featured as "Doria." Florence Deshon, now with David Belasco's "Seven Chances," plays "Liosha." Ben Hendricks, known in every city, town and hamlet in the country as originator of "Ole Olson" and "Yon Yonson," is the redoubtable Fendihook. Doris Sawyer, the beautiful English actress, as "Barbara"; Eric Blind, long a Frohman leading man, as "Hilary," and Paul Doucet, recently with Elsie Ferguson, and leading man for Theda Bara and Martha Hedman, as "Adrian," complete a cast of unusual strength.

Soldier Boys in Hearst Pictorial

The various state National Guard encampments along the Texas border from Nogales to Brownsville are being shown in the current releases of the Hearst International News Pictorial. They are not ordinary pictures of troop encampments, but are made in an artistic manner, and in each release a section is devoted to a specific state detachment.

Mrs. Vernon Castle Ill

Mrs. Vernon Castle is back at work in "Patria," the new preparedness serial of the International Film Service, Inc., after several days' illness caused by overenthusiasm in her work.

Several of the scenes of "Patria" occur on a United States warship and were taken aboard the gunboat Sandoval, on Lake Ontario, near Summerville, N. Y. In one of the scenes Mrs. Castle is pushed overboard and is daringly rescued by Milton Sills, her leading man.

The scene was photographed once, but Mrs. Castle was not entirely satisfied with it, and suggested that it be made over. It was a warm day, and she remained seated on the deck of the gun-boat clad in her wet clothes. She developed a severe cold, which confined her to her rooms at Rochester Hotel for several days.

As soon as she had completely recovered Mrs. Castle went to Newport with the other members of the "Patria" company, where several scenes are also being made. Mrs. Castle was entertained while in Newport by members of the New York social colony.

Threatening Letter Sent to Fox

A postal card addressed to William Fox, in the free and easy handwriting of a child, contained this declaration of faith:

Dear Sir: Writing you these few words in a kind of way to let Henry D' Torio, 318 East Ninth street, N. Y., be an actor. If you don't write him in two weeks, you know what will happen to you. He was to your office yesterday and they told him that he was too small. He's 16 years old and he's a man know.

Hoping that you'll write him, I remain, a friend of his.

P. S. Don't take this for fun.

Wallace Beery is playing the comedy lead in his own Universal play, "The Generous Janitor," which he also is directing.

Joseph Granby Joins William Fox

Joseph Granby, who taught the fundamentals of the drama for years before he went on the stage himself, is now a member of the William Fox photoplayers. Mr. Granby has a role in the new Valeska Suratt picture now being filmed. He was born in Boston and joined the Castle Square players when he jumped from the theoretical to the practical drama.

Mr. Granby was on the stage for eleven years. For an entire season he appeared in vaudeville with Curtis Benton, in a sketch written by the latter. Mr. Benton, strangely enough, became a William Fox actor some time since, and also has a part in the same picture with his old colleague.

Since last November, when Mr. Granby entered the silent drama, he has been in one hundred photoplays, and always in a "heavy" role.

Finishes Scottish Photoplay

Virginia Pearson's new picture for William Fox was completed last week and will be released in a short time. The photoplay is laid in a Scotch village and has an unusual story. More than one of the actors in the film spent many a weary hour at the costumer's getting the proper sartorial effect. Noah Webster's justly-famous book of words plays an important part in George Walsh's new picture for William Fox, now being screened out on the Pacific Coast. This is perhaps the first time that the dictionary has been honored in such signal fashion.

With Ruth Stonehouse as the featured player Director Raymond Wells of Universal City is nearing the completion of the five-reel drama, "Kinkaid, Gambler."

World Completes All 1916 Releases

LUCILE TO PLAN GOWNS FOR FUTURE "BRADY MADES"

WILLIAM BRADY, director general of the World Film Corporation, believes in the power of on-the-dot delivery of films. This is demonstrated in the announcement of the World Company that all its releases from now until the New Year are made, edited and ready for delivery.

These photoplays, produced under the personal supervision of Mr. Brady, embrace a broad selection of themes and employ the services of all the World-Brady stars.

The first on the list, the release date of which is September 18, is "Friday the 13th," a dramatization of Thomas W. Lawson's famous novel with frenzied finance as its background. Robert Warwick is the star of this production, and the "big" scene is a photographic reproduction of the floor of the New York Stock Exchange during a panic.

Clara Kimball Young, in "The Dark Silence," follows. This play is of the European war, with scenes laid on the battle grounds and field hospitals of France.

"The Revolt," a drama of the great city, filmed from a noted stage play, will be acted by Frances Nelson and Arthur Ashley.

"The Gilded Cage," with Alice Brady as its star, illustrates the vicissitudes of a young girl suddenly plunged into the turmoil and wickedness of life at court.

In direct contrast is "The Man Who Stood Still," a simple comedy of combined humor and sadness, the first World-Brady picture in which Lew Fields is the star.

"The Hidden Scar," starring Ethel Clayton and Holbrook Blinn, is a modern drama of love nearly wrecked through a mis-step in the past.

Robert Warwick in "The Heart of a Hero," assumes the role of Nathan Hale, one of the most heroic characters in our national history. The photoplay is made from Clyde Fitch's stage drama which met with country-wide favor under the title "Nathan Hale."

Marie Dressler, in "Tillie's Night Out," contributes the first of the "Tillie" series for which she has been engaged as star by the World-Brady organization.

Alice Brady in "Bought and Paid For" enacts the heroine of George Broadhurst's play, which ran for two whole seasons at the Playhouse, New York City.

The World-Brady interests are understood to have several other completed offerings in full readiness, but formal announcement of their identity and rotation is deferred for the present.

Clara Kimball Young Service

A new service has been established, called the Clara Kimball Young Service-World Pictures. This program provides eight re-issued pictures with this famous star, each re-edited and re-titled and all prints new.

First choice on the Clara Kimball Young program is given to the regular holders of World franchises with no advance in price. The printing and other advertising specialties for this service are entirely new and unique.

The new World-Brady campaign is characterized by foresight, vigor and that confidence of spirit which bespeaks the utmost faith in the growing future of the motion picture industry in which Mr. Brady is a singularly forceful and picturesque figure.

Lucile to Gown World Stars

William A. Brady, director general of the World Film Corporation, has contracted with Lady Duff Gordon (Lucile, Ltd.) to supply the gowns for all future Brady-Made pictures in which the feminine characters are drawn from the socially elect.

In describing the observation which had led him to adopt this expensive plan, Mr. Brady said:

"I was watching a picture at private view the other day when I noticed that the leading actress was wearing a dress which seemed familiar to me, and thereupon I instituted inquiries. These led to the information that the same gown had done duty in three photoplays, and I was not long in finding out that a good many directors, being mere men, are somewhat shy of gown knowledge.

"Clearly enough, here was a matter that needed attention. If we were to depict fashionable groups they must be fashionably clad, and dresses shown in one play must not go wandering through other plays to offend the quick and discerning eyes of the thousands of feminine spectators who are up-to-the-minute on the ever-varying styles."



Scenes from Selig's film version of "The Crisis" and Sam D. Drane's wonderful characterization of Lincoln for the play. (Photographs exclusively for MOTOGRAPHY *and copyrighted by Selig.)*

Splendid American Novel Filmed

SELIG TO RELEASE "THE CRISIS" IN TWELVE PARTS

A FEW years ago the good folks of this commonwealth of ours were getting a good deal of enjoyment out of a certain book which told a romance of our Civil War. That book was "The Crisis," and the author is Winston Churchill, who has since come to be considered one of the very foremost of American writers. "The Inside of the Cup" and "A Far Country," two of Churchill's later works, have added still more to his reputation.

Thus it is with unusual interest, it would seem, that the American public will receive the screen version of the well-loved story presented in "The Crisis." The Selig Company has made a careful and spectacular film drama of the novel and will shortly release it in twelve reels.

William N. Selig considers "The Crisis" as one of the most elaborate and expensive film dramas ever made in this country and the verdict of the few who have been fortunate enough to see private presentations of the film bear out Mr. Selig's assertion.

An interesting innovation in connection with "The Crisis" is that there is not a single detail in the film but that closely follows Mr. Churchill's great book dealing with the crisis in American history. Also a majority of the scenes are filmed on historic ground, in localities called for in the book, including St. Louis, Missouri, and Vicksburg, Mississippi.

The battle cenes in "The Crisis" are spectacular and engage the services of the entire membership of the Mississippi National Guard, including officers, et cetera, who staged the seige and defense of Vicksburg on the same ground where the historic engagements occurred over half a century ago. Although thousands of men, horses and equipment are engaged in the scenes of Civil War battles, yet these scenes are but a small part of the drama and are just sufficient to carry along the logical action.

Veterans of the Civil War, both Federals and Confederates, together with their sons and daughters, will be greatly interested in this faithful reproduction of historical engagements and with the real fortifications used in the Civil War times. Historical scenes in and near Vicksburg, including the Vicksburg courthouse, slave market, etc., are shown in all historic detail. Beautiful southern homes, right in the heart of the romantic southern country, so frequently described in the book, are shown.

Not the least important item in connection with "The Crisis" is the introduction to filmland of a new and startlingly realistic Abraham Lincoln, enacted by Sam D. Drane. Too often historic characters are burlesqued and cause a loss of valuable atmosphere, but Drane's characterization of Abraham Lincoln is both dignified and convincing and not only does Drane resemble Lincoln, but The Great Emancipator's every little personal characteristic has been studied and faithfully portrayed. Even Lincoln's old dispatch box was loaned by the War Department for this Selig film play, which but proves the care that was taken in having every detail of the drama correct as to atmosphere and history.

The cast for the play is worthy of especial mention and includes George W. Fawcett as "Judge Silas Whipple;" Matt B. Snyder, as "Colonel Carvel;" Bessie Eyton, as "Virginia Carvel;" Thomas Santschi, as "Stephen Brice;" Eugenie Besserer, as "Mrs. Brice;" Frank Wood, as "Eliphalet Hopper;" Marshall Neilen, as "Clarence Colfax;" Cecil Holland, as "General Sherman;" Sam D. Drane, as "Abraham Lincoln;" Will Machin, as "Captain Lige Brent;" Leo Pierson, as "Jack Brinsmade," and others. Every member of the cast was selected with the type in view and all do full justice to their roles.

Colin Campbell was selected by Mr. Selig to direct the production of "The Crisis" and film authorities who have seen the play pronounce it his greatest and most artistic effort. When it is recalled that Mr. Campbell produced "The Spoilers," "The Rosary," "The Ne'er-Do-Well," etc., his latest and most massive production will be awaited with great interest.

"The Crisis" will be released with a special musical score that is now completed by one of this country's foremost musicians. An unusual publicity campaign is being planned and the presentation of this film will in every way be in just accordance to its artistic worth.

It is predicted that "The Crisis" will not only be pronounced a most wonderful film drama but will also be pronounced a most worthy addition to the film literature of our country preserving and typifying as it does the best spirit and thought of American manhood and womanhood. Announcement of the release plans for "The Crisis" will be made in the near future by Mr. Selig.

Carter De Haven, who has been working under the direction of Wallace Beery, has been assigned a Universal company of his own.

JURY TO SEE FILM

Number of American Artists to Sit in Session on "A Daughter of the Gods," the Big Fox Feature.

"A Daughter of the Gods," the William Fox million dollar picture soon to be released, is soon to be put to a remarkable test.

Mr. Fox has invited the foremost of the popular artists of America to be his guests for a special presentation of his picture. In the group of invited celebrities are:

Harrison Fisher, James Montgomery Flagg, Howard Chandler Christy, William De Leftwitch Dodge, Anton Fisher, May Wilson Preston, Violet Oakley, Alice Barber Stephens and many others whose work is seen in the best magazines.

Naturally confident of the beauties of his picture, Mr. Fox nevertheless wishes both to hear and see at first hand the impression that "A Daughter of the Gods" creates upon the greatest judges of "good form" and beauty in all the world. He wishes to know just what these famed and successful creators of beautiful women, painters of land and sky and sea-scapes think of his production.

Supplementing these guests there will be a group of nationally known musicians who will hear an orchestra of fifty odd pieces swing through the evolutions of the special score composed by Robert Hood Bowers for the spectacle in which Miss Kellermann is starred. It is well known, of course, that Miss Kellermann has a supporting cast of more than 20,000 persons.

For the first time an outline of the thematic construction of the musical score developed by Mr. Bowers is available.

First in importance, naturally, is the theme attuned to the character of the Dream Maiden played by Miss Kellermann. It is suggestive of the kingdom of the ocean, the never-ceasing roll of the waves and the poetry of the conception of her origin. This will be played by the full orchestra. Then comes the theme attuned to the Spirit of Benevolence, or the Fairy Queen. This is a dainty fairy theme, simple as a child's lullaby; ethereal and delicate. The third theme is for the Spirit of Evil, or the Witch of the story. It is an ominous theme spoken by the horns and trombones, bassoons and tympani.

The love theme is fourth. As all love themes should be, this one is full of tenderness and longing. Then the dashing Oriental marches and captivating waltzes for the swimming exhibitions. Then there are suggestive thematic moments for the storm at sea, the battle scenes, the Sultan's cavalry, for the burning of the Moorish city, the witches' dance, the Oriental dances and the funeral march. And, of course, the birds, frogs, alligators and mermaids have musical voices entirely their own.

Oklahoma Exhibitor Robbed

By Wm. Noble
Special Correspondent for Motography.

Single handed, a masked robber robbed the manager of the Liberty Theater at Oklahoma City, Oklahoma, September 4. He made his escape with $400. The day's receipts had just been counted when the burglar, armed with a revolver, entered the box office while the performance was going on, and ordered Manager H. W. McCall to hold up his hands, which he did unhesitatingly. The man then pocketed all the money in sight and backed toward the door, but in doing so his revolver was discharged, creating considerable excitement among the women of the audience who were watching the closing scenes of the show. The robber then hurried through the balcony audience to the fire escape door, through which he disappeared. Officers were quickly on the scene but failed to find the robber.

LEAGUE ENTERS POLITICS

Illinois Branch of Motion Picture Exhibitors' League of America Endorses Only Candidates Who Will Oppose Censorship

In their fight against censorship the Illinois Branch of the Motion Picture Exhibitors' League of America will not endorse the showing on the screen of pictures of the candidate for any city or state office who does not promise that he will oppose censorship. The Political Action Committee of the League, composed of Joseph Hopp, chairman, L. H. Frank, secretary, M. A. Choynski, George Laing, W. J. Sweeney and Adolph Powell, have made the following report:

For the past three weeks we have had on an average ten to fifteen aspirants for office and those who are now in office seeking nomination for re-election, before us asking us for our League endorsement. This was due to a letter sent to the various exhibitors in Illinois asking them to refrain from showing slides or films of aspirants for office without the endorsement of our League.

It is remarkable what effect it has had and what a power the screen has proven itself to be in so far as the political office seekers are concerned. They show no hesitancy in letting us know that we are far superior to the press in getting them before the public. Each and every one that received the endorsement of our organization has had to come out and convince us that they would oppose censorship in every form and those who could not vote on propositions of that kind although elected to office, have promised their moral support to help us combat any laws of censorship and all other laws that might be inimical to the interests of the motion picture industry.

We feel that we have gained a great recognition and intend to use same judiciously and at all times for the good of the League. All other states of our organization should do likewise and I am sure that in a short time the motion picture industry will be as safely protected as any other industry.

In the course of the last three weeks we have probably had three hundred candidates appear before us for the present primaries asking our League endorsement, from candidates for governor to the lowest office of the state, also men who are now in congress as well as those that are now representing the state in other offices.

After three weeks of hard work the committee has adjourned for one week.

National Association to Meet

On Thursday, September 21, there will be held at the headquarters in the Times building, New York, two meetings of the board of directors of the National Association of the motion picture industry.

The first session, called for 11:00 a. m., is for the purpose of crystalizing and defining the attitude of the association toward the different forms of censorship. It will be an open meeting. The afternoon session will take up the question of entrance fees and annual dues and it is possible that some changes will be made in these.

Ethel Clayton and Carlyle Blackwell are again appearing together in World pictures.

On Triangle Firing Lines

GLIMPSES INTO FUTURE FEATURES IN THE MAKING

"OTHER exhibitors may not care so much about it," said a theater man to MOTOGRAPHY last week, "but I like to know what's going on at the studios—the new plays that they're working on, the trips they are making, the stunts they are doing, and who some of the directors and other fellows are who are really the fellows 'behind the guns.'"

And so, because it is MOTOGRAPHY's policy to give the exhibitor what he wants, we here give some verbal glimpses into the workings of the Triangle organizations—the news of the thousands of details that go to make up the day's work of providing steady streams of crystalized sunshine for the screens of the nation.

Director Paul Powell has started work on the five-reel Triangle-Fine Arts feature, "Bugs," (temporary title) with Wilfred Lucas and Constance Talmadge in the leading roles. The scenario was written by W. E. Wing, one of the best known scenario writers in the country. The plot of the play hinges on the story of a small town physician. Supporting Lucas and Miss Talmadge in the production are F. A. Turner, Winifred Westover, Pomeroy Cannon, Fred Warren, James O'Shea, Jack Sealock, Kate Bruce and Monte Blue.

A thrilling pistol duel is one of the features of the Triangle comedy, "The Village Vamp," featuring Fay Tincher as a deadly vampire in a calico gown, who demoralizes a church, breaks up a church choir, and leads a minister astray. Miss Tincher starts a duel between two new admirers in a chop suey restaurant, which, however, she thinks is a gilded cafe.

Chet Withey, who has just put the finishing touches to "Old Folks at Home," featuring Sir Herbert Tree, will soon start rehearsing Mae Marsh and Robert Harron in a Triangle-Fine Arts production. The scenario is being prepared by Anita Loos.

A fully equipped nursery, with hobby horses, dolls, wagons, Teddy bears, and all the paraphernalia necessary in a juvenile room, has been installed by Directors C. M. and S. A. Franklin for the Fine Arts kiddies during their two weeks' stay at Sunland, where the big scenes in the Triangle-Fine Arts production, "The Defenders," are being staged. When the Franklin brothers went to Sunland, they decided to make the stay as pleasant as possible for the Triangle youngsters, and a nursery and playroom was installed near the big ranch structures. The kiddies, including George Stone, Violet Radcliffe, Carmen De Rue, Francis Carpenter, Beulah Burns and Lloyd Pearl, are having the time of their lives on the location. The children are in the charge of Mrs. Love, mother of Bessie Love, who is featured in "The Defenders." The Franklin brothers state that the nursery and playroom has proved to be a good investment. Whenever they need one or more of the kiddies, they always find them in the nursery, busy with the toys.

With the Ince Film Infantry

Every once in a while in the making of motion pictures there arises an occasion wherein a director is confronted with the opportunity of adding to his production a scene or two not prescribed in the author's scenario. And frequently this impromptu bit of business proves, on the screen, to be one of the most highly valuable scenes in the entire story.

Just such an occasion as this is said to have presented itself recently at Ince's Culver City studios, during the making there of "The Thoroughbred," the Triangle play by C. Gardner Sullivan, in which Frank Keenan is starred. The piece was being directed by Reginald Barker, who was filming some scenes within a church "set," when he encountered the chance to inject new business into the subject.

In one of the pews sat Thomas S. Guise, one of the Ince character actors, who plays the role of a horse trainer employed by Keenan. For three nights, owing to his wife's illness, Guise had been forced to remain awake—and unable to hold his eyes open during a lull in the proceedings on the stage, he dropped off to sleep. One of the other actors in the company called Barker's attention to the unusual sight and the director hastily instructed the cameraman, Charles Kauffman, to "set up." This done,



Fine Arts' "Puppets" is a comedy of unusual class. In the circle is Pauline Starke and Ned Bolles in a buss from the play. The same two are seen on the left with Jack Brommel, the man wearing diamonds. De Wolf Hopper, the lead, is the rampaging clown on the right.

he told one of the ushers to awaken the slumbering Guise, by poking him in the ribs with the collection basket. Then Kauffman began turning the camera-crank and the "close-up" of Guise "coming out of it" is declared to be one of the most delightfully humorous scenes in the story.

Mount Baldy—that towering snow-capped peak of the California Sierras—is depicted in all its grandeur in "The Dawn Maker," in which Thomas H. Ince presents William S. Hart as star. Constantly, throughout the action of the piece, this scenic wonder-spot of the Golden State springs into view and the excellent photography that has recorded it affords a splendid opportunity, it is said, to study its remarkable beauty.

The filming of Mount Baldy and the scenes staged in its vicinity was not, however, without its difficulties. Heavy spring rains had made traveling over the steep mountain passes highly dangerous and on more than one occasion, it is stated, Hart and his company narrowly escaped sudden precipitation to the bottom of a rocky ravine.

New Keystones

The Triangle-Keystone studios have just made a number of striking releases, among them being "She Loved a Sailor," said to have been one of the most difficult water pieces ever staged on the Mack Sennett lot; "The Winning Punch," the famous fight story featuring Slim Summerville and Bobbie Dunn; "His Lying Heart," Ford Sterling's new comedy; "Her Feathered Nest," with Charles Murray, Louise Fazonda and Harry Booker; "The Houseboat," with Chester Conklin, and "A Scoundrel's Reward," and street car comedy, the taking of which had Los Angeles in an uproar for an entire day.

They Welcome Those Chaplin Pants

The sensitive ear of a short grass congressman listening to his constituency just before election time is nothing at all to the way Charles Chaplin tunes his hearing to the voice of his followers. His latest picture, "The Count," released by the Mutual Film Corporation, in which Charlie returns to his famous make-up, consisting mostly of moustache, cane, pants and shoes, is an answer to "the voice of the people."

It seems a safe statement to say that no previous Chaplin picture has ever received such unanimous approval from the public as has "The Count." The expressions of the trade critics and the photoplay editors of the daily press are for once in harmony and unanimous. Here are some of the expressions of the daily press:

Chicago Tribune—One of the funniest of the funnies this week is Mr. Chaplin's latest "The Count," which is at the old business of wholesale laugh making. It has story, speed and spontaneity. The fun is not forced—it just bubbles out. A good deal of originality prevails and utter respectability. Some squeamish folks may take exception to Mr. Chaplin holding his nose while eating strong cheese, scratching his head with his fork and washing his ears in watermelon juice at the table. But these vulgarities pass quickly and can be forgotten in the stress of the high comedy of the soup and the dance. Miss Purviance, all dressed up, is ornamentally among those present, as are many other folk, making it a symphony affair instead of a solo. Mr. Chaplin has his capacity for serious playing, but he is foremost as a clown and here he clowns superbly.

Minneapolis News—Charlie Chaplin comes to the New Aster for a full week's run Monday in "The Count," a screaming two-reel Chaplin-Mutual comedy.

Indianapolis Star—Returning to his old make-up and the slap stick variety of comedy that first made him famous as the only Chaplin, the inimitable Charlie as a bogus count undergoes a number of exceedingly funny adventures in a burlesque sort of high life in his latest picture. There is no attempt at a plot of any sort in "The Count," but the numerous incidents follow each other with the usual Chaplin speed and with a laugh in every one.

Louisville Courier-Journal—Charles Chaplin again proves his right to the title of the world's funniest man. He demonstrates that as an originator of ludicrous situations he is without a peer in the fifth Mutual-Chaplin two-act comedy "The Count." The inimitable comedian returns to the type of motion picture farce in which he gained his fame, and is seen in his familiar baggy trousers, cutaways coat at least two sizes too small, his dinky derby, diminutive moustache and slender cane, not forgetting the celebrated brogans. Fat men particularly should not see this picture as they loosen the screws in the seats; but if there is anything in the ancient quotation "laugh and grow fat" thin persons will perceptibly increase their embonpoint.

San Francisco Call—Charlie Chaplin certainly proves up on his title of "the world's funniest man" and demonstrates that as an originator of ludicrous situations he is without a peer in "The Count."

Omaha Bee—In "The Count" Charles Chaplin returns to the type of motion picture farce in which he gained his fame and is seen in his familiar make-up.

Chicago American—Charlie Chaplin has gone back. He has done so in a strictly Chaplin way. You know his feet. Well, he's using them again in the good old way. He has gone back to the comedy which made his worth the fabulous salary Mutual pays. When he goes forward on those feet of his everybody laughs, but when he goes back they all scream. Welcome Charlie in a regular old time Chaplin stunt, called "The Count."

New York Telegraph—Charlie Chaplin in "The Count" has been added to the programs at Lowe's New York Theatre and Roof. The inimitable comedian returns to the type of motion picture farce in which he gained his fame.

Worcester (Mass.) Telegram—Charlie Chaplin made the holiday audiences at the Royal Theater laugh until their sides ached by his antics in his latest two-reel Mutual comedy, "The Count." This picture is one of the funniest in which the inimitable little fun-maker has been seen.

New Haven Courier—Charlie Chaplin, to whom 50,000,000 or more theater-goers look for laughs, has become a member of the nobility. None of Europe's crowned heads plead guilty to bestowing peerage honors on Charlie, yet he is there right among the ribbon and medal bearers in the latest Chaplin picture "The Count." When Charlie and his famous Chaplin invade the exclusive ranks of titled society things begin to happen that put the fun pace up to the last notch on the high speed indicator.

Chicago Paramount Offices Remodeled

A large portion of the Chicago Paramount office is undergoing the process of reconstruction for the purpose of satisfactorily accommodating the sales and publicity departments. The sales manager, publicity manager, and the four city salesmen will have a private location in the office.

Every possible arrangement is being made that will enable these two important departments to work with the greatest speed and efficiency possible. A hearty co-operation exists between these two departments. Incidentally the great number of exhibitors visiting this exchange every day are assured of a lively, interesting and beneficial session.

Five country salesmen are also busily engaged in landing contracts for this exchange. The entire office is being refreshed and made new by the painters and decorators. And not even the mayor has a finer, more up-to-date and efficient private office than that of Manager F. M. Brockell since it has been remodeled.

Last but not least C. E. Elliott, sales manager, and all of his city salesmen are to be equipped with a brand new Ford runabout. They will then be in a position to call on a greater number of exhibitors every day.

The Triangle company is now expending large sums on fashionable apparel for its actresses in order to make its plays sartorially satisfying to women screen goers.

"Civilization" Moves to Park Theater

GIGANTIC ELECTRICAL DISPLAY ENTICES PEOPLE TO PERFORMANCE

"CIVILIZATION," after 200 consecutive performances at the Criterion Theater, New York, has moved to the Park Theater, Columbus Circle, where it will continue its former policy of two performances daily. Thomas H. Ince, producer of "Civilization," was compelled by the existence of a prior contract, to vacate the Criterion Theater, where his masterpiece had registered an unqualified success and where thousands of people were still clamoring to see it. Realizing the importance of his duty to the public, Mr. Ince began to cast about for another theater and finally selected the Park, principally because of its large seating capacity and admirable location.

With a satisfactory theater at his disposal, Mr. Ince began to analyze conditions and possibilities. His first move was to electrify Columbus Circle, and a small fortune has been expended in the construction of the longest electric sign in the world, the letters forming the word "Civilization." This sign stretches from Eighth avenue right across to the Park Theater, having a gigantic electric hand pointing down to the entrance of the house, so that as you come down Broadway, or along the park, or through the park, or Fifty-ninth street, or as you go up Eighth avenue; from east, west, north or south, in fact, you are bound to see this sign and go where it leads and points.

This is not all. Right over the entrance of the Park Theater there is a 40 ft. by 50 ft. sign made of enormous flaming arc lamps, and on top of the theater is a search light sweeping the points of the compass.

Then Mr. Ince decided that the music should surpass even that furnished at the Criterion and arranged for the installation of a $50,000 Choralcelo to supplement the regular orchestra which continues under the direction of M. Maurice. The first performance at the Park was a decided success and it may be accepted as symptomatic of an indication that the picture is in for an indefinite run at Columbus Circle. Everybody sat out "Civilization"—an unusual happening, because people are getting somewhat hypercritical about these big films and it is no uncommon thing to see them rise and go out of the theater while the film is in progress, simply because the picture is unable to hold their interest.

"Civilization" is exciting the keenest interest amongst state right buyers, and several important deals are on the point of being consummated and closed with this great production as the object. The executives of the Harper Film Corporation controlling "Civilization," are in receipt of a number of applications from South America as well as North America for the picture, and territory negotiations are proceeding apace.

State righting a million dollar film spectacle is necessarily an affair of some deliberation. It involves a great deal of money; and big money in the motion picture business moves with caution as well as deliberation. As time goes on, the money making value of "Civilization" increases, because of its absolutely unique value and standing in the market, for million dollar spectacles are scarce goods.

The reception of the picture at Boston, under the auspices of the New England Film Distributors, was of an epochal kind. The production is sweeping all before it wherever it is shown.

Although it is a very common thing for actors and actresses to receive complimentary verses and letters of admiration from the "movie fans," Miss Violet H. Mead of Los Angeles is probably the first to pay a compliment of this kind to the producer of a feature film.

The authoress saw "Civilization" shortly after its first public presentation, and thereupon sat down and wrote a poetical tribute to the film, taking the story as its basis. This poem, which is of striking merit, consists of about 140 verses, extending to nearly four thousand words.

Miss Mead adopted a very graceful and artistic way of printing the poem. She chose white silk as the support for her offering, and upon it she neatly typed the verses. The silk is mounted on a tasseled roller, and is seven feet in length, and about seven inches wide, and makes a very refined and artistic looking scroll.

Mr. Ince values this poetical offering in this striking, original, unconventional form, very highly.

Before the completion of J. Warren Kerrigan's latest production, "The Measure of a Man," his leading lady, Louise Lovely, was taken so ill that she had to remain in bed for three days.

However, rather than delay the completion of the picture, the pretty Australian girl appeared at the studio and went through a number of scenes, but under the watchful eye of her physician.



Two scenes from Thomas H. Ince's "Civilization," and a view of the forceful director himself in action, directing the filming of his big war show.

PAUL PANZER IN SERIAL

Monmouth Film Corporation to Release "Jimmie Dale, Alias 'The Grey Seal'" Serial, with Paul Panzer in the Title Role

The worth of a motion picture director is always apparent in his choice of players to fit the characters of his story. This fact makes Harry McRae Webster stand out as a director like a bolt of lightning in a black sky.



Paul Panzer, Monmouth.

His latest feat is the engagement of Paul Panzer for the role of the villain in "Jimmie Dale, Alias the Grey Seal," the Monmouth Film Corporation's forthcoming series of two-reel features.

Mr. Panzer's first appearance on the screen was made in 1905. It was in June of that year that he gained the acquaintance of Stuart Blackton, who, with his co-workers, had just organized the Vitagraph Company and set up a studio in the building at 116 Nassau street. It is very interesting to hear Mr. Panzer relate his early activities in the picture world. He tells how actors, after being barred from the regular passenger elevators of the building because they looked like freaks in make-up and costume, would upon reaching their roof-stage be forced to manufacture or improvise the scenery to be used in the picture. They had to do their own carpenter work, set up and arrange their props—going about at all times to beg or borrow these—in fact, they had to do everything from wielding a hammer and a paint brush to playing the role of ermine-clad emperor.

Panzer's connection with the Vitagraph Company covered four years, during which period of time he appeared in many of their most successful productions.

The next four years, which included the forming of the Pantograph Company and its downfall, were rather strenuous, eventually throwing Mr. Panzer into a state of nervousness which necessitated his taking a complete rest.

His next engagement was with the Pathe Players, and his work with this organization is too well known to require any comment.

Following his associations here he entered upon a tour of the eastern vaudeville houses, lecturing on his career as a motion picture idol, carrying with him a film showing the most principal scenes in seven of his best characterizations of the screen, and relating to the audience happenings incident to the taking of the picture.

Following this tour he became connected with the Universal forces, where he remained for a year.

The "Jimmie Dale, Alias 'The Grey Seal'" series—which will be released on October 16, and will permit Mr. Panzer to display his talents to the fullest extent, thus serving to bring him once again in closer association with his countless admirers.

VITAGRAPH RETAINS FILM

"Ne'er-Do-Well" to Be Distributed on Vitagraph Program—Leon D. Netter Takes Joint Interest With Lesser in Eastern Venture

In view of the fact that the Selig Company has withdrawn from the V-L-S-E, Sol Lesser, head of the All Star Features, Inc., located in San Francisco, desires to make it known to the film world that "The Ne'er-Do-Well," which he purchased outright from Selig, will continue to be released on the Vitagraph V-L-S-E program.

The absorption of the V-L-S-E by the Vitagraph Company will in no way affect the distribution of "The Ne'er-Do-Well." Inasmuch as it is expressly understood that while V-L-S-E becomes a department of Vitagraph, its plans, policies, and sales force will in no way be altered by this merger.

"The Ne'er-Do-Well" has had exceptional runs all over the country. One "live wire" exhibitor in Northern Maine ran it as a serial. Another distributed miniature copies of Rex Beach's novel, giving only the first chapter. Still another gained a goodly quota of good-will and patronage by showing it to the students at Cornell University after circularizing them, about a rich college boy who turned out to be a "ne'er-do-well."

William Moore Patch, who had such an extended and successful run of "The Ne'er-Do-Well" at the Pitt Theater, Pittsburgh, is considering rebooking this feature on the strength of the demand already created.

Mr. Lesser, in a statement to Mr. Irwin, explicitly states that he is entirely satisfied with the efficient way in which V-L-S-E has distributed "The Ne'er-Do-Well," and feels sure that the Greater Vitagraph Company with the same high-purposed organization will continue to show results he anticipated when he sought out V-L-S-E and placed his confidence with that organization. Leon D. Netter, who so successfully handled Selig's "Spoilers," in Philadelphia, and distributed "Cabiria" and Annette Kellermann in "Neptune's Daughter," as a states rights exchange man, and who previous to that had a wide and active experience with Sol Lesser's enterprises in the West, has taken over joint interest in Lesser's latest ventures in the East. Netter, who will make his office at 1325 Vine street, Philadelphia, where he can best supervise the distribution of "The Little Girl Next Door," the rights for which he and Lesser recently purchased for Pennsylvania, will also be in a better position here in the East to give the proper service to exhibitors in Ohio, Pennsylvania, New Jersey, Indiana, West Virginia and Kentucky for the Audrey Munson film, "Purity," which they also jointly own for this territory. Netter is just completing a comprehensive exhibitor campaign in regard to these features which will shortly be launched.

Initials or Not?

Unless plans are radically changed, the official title of the latest Filmland's combinations will be the Kleine-Edison-Selig-Essanay Company. It had been suggested that the initials of these companies be used, but motion picture exhibitors and others immediately protested. William N. Selig and George Spoor have also both expressed themselves in favor of utilizing the full names of the companies interested.

Current Releases Reviewed



Two scenes from D. W. Griffith's mighty world-drama, "Intolerance."

"Intolerance"

D. W. Griffith's Beautiful and Stupendous "Sun Play." Reviewed by Thomas C. Kennedy.

The manifold wonders with which D. W. Griffith has endowed "Intolerance" sufficed to accomplish something in excess of merely fulfilling the expectations of the first-nighters at the Liberty Theater on Tuesday, September 5, when the new creation of the producer of "The Birth of a Nation" began its New York run. The audience assembled there was prepared to witness extraordinary and overpowering photographic effects and that their appetites, craving lofty and exalted exhibitions of the motion picture art, were sated speaks volumes in praise of "Intolerance."

So gigantic is "Intolerance" that the spectator's attitude after seeing it is that of bewilderment. One is stunned by a scope and vastness which paralyzes the significance of sounding words and phrases even when written in a spirit of flushed enthusiasm. A work which consumed years in being brought to completion cannot be comprehended in its entirety in one reading, and it is difficult to detail the several miracles of this picture when they all combine to make one great impression whose features are blurred by their own dazzling brilliance. Cogitation upon what has been seen tends only to throw one into a state of wonderment at the fact that such a work could ever be accomplished, granting the ambitious one who conceived it all the time and money available to the most hale and ingenious of men.

"Intolerance" is entirely the work of D. W. Griffith. The idea upon which the picture is based and its visualization owe their being to him. The picture can not be likened to any other work designed for the theater. Pageantry so moving and of such magnitude is something new under the sun. Described as "a sun play of the ages," "Intolerance" is given to showing that our present society may trace its ills to that evil which proved the source of disaster in every step or age in the history of man.

In depicting this theme Griffith visualizes four separate stories. The fall of Babylon, the Crucifixion of Christ, the massacre of the French Huguenots and a modern melodrama. In his scenario Griffith pays little heed to the accepted dramatic forms, his aim being to show incidents in each of the four periods as they might occur to one reasoning along these lines of comparison. The plots are developed simultaneously, thus the spectator is carried by means of the switchback from the modern to the ancient period and from there to the religious or historical age as an even unraveling of the plot thread requires.

It would naturally be supposed that this manner of telling four separate stories would result not only in confusion to the spectator but also lessen noticeably the dramatic force of each. But in "Intolerance" this is not the case. For, odd as it may seen, one follows the story of each period with consummate ease and there is the most conclusive evidence to prove that the last ounce of dramatic effect has been wrung from the four plays treated.

As a drama proceeding from the premise that civilization has been and is even now being retarded by the failure of one man to accept, or rather respect the opinions or principles of another, "Intolerance" can hardly be considered vital. We were no surer that intolerance was the one great evil after seeing "Intolerance" than before. Babylon, the mighty city which Griffith has really reconstructed and destroyed again, might have fallen before the sword of ambition as much as the poison of intolerance for all this portion of the picture proves to the contrary.

The Babylonian and the modern are the most striking of the four periods. Of the former all one can do is to bow one's head and ponder at its colossal and thrilling spectacular effects and the latter is a thoroughly absorbing melodrama. But as far as the plays are concerned, it is quite probable that the same material and scenario construction if given into the hands of any other producer would fail to attain remarkable prominence over the best that the screen drama has already offered. "Intolerance" cannot fail to drive home the fact that Griffith is the supreme master of motion picture production. Also, if the scenario really worthy of his talents ever comes within his grasp, the world shall see the camera's art completely sounded. And then new and greater treasures will be brought up from its vastly depths.

But it is difficult to dwell upon "Intolerance" and remain calm and analytical of a story which holds together marvels of an undeniable allure. Those who do not make possible the opportunity to see it are guilty of an offense against their own welfare and good. There is one scene whose magnificent and inspiring artistry is well worth a long journey and twice the price of the rent of the choicest seat to view. This is the beginning of the march of Cyrus's Persian hordes in their second martial advance upon Babylon. The picture seems little more than a flash, but what a flash of grandeur it is. The battle scenes in this period are equally great in their power to thrill. Strictly as battle scenes they cannot be compared with those of any other film production. They take up the pace where the best of the others left off, and, to be sure, they travel far from this advanced starting point.

The pictures of ancient Jerusalem stir emotions of a more ethereal nature. They are as gorgeous as those of Babylon, but theirs is a splendor of simplicity and spirituality as against the bizarre and awe-inspiring glamour of the edifices and passions of those mighty men of the world who are reincarnated in the ancient story told by "Intolerance." The artificiality

and pomp of the court of Charles IX of France as well as scenes of the reign of terror on St. Bartholomew's eve are reproduced in striking reality in the historical period.

The modern story is quite as notable as the others. It rather bitterly attacks certain forms of organized charity in a play whose central characters are of the working class. Nor is this story without thrills. The enactment of the murder for which an innocent is sent to the very trap of the gallows is most intense. And the auto racing to catch a train carrying the only man with the power to stay the hand of a law about to be put to misuse brought the audience to the foremost reach of the theater chairs.

But in accounting for the influences which make the modern period of "Intolerance" a play of intensely interesting properties the observer would prove himself quite lax were he to make no note of Mae Marsh's acting. Just as "Intolerance" surpasses all previous attempts so too does Miss Marsh set a new standard for the greatest of the actresses who are to come to the screen by her performance here.

The innovations which Griffith has introduced are as numerous as they are astonishing. These new devices are abstractly referred to for the simple reason that one visit tto tthe screen holding "Intolerance" is not sufficient to enable a reviewer to point out and describe the most typical instances.

The Complete Cast

The Woman who Rocks the Cradle.....Lillian Gish
Miss Mary Jenkins.....Vera Lewis
Jenkins, Industrial Magnate.....Sam de Grasse
The Girl of the Modern Story.....Mae Marsh
The Girl's Father.....Fred Turner
The Boy of the Modern Story.....Robert Harron
Mary Magdalene.....Olga Grey
Catherine de Medici.....Josephine Crowell
Charles IX.....Frank Bennett
Henry of Navarre.....W. E. Lawrence
Duc d'Anjou.....Maxfield Stanley
Admiral Coligny.....Joseph Henaberry
Brown Eyes.....Marjorie Wilson
The Father of Brown Eyes.....Spottiswoode Aitken
The Lover of Brown Eyes.....Eugene Palette
The Foreign Mercenary Soldier.....A. D. Sears
The High Priest of Bel.....Tully Marshall
The Mountain Girl.....Constance Talmadge
The Rhapsode.....Elmer Grifton
Prince Belshazzar, reigning with his father, King Nabonidus.....Alfred Paget
Nabonidus, King of Babylonia.....Carl Stockdale
Attarea, favorite of Belshazzar.....Seena Owen
A Friendless One.....Miriam Cooper
The Musketeer of the Slums.....Walter Long
The Bride of Cana.....Bessie Love
The Kindly Policeman.....Tom Wilson
The Governor.....Ralph Lewis
Cyrus.....George Siegmann
The Mighty Man of Valor.....Elmo Lincoln
First Dancer of Tammuz.....Grace Wilson
Second Dancer of Tammuz.....Lotta Clifton
Second Priest of Bel.....Beranger
First Pharisees.....Baron Von Ritzhow, Count Von Stroheim
First Priest of Nergel.....Ah. Singh
Second Priest of Nergel.....Ranji Singh
Chief Detective.....Edward Dillon
Charioteer of Cyrus.....James Curley
Charioteer of the Priest of Bel.....Ed. Burns
Charioteer of the 2nd Priest of Bel.....James Burns
Catholic Priest.....Louis Romaine
Judge of the Court.....Lloyd Ingraham
Warden.....W. H. Brown
Kindly Neighbor.....Max Davidson
The Wife.....Miss Lee
Babylonian Mother.....Kate Bruce
Favorites of the Harem.....Pauline Stark, Mildred Harris
Auctioneer.....Martin Landry
Babylonian Dandy.....Howard Scott
Brother of the Girl.....Arthur Meyer
Girls of the Marriage Market.....
—Margaret Mooney, Ruth Darling, Agnes Lubin
Attorney for the Boy.....Barney Bernard
Babylonian Judge.....Lawrence Lawlor
Society Social Worker.....Mary Alden
Duc de Guise.....Morris Levy
Mary the Mother.....Lillian Langdon
Counsellors of the King.....Raymond Wells, Geo. James, Louis Ritz, John Bragdon
Barbarian Chieftain.....Chas. Eagle Eye
Ethiopian Chieftain.....Wm. Dark Cloud
Gobryas, Lieutenant of Cyrus.....Ches. Van Cortland
Chief Eunuch.....Jack Cosgrove
Duc d'Angion.....Maxfield Stanley
Marguerite de Valois.....George Pearce
Cardinal Lorraine.....Howard Gaye
Bridegroom of Cana.....George Walsh
Self-Styled Uplifters.....Luray Huntley, Lucille Brown, Miss Washington, Pearl Elmore, Mrs. Arthur Mackley
Guest at Ball.....Marguerite Marsh

"Her Double Life"

Six-Reel William Fox Drama Features Theda Bara. Reviewed by George W. Graves

ONCE again Theda Bara takes a recess from the pure vampire style of role, this time appearing as a woman with perfectly sincere motives, forced by unfortunate circumstances, to choose between the lesser of two evils. In the role of this woman, who, to escape the persecutions of an immoral villain, usurps the name and fortune of another woman believed to be dead, Miss Bara has a part which is productive of dramatic power, especially at the story's climax, when she is called to account. This characterization is among the most effective and genuinely pleasing to be be found in Miss Bara's long line of successful portrayals. Having as her vehicle a play which deals with the natural course of things, and not with silly abnormalities, her work is bound to fasten itself upon the sympathies of the spectator.

That element which is largely noticeable in all Fox productions, realism, is here to a large extent, finding expression in such bits as the explosion and burning of a house, some brief war scenes, etc. As a six-reel subject the picture does not grow tiresome, due to plenty of story material and the other sustaining graces of a good photoplay, including good direction



Theda Bara has a new role in "Her Double Life."

and acting, the latter (barring Miss Bara) being the work of Stuart Holmes, A. H. Van Buren, Walter Law and Madeleine Le Nard. The director, J. Gordon Edwards, worked from a scenario by Mary Murillo.

Mary Doone, a nurse at the front, finds herself in the power of Lloyd Stanley, a scheming war correspondent, who uses his knowledge of her past to frighten her into acquiescence with his desires, although she is really innocent. Finally Mary jumps at a chance to escape. An orphaned girl on her way to the home of her aunt in England becomes wounded and is placed in Mary's care. When the latter thinks the girl has died, she discovers a note of introduction to her English aunt, as well as papers of identification and a passport. On the spur of the moment Mary changes clothes with what she thinks is a corpse, and makes a successful escape to England.

While Mary, in the role of Ethel Wardley, the orphan, is being lovingly taken into the family in England, the doctors back at the front are nursing the real Ethel Wardley back to health, it having been discovered that her case was one of suspended animation. Mary falls deeply in love with Elliott Clifford, a minister, and the marriage date is ultimately set. Then Ethel comes to England and tries to claim her rights but she is looked upon as an imposter. But when Stanley comes, soon after, he and Ethel tell the truth to Elliott. Mary, however, has meanwhile decided to sacrifice all that is dear to her in order to do the right thing, and written a note of confession. Luckily Elliott overhears some of Stanley's secret conversation, which fully incriminates the latter. So the story comes to a happy conclusion, after the minister has battled with himself to forgive Mary's deception.

"The Light of Happiness"

Viola Dana in Metro Release Produced by Columbia. Reviewed by Thomas C. Kennedy

WHEN it attains the heights of the pretty sentiments at which the play is ever aiming "The Light of Happiness" is pleasing enough to make one regret having smiled a bit patronizingly at the early steps in this march toward emotion stirring incidents.



Viola Dana reveals herself as an actress of resource in "The Light of Happiness."

John H. Collins is the author and producer of this scenario dealing with small-town manners.

Doubtless, the story was written for the star, which is at best a trying job. And the task is made none the less difficult through the heavy demand the screen has made upon cinderella stories. What claims the play makes to one's affections are not through novelty of theme or newness of handling. "The Light of Happiness" reads like many other scenarios and it resembles the majority in its profusion of credulity-straining moments. But on many occasions the spectator's sympathetic humors are appealed to and there is present a note of deep sincerity.

Viola Dana is featured in this Metro offering. Miss Dana is an actress of great resource and plainly does she show this in those of her scenes previous to the fifth reel, when she, like Edward Earle as Lowell Van Orden and Robert Walker as the minister, gets an opportunity to do some acting. The last reel is the best part of "The Light of Happiness," which is rather a good thing, for then one takes away a pleasant impression; more pleasant than if some of the action had been advanced to enliven four reels of constant building which is manifestly building until all of a sudden things become concrete and the seeds planted with so much ado spring up and blossom.

"The Light of Happiness" tells of a little girl who is an outcast in the community because her father is a drunkard. She becomes a party to a scheme to disrupt the love affair of a wealthy man whose eyesight is suddenly restored and a farmer's daughter. The new minister takes Tangletop, as she is known, in the town, after her father's death. There is a scandal about this but the minister soon brings the truth out. Tangletop is troubled by her conscience, so she goes to the rich man's home and informs him that she deceived him when she represented herself as Molly, the girl he loved while blind. The ending is marked by a double "curtain" embrace.

Mr. Earle's performance as the wealthy Lowell in its effective ease and quiet grace is wholly characteristic. Mr. Walker has the best opportunities and his portrayal of the part in which he is cast shows that he deserved them, and more perhaps. Miss Dana lived up to expectations when given the opportunity. Lorraine Frost appeals very decidedly as Mollie Dean. "The Light of Happiness" is capable of providing the average screen patron with a fair brand of entertainment.

"Three Pals"

Kolb and Dill in Five-Reel American Mutual Feature. Reviewed by Genevieve Harris

FOR their second screen appearance, which is September 18, Kolb and Dill have a comedy drama which gives them an opportunity for a number of unusual and entertaining scenes. There is in the same mingling of humor and pathos which made their first picture, "A Million for Mary" so attractive. An interesting narrative forms the basis of the play and will hold the attention of the audience in the intervals between the humorous episodes. Many of the subtitles are written in the German dialect employed by these comedians in their speaking stage roles. A number of these are sure to win laughter.

As a whole, however, while the acting of the featured players is, as in the first picture, excellent, the vehicle lacks the clever twists, both in situations and captions, of the Aaron Hoffman story from which the former picture was made. Also, five reels proves rather lengthy for the telling of the story. Nevertheless, "Three Pals" is entertaining, and there can be little doubt of its success with most audiences. It is wholesome and sunshiny, excellent for the neighborhood theater. In fact, these two Kolb and Dill comedies and the Richard Bennett picture, all released this month through Mutual, should please especially those patrons of cinema theaters who have been demandying a cleaner, cleverer type of screen comedy. The releases should win friends among such people for the house runnning them.

The story: A farm summer resort in Illinois furnishes the scenes in the early part of the play. Mike and Louie, two pals, are discovered asleep in a hay field and are set to work by the farmer. Among other tasks, they wait upon the guests at the table. A practical joker among the men, noticing the friendship between Mike and Louie, plans to break it up. He succeeds in provoking a quarrel which ends in a fight and almost a tragedy.

In the end, the friendship is restored, and then the story proper begins when Louie reads in a Chicago paper of a fortune left for Mike Schultz. They set out together for the city so that Mike may claim his inheritance. Arrived without many mishaps at the office of the lawyer, Philo Markham, they find that their supposition is correct, and Mike is given $10,000. However, the lawyer at once cheats them out of their money by selling them for $9,000 a worthless ranch in the west.

With bright visions of a beautiful country home, they set out for the west, after providing themselves with western costumes of the "wild and woolly" period.

The lawyer is not without his own troubles, for his daughter has eloped with a fortune hunter who deserts her when her father disowns her. The girl, May, and her husband go west



Mike and Louie arrive at El Reposo Ranch.

on the train with Mike and Louie, and after the quarrel May leaves the train near El Reposo Ranch. Mike and Louie, finding their property valueless, work for a neighboring farmer with

whom May is living. They admit the girl to their friendship, thus becoming "three pals." Their efforts to protect the girl, whose identity they do not know, and their final decision to kill themselves so that she may have their insurance money, form the story, which ends happily when after many adventures May returns to her father and later, meeting Mike and Louie again as entertainers in a restaurant when there is a reconciliation and the lawyer, in gratitude and repentance, doubles the amount of the original lost fortune.

Rea Berger directed the production. May Cloy plays the girl.

"Land O' Lizards"

Five-Part American Mutual Masterpicture Released Sept. 21. Reviewed by Genevieve Harris

IN many ways this play resembles the best of the three-reel "Mustang" western dramas, and it is good enough to merit its amplification into a five-reel feature. Frank Borzage directed it,



The stranger stops at Moore's for information.

and it has the spirit and quick action noticeable in the shorter subjects he is responsible for. The photography is beautiful and the settings typical. Added to the exciting situations, the play contains fine acting, especially on the part of Borzage, who has the leading man's role, and Anna Little who, as "Bobby" Moore, a girl masquerading as a boy, has one of the most appealing roles of her career.

In short, if your patrons have liked the American western plays, this special feature will please them and will merit strong advertising. It is, in fact, a very good picture for any audience which takes kindly to a brisk, well told story with appealing leads.

The supporting cast of players includes Harvey Clark, Laura Sears, Perry Banks and Jack Richardson. The story is credited to Kenneth B. Clark.

The Story: The people of a western village live in terror of a lawless gang, the "Bar C" ranchers, who have taken possession of the best part of the country. It is reported that gold is to be found in a gulch on the ranch, but no one is brave enough to question or dispute the right of the "Bar C" gang. A row of graves marks the entrance to the ranch, graves of unwise intruders. Among them is one of the agents of the Curtis Development Company who had sent a report to the eastern office of the existence of gold in the gulch.

Because of this report, Ward Curtis, president of the company, comes west, bringing with him his daughter. He seeks a man to carry out his plan of overcoming the lawless gang, and is attracted to "The Stranger" (Borzage), a courageous chap who, because of his utter fearlessness has won something like respect from the "Bar C" outlaws. The Stranger accepts the commission, largely because of his sudden interest in Curtis' daughter.

Another man who knows the secret of the hidden gold is Dave Moore, owner of a sheep ranch. The Stranger in his exploration of the gulch meets Moore and "Bobby," supposedly Moore's son, in reality his daughter. "Bobby" rebells against the rough life she is forced to lead, but her father's hope of gaining the gold keeps them there. Moore files a claim to the gulch. Soon after, he is killed as the other intruders were by the outlaws. The Stranger, also investigating, escapes with his life and, wounded, goes to the Moore home where Bobby, who has confessed her femininity, cares for him. The outlaws discover him there. He escapes from them, but they kidnap Bobby. But by this time, Ward Curtis has incited the townspeople against the gang, and in a battle they are overcome. Bobby is rescued and later she and the Stranger are married. And Bobby inherits the gold mine, for which her father has filed his claim.

"His Wife's Good Name"

Melodramatic Romance Presented by V-L-S-E. Reviewed by Thomas C. Kennedy

"HIS Wife's Good Name," is a five-part Blue Ribbon Feature written by Josephine Lovett and produced under Ralph Ince's direction and though it contains when generally considered elements which make for popular appeal the play is neither novel nor remarkably dramatic. But the story which tells of an innocent girl who marries a wealthy chap and is then discredited in his eyes through the ignoble scheme of an irate father is just bound to find favor with a majority of those who see it.

Lucille Lee Stewart is featured as Mary Ellen McKay. This is Miss Stewart's third appearance on the V-L-S-E. program and it outranks in effectiveness her two former performances. With the able support of Huntly Gordon and a good cast Miss Stewart renders a convincing though not colorful characterization of the country girl who comes to a college town to study music. Harry Weatherby is a student at the college. He is much taken with Mary and succeeds in making her acquaintance.

It is a case of strong mutual attraction and ere long Harry and Mary are married. They deem it best to keep the marriage a secret for a time but when Harry goes home for a visit he confides the event to his mother and she gives the information to his father after Harry's return to college. The father deceives Mary. He promises to celebrate the wedding at a dinner party at which a number of her husband's friends are supposed to be present. Harry is to arrive late and the unsuspecting girl, desirous of pleasing his friends, indulges in some wine which they practically force on her.

The father then brings Harry to the scene and shows him his wife in the arms of another man. Harry reproaches the girl and leaves. Mary goes home to her apartment and attempts suicide by inhaling illuminating gas, but she is saved by her friend and a pulmotor. After her recovery at the charitable Dr. Cameron's country place, Mary is determined to live and enjoy life but the doctor takes her on a sight-seeing tour of the cafes in New York, thereby convincing her that forgetfulness cannot be found through such a course. The man who agreed to frame Mary endeavors to cash a check given her by the elder Weatherby and in this manner Harry learns the truth. He happens to be acquainted with Dr. Cameron and hurries to him for advice and he finds something more to his liking, which is Mary, whom he still loves.

Frank Currier is the stern father and William Lytell, Jr., makes a good Silk Harrington, the crook. Through the interpretation of Jessie Miller, Kate Weld who is Mary's friend, becomes a likable girl whose only fault it seems lies in her use of the language. Mary says to the janitor: "I've rang twice and Miss



Lucille Lee Stewart in her latest play, "His Wife's Good Name."

McKay does not answer." We did not get this from lip reading but from the insert with Kate's words printed clearly thereon. John Robertson is very good as Doctor Cameron. "His Wife's Good Name" will not move people to the point of excitement or anywhere near it, but it does furnish a calm and quiet sort of melodramatic entertainment.



The first two of the Vitagraph V-L-S-E series "The Scarlet Runner." The king confronts his double, on the left, and an exterior from chapter two.

"The Scarlet Runner"

C. M. and A. M. Williamson Series Produced by Vitagraph. Reviewed by Thomas C Kennedy

FOR its first serial offering V-L-S-E presents "The Scarlet Runner," a twelve-episode series of adventure stories in two reels each. After witnessing the first four releases in this series there is little for the reviewer to do but express a firm belief that the exhibitor will find it very much worth his while to offer "The Scarlet Runner" series to his patrons. It would seem that the exhibitor who does need entertain no doubts as to the ability of the pictures to please the picture-goers immensely.

"The Scarlet Runner" is a series more than a serial, but the leading character is seen in every release and the really interesting properties of the first, second, third and fourth episodes are reasons a plenty for bringing the theater patrons back for the release of the following week. The ever popular mystery element runs through each story, the first four of which give evidence of the decided ability in this regard of their well known authors, C. N. and A. M. Williamson.

"The Scarlet Runner," so far at least, creates suspense through the development of plots of rather clever conceit and effective construction. For our own part, we found these plays much more absorbing than those other serials with climaxes which have a heroine tied to a railroad track and we fail to see that the action requires more intelligence to follow than the mere episodic form of motion picture melodrama. The plots are not cumbersome and by no stretch of the truth could they be called complicated. But in spite of this we would not in the least be surprised to hear some prodigiously well informed person say that "The Scarlet Runner" is too high-class.

The stories take their series title from a very high-powered and speedy motor car. The opening scene discloses the fact that a popular young Englishman has exhausted the patience of his wealthy uncle with his reckless manner of living. The uncle threatens to cut off his allowance and also to leave the rich estate to charity. This is a bit of a shock to Christopher Race so he proposes that his uncle stop the allowance but grant him one year in which to make good. The uncle agrees and names the condition that Christopher show an earning power of one hundred guineas.

The young man sells most of his effects and with the proceeds purchases a motor called "the Scarlet Runner." He proposes to rent his car and his services to special parties to tour in any part of the world, but before long he is forced to take out a regular license to carry public fares. His first customer is a certain king visiting London incognito. One of the king's servants is intriguing to prevent the marriage of another representative of the government. Christopher saves the life of the young man and also exposes the villainy of the minister to the king.

The second episode is entitled "The Nuremburg Watch." In this episode Christopher is made the tool of some bomb-throwers who plot against his uncle, an attorney. He takes a package given him by a person unknown to him to his uncle. It contains an unusual watch, which Sir Gordon Race immediately gives to his financee. Christopher then learns that the watch contains a high explosive and by pushing his car to its utmost prevents a catastrophe.

"The Masked Ball" is the third episode. It is a highly interesting release telling of an attempted robbery of the wealthy guests at a masked ball by a society crook who almost makes Christopher and his great car a party to the scheme. "The Hidden Prince," which is the fourth in the series, tells of Christopher's second encounter with Fitzgerald, who planned the ball robbery. The young Englishman rescues the Prince whom Fitzgerald has kidnaped and has that nefarious person placed under arrest.

The direction of the production is credited to Wallie Van and William P. S. Earle. The directors deserve all manner of praise for their skillful work. The action is laid in England, which is an added difficulty in the path of the producers, but Mr. Van and Mr. Earle have overcome all obstacles very commendably in staging these four plays. Any inconsistencies that are present become absolutely insignificent and negligible in the light of the fine quality of the settings and direction of the action.

Earle Williams plays his role, Christopher Race, with spirit and naturalness. It is safe to say that Mr. Williams will increase his already vast popularity by his acting in this part. Prominent Vitagraph players appear in the supporting cast of each story and in the pictures shown they give good performances. Lillian Tucker, who is well known to picture audiences, appears in the third and fourth episodes. This combined with the fact that she portrays the part so well, which is usual with her, tempts us to mention one other name. The entire casts for the four plays if bunched here would require space unlimited, so we find ourselves forced to refrain from even making mention of their names.

"The Reward of Patience"

Famous Players-Paramount Play Released September 11. Reviewed by Genevieve Harris

PATIENCE was rewarded, after the sorrows which come to her throughout the five reels of this picture, by a final union with the man she loved from the first scene. Louise Huff, in the title role, plays the little Quaker maid with a wistful gentleness which is appealing.

While the story of the play is not unusual in any way, and the principal situations have been used many times before, the marriage for money, the estrangement of husband and wife because of the former's devotion to work, the death of the wife and her lover, leaving the husband free to marry the girl he really loves, still it is presented in a fashion so pleasing and with so many human touches that it will have slight trouble "getting by."

The beginning scenes in the little Quaker town start the play out well, especially those containing the children, the Sunday school episode, and others. These, and the pleasing exterior scenes, are enjoyable. Then the story shifts to the city, and the little Quaker girl plays a prominent part as a secretary in the home of the hero during his short and unhappy married career. This part of the play drags and is conventional, but will make

an appeal to many patrons because of a quality known as "sweetness."

John Bowers is well chosen as the hero, Robert Penfield. Lottie Pickford, who reappears after a long absence from the screen, has the role of Edith, who married Robert for his money, a bargain both regret. Adolph Menjou plays Paul Dunstan, with whom Edith elopes. Kate Lester appears as Robert's mother. The story is by Shannon Fife.

The Story: Robert Penfield, a civil engineer, comes to the Quaker village of Amity Center to supervise the building of a bridge. He and Patience, a Quaker girl, become good friends, and when the father of Patience dies, Robert recommends the girl as a companion for his mother. Patience has fallen in love with Robert and is deeply wounded when she learns, at his mother's home, that he is to marry a girl of his own class. This girl, Edith, is in love with Paul Dunston, but marries the wealthier Robert.

After the marriage, Robert's mother goes abroad but Patience remains as secretary to Edith. She manages Edith's affairs and, after a baby is born, supervises its care while its mother resumes her flirtation with Dunstan. Robert, absorbed in his work, does not realize the situation. Edith is jealous of Patience and of Robert's interest in her welfare, and discharges her. A little later, when Dunstan inherits a fortune, she plans to elope with him. The two are killed on the runaway trip, and Robert is free to go in search of Patience, who had returned to her native village and was entertaining thoughts of suicide.

"The Chattel"

V-L-S-E Blue Ribbon Feature with E. H. Sothern. Reviewed by Thomas C. Kennedy

"THE Chattel," a drama by Paul West, produced by Vitagraph under the direction of Fred Thompson, introduces the distinguished E. H. Sothern to motion picture audiences. The mere fact that Mr. Sothern appears in "The Chattel" should make it a box-office attraction of no little consequence. This actor holds a position of great prominence on the American stage and doubtless multitudes will be keen to see him in his first screen presentation.

Considered in the other light "The Chattel" is in no way an impressive picture. When shown for review the offering was in six reels but we are given to understand that the powers that be have decided to cut it to five. "The Chattel" would be a better picture were it cut to five reels or even less, for it must be said that the story drags a lot in the last two reels and before that it has little spirit.

Mr. Sothern appears as Blake Waring, a financier whose life code is: "I must and will have the best! for it I will pay any price and count the cost fair. But once the thing is mine it is mine own, to do with as I please, and none shall interfere." From this it will be apparent to all that when he meets a woman who excites within him a desire to marry she will become his wife and also said wife is in for her own share of trials.

Waring tries to make Leila a slave to his peculiar moods



Peggy Hyland and E. H. Sothern in "The Chattel."

and habits. This becomes oppressive to her and she decides that there will be a parting of the ways when he tells her that she belongs to him as much as any article of furniture he possesses; for has he not saved her father from disgrace and purchased his very right to respectability? Leila then makes a successful investment and surprises the haughty Waring by handing him the amount and telling him that she has now bought her freedom. The ensuing days are unhappy ones for Waring, for real love for Leila awakens. He brings her back to his home but through love and not the methods he hitherto practiced.

The play was not rich enough in incident to be selected for depiction in five reels and it cannot be said that the director made the best of his material. Peggy Hyland is equipped with an engaging manner and good looks. She plays Leila well. Rose E. Tapley, Charles Kent, John Lark Taylor and Florence Radinoff make up the balance of the cast.

"Gloria's Romance"

Chapter Nineteen of the Kleine Serial. Reviewed by Genevieve Harris.

"HER VOW FULFILLED." In this, the next to the last episode of the serial featuring Billie Burke, Gloria learns the truth about the murder of Freneau and, since she alone had



Copyright by George Kleine.

The murderer tells Gloria the true story.

discovered the guilty one and won a confession from him, she feels that she has fulfilled her vow to her former lover.

When the installment begins, Gloria pauses in her career of crime detecting long enough to plan an entertainment at her country home. After these details are completed, the Staffords and Judge Freeman are astonished to see Trask and his daughter arrive. For Trask has decided to confess his crime. So, in Trask's story, related to Gloria, the tragedy which formed the basis of the entire story, is pictured as it really happened. Judge Freeman, who is listening, is overjoyed to learn that his fears of David's part in the affair are groundless, while Gloria gives a sigh of relief when she finds that the story does not concern her brother or Dr. Royce. Since Trask is dying from the wound received in the fight on the barge, no charge of the crime is brought against him, and he is given back to his daughter.

So, the mystery of the murder having been solved, the way is laid for the completion of "Gloria's Romance" in the next chapter.

"The House of Lies"

Morosco-Paramount Release With Edna Goodrich. Reviewed by Thomas C. Kennedy

EDNA GOODRICH is an actress of great charm and beauty of face and form. One need be in possession of no very subtle appreciation of just what constitutes physical attraction to realize that. The whole thing is most apparent in a single glance to those who have the use of their eyes. Consequently, it is quite convincing that she appear in a role which demands beauty. Such a role is furnished Miss Goodrich in the latest offering of the Morosco Photoplay Company.

Miss Goodrich is Edna Coleman in "The House of Lies," which tells of a step-mother who is badly in need of funds to continue her lavish mode of living. To her the most direct way

is to capitalize her step-daughter's good looks so she enters into a written contract with a crooked theatrical producer who owes a great deal of money to a wealthy dramatist. The mother agrees in writing to do anything the producer may propose as a return for his aid in capturing the playwright for a husband for her daughter.

Edna abhors the idea of being loved for her physical beauty and she confides her woes to the family physician. At a reception at which she is to meet the famous Auriel, the young woman, before the eyes of her maid, drops some strong acid on her face, thereby causing a burn which the doctor states will leave a permanent and disfiguring scar. The other sister is in league with the mother and between them they succeed in having Auriel promise to marry Dorothy.

The villainous producer insists that they steal a note which the author holds against him. This plan is foiled by Edna, who is now employed by Auriel. For her unselfish act the playwright asks her to marry him even if her face is scarred. And on the wedding day, of all wonders, Edna appears sans the scar. The story then comes out. It was all a plot between the doctor and Edna and she is not scarred at all.

All of which above outlined story strikes us as being just about as foolish as any screen or stage play conceivable. The entire play is of such character as to elicit no further comment than that it is silly from start to finish.

Frank Lloyd directed the production. There is much to admire in the staging given the piece, the settings being pleasant and the photography good. Juan de la Cruz, Kathleen Kirkham,



Edna Goodrich incarnates Beauty in "The House of Lies."

Herbert Standing, Harold Holland and Lucille Ward make up the cast in support of Miss Goodrich.

"The Jungle Child"

Triangle-Kay Bee Production Released October 8. Reviewed by Thomas C. Kennedy

THE savagery of a South American jungle is pitted against the corruption of a center of civilization, the city, in "The Jungle Child" and the comparison shows that brutality is not nearly so low as corruption. "The Jungle Child" is by Monte M. Katterjohn. Its appeal is not broad, nor is it a picture that will ingratiate itself to a notable extent even to the few who may be interested in seeing what happens when a vicious American wins the love of a girl reared in a jungle and brings her to New York as his wife merely to get possession of the rich inheritance.

This Ince offering was given a splendid production and Dorothy Dalton makes an interesting Ollante, but unfortunately she has not the opportunity to render the part in a style capable of carrying the interest in a story that is without a dramatic moment in its five reels. In "The Jungle Child" we have neither plot or characterization and it is doubtful if the many realistic scenes laid in the Brazilian jungle will be considered compensation for this delinquency by the average picture-goer.

Ollante is really a Spanish girl, though she has been reared by a woman of the Tupi tribe and is in ignorance of her heritage until she reaches the age of twenty. The old woman has some papers found beside Ollante's dead father years before. Of course, she cannot read the documents. On the other hand, they excite no longing in the breast of Ollante, who is satisfied to remain with these people.

Ridgeway Webb is traveling as an interpreter with an exploration party when the provisions are stolen. A coward, Webb



Howard Hickman, Dorothy Dalton, Gertrude Claire, in "The Jungle Child."

appropriates the remaining food and deserts the party. A few days later he is found exhausted by Ollante. The girl carries him to her hut and nurses him back to health. He is given the papers by the old woman and upon learning from them that Ollante is the daughter of a wealthy Spaniard and will receive her inheritance if proper representations are made, he informs the old woman that these documents establish the girl as an unworthy person.

Webb marries the girl and returns with her to New York. It takes a full year for him to secure the fortune belonging to Ollante. It is not a pleasant year for Ollante, who is of course very much out of place in her present surroundings. But she is no less fortunate than the spectator because the year drags for him too. When Webb finally gets his hands on the money he gives a party at his home and it is there that Ollante hears him call her a barbarian. In a bitter state of mind the unhappy Ollante dons her tribal gown and performs the ancient death-dance much to the dismay of her Tupi mother, who witnesses the girl's revenge in killing Webb with her own powerful hands.

Walter Edwards used skill in visualizing the story. He secured striking settings for the action in every instance and in a number of instances almost gained life for the ineffectual dramatic situations by clever direction. Howard Hickman, Gertrude Claire, and Dorcas Matthews have the prominent parts.

Colleges Interested in Photoplays

Announcement that the Jesse L. Lasky Feature Play Company was to produce, with Fannie Ward as the star, the Columbia University Prize Photoplay, "Witchcraft," by R. Ralston Reed, has created an interest in photoplay writing among the dramatic classes of other universities in the country. The success of the Columbia competition, which was conceived by Samuel Goldfish, will prompt the Lasky Company to extend its facilities of production to the winning photoplay written by students of several other colleges. Columbia University was the first of the big colleges to establish a class of photodramatics. It is likely that before long similar classes will be started by other large educational institutions.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

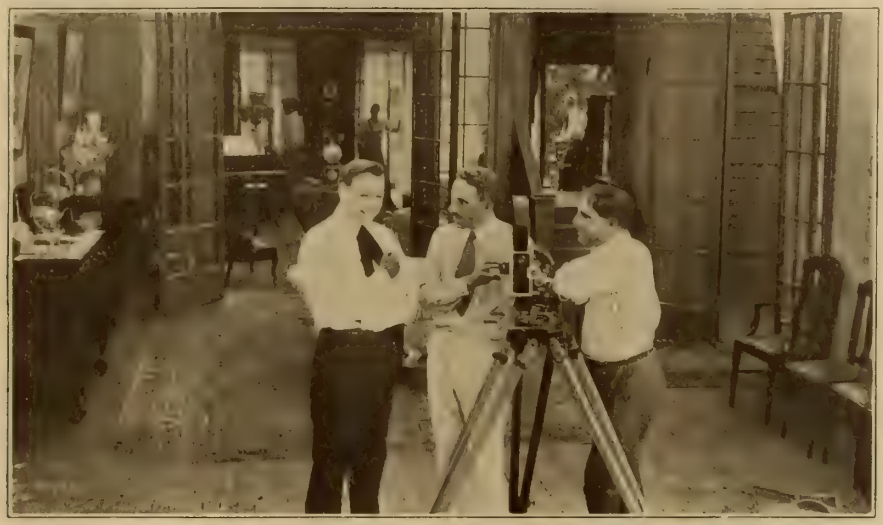
Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro-Yorke Gets "Tremaine"

President Balshofer Claims Film Business Will Progress So Long as Good Pictures Are Exhibited

FRED J. BALSHOFER, president and general manager of the Yorke Film Corporation, declares that good pictures are increasing in general popularity and that the better producing companies are in a healthy and prosperous condition.



Splendid set used in Metro-Yorke's "Big Tremaine." Harold Lockwood is at the left, with Director Henry Otto and Cameraman Tony Gaudio.

"Motion pictures will always live, so will the stage," says Mr. Balshofer. "The former caters to a distinctive audience and is also being patronized by a majority of the speaking stage followers, whereas the speaking stage has only its regular following and does not draw from the ranks of picture fans, because the latter can have as much enjoyment at a picture show for twenty-five or fifty cents and, consequently, nine cases out of ten cannot see their way clear to paying a dollar or two to see a legitimate attraction. Therefore, the picture business will always progress, providing of course, film manufacturers continue making attractive pictures."

Negotiations have been closed by the Metro-Yorke Company with Little, Brown and Company, for the motion picture rights to "Big Tremaine," the novel by Marie Van Vorst. Production will be started soon under the direction of Henry Otto. Harold Lockwood will characterize the name part of "Big Tremaine" and May Allison will play opposite him. Others in the cast include Andrew Arbuckle, Lillian Hayward, William Ephe, Virginia Southern, and Josephine Rice. Lester Cuneo is cast for the best male part in the play next to Harold Lockwood.

Owing to a similarity in the title of two feature productions that might result in confusion, the Metro Pictures Corporation, out of deference to the Vitagraph company, has changed the name of their five-part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law." The Vitagraph has a feature bearing a like title, but the stories are distinctively different. In addition to Miss Stevens, "The Wheel of the Law" is produced with an exceptionally strong cast headed by Frank Mills.

Francis X. Bushman and Beverly Bayne have completed the production of "Romeo and Juliet" and are now at work on a five-part Metro-Quality feature called "A Diplomatic Romance." Mr. Bushman not only collaborated in the writing of the scenario but also is directing the production.

Many of the scenes are laid in Washington, D. C., and Mr. Bushman will transport his company there to photograph the action in the real locations. The interiors will be made in the Metro-Quality studio at Forty-third street and Eleventh avenue, which Mr. Bushman recently took over. As soon as this play is completed Mr. Bushman and Miss Bayne will begin work on a serial which is being prepared for them by W. Christy Cabanne.

Charles P. Stallings is the latest acquisition to the forces of the Metro-Yorke Hollywood studios. Mr. Stallings, who was formerly connected with the American and the Morosco studios, will act in the capacity of assistant to Henry Ott, director of the Harold Lockwood-May Allison feature productions.

Owing to the fact that Emily Stevens, the distinguished dramatic Metro star, will resume her stage engagement within three weeks, which will take her to Chicago, Director George D. Baker will be obliged to produce the five-part feature, "The Wager," in exactly two weeks and four days. Miss Stevens will open the season of 1916-17 in the play, "The Unchastened Woman," which was counted the biggest success of the season last year on Broadway.

"The Wager" was written by Mr. Baker especially for Miss Stevens, and both star and director will be hard put to complete the production in the brief time allotted for it. However, both have consented to work early and late, and the entire company of players in Miss Stevens' support are keyed up to high tension and working with enthusiasm seldom seen around a studio. The making of the picture has been systematized in such a way that Miss Stevens' scenes can all be photographed first. The incidental scenes, in which she does not appear, will be made after she has gone to Chicago.

New Publicity Man

Vernon R. Moore, a well known newspaper man, has been appointed director of publicity of the Progressive Motion Picture Company, San Francisco, California, distributors of Paramount pictures in California, Oregon, Washington, Arizona, New Mexico and Nevada.

Prior to this time, the publicity has been handled by J. W. Allen but in view of the countrywide advertising and publicity campaign that has been inaugurated by Paramount Pictures Corporation to help the exhibitor build his business for permanency upon better pictures for better theaters and a better public, Mr. Moore has been added to this department, which will, for a short while to come, be supervised by Mr. Allen upon the larger details of the campaign. Mr. Moore knows Paramount Pictures thoroughly, having been connected with the San Francisco office several months in the capacity of the single reel department.

The mammoth set depicting the interior of an Adirondack Mountain lodge is serving, this week, for scenes in the current Triangle detective drama by C. Gardner Sullivan, in which Thomas H. Ince will present William Desmond as star. This set is said to be one of the handsomest ever constructed at the Ince plant, it having entailed an expenditure of several thousand dollars. It occupies about half the floor space on one of the big glass-enclosed stages at Culver City. Those in the cast with Desmond, working under the direction of Charles Giblyn, are Margaret Thompson, Robert McKim, J. Barney Sheery, and Joseph J. Dowlin.

August D. Paulsen has purchased the Pastime Theater at Schleswig, Iowa.

Jordon & Simonson has leased the Star Theater at O'Neill, Nebraska, to Prof. Beckhard.

Work has commenced on the rebuilding and renovation of the Lyrick Theater, which was partially destroyed by fire recently, at Aurora, Nebraska.

Sifted from the Studios

ATLANTIC COAST NOTES

Alice Brady had eight hours' respite between her last scene in "The Gilded Cage" and her first in "Bought and Paid For." The final scene of "The Gilded Cage" was finished at twelve o'clock midnight, and the cast of "Bought and Paid For" was assembled at the World studio at eight the next morning.

George Clarke, stage manager for the late **Charles Frohman** for many seasons, is now an actor with the **William Fox** productions. Mr. Clarke was born in Birmingham, England. He had long experience on the legitimate stage before entering the silent drama.

Joseph R. Darling, special representative of the Fox films in England, left London last week for an extensive tour of South and Central America, in the principal cities of which he will open new branches for the corporation. Mr. Darling will visit Rio de Janeiro, Buenos Aires, Montevideo, Santiago in Chili, La Paz in Bolivia, Quito in Ecuador; and Panama, for the purpose of developing the Fox film interests in the Latin-American republics. The trip will require nearly a half-year.

Society folk at Watch Hill, R. I., a summer resort, where **Douglas Fairbanks** and his company are making a Triangle Fine Arts picture, are very eager to appear in scenes. Since they insisted on getting into the picture whether **Director Lloyd Ingraham** liked it or not, the script of the play was changed in some respects to allow them to appear whenever possible.

Grace Valentine called on **Billie Burke** last week, and brought some friends along. The friends included **Director John W. Noble, Lionel Barrymore** and twenty other players of "The Brand of Cowardice," in which Miss Valentine and Barrymore are co-starred, and they used the grounds of Miss Burke's home for several important scenes.

Paul Rainey's latest hunt pictures were presented at Newport recently for the benefit of the infantile paralysis victims of Rhode Island and New York.

Holbrook Blinn has already finished his first McClure picture and is at present getting in the hay at his summer home in Croton.

Vincent Serrano, who played the role of the lieutenant in "Arizona," on the speaking stage, has been engaged by **Edwin Thanhouser** to be starred in a five-reel feature, "A Modern Monte Cristo," written by **Lloyd Lonergan.** Mr. Serrano appeared in pictures only once before, with **Pauline Frederick** in "Lydia Gilmore."

Brooklyn Keller has joined the Fox players and has a role in **William Farnum's** final western drama.

Kittens Reichert, the charming little actress of the Fox forces, is cast for the part of a blind girl in **Bertram Bracken's** new production.

At a private exhibition of "The Chattel" in Fine Arts Hall, last Thursday, **Julia Marlowe** had her first opportunity of seeing the work of her husband, **E. H. Sothern,** on the screen. The showing was given by the Vitagraph Company particularly for Miss Marlowe, although the occasion was made more festive by the presence of about 200 guests.

There is a new player at the Famous Players studio, a most enthusiastic one. She is **Julienne, Pauline Frederick's** maid. When for a few scenes in "Ashes of Embers," Miss Frederick needed a maid, she insisted that the girl could do the scenes better than any actress she could get for the part.

Jack Pickford is to play the leading role in the Famous Players adaptation of **Booth Tarkington's** "Seventeen."

Mme. Petrova used her beautiful country home near Flushing, L. I., for many scenes in "Extravagance," the Metro play in which she is working under the direction of **Burton King.** In the studio, Mr. King reproduced the interior of Mme. Petrova's sun parlor, and the star brought her parrot and her blue Persian cat to town to "work in the set."

Many of the important scenes in the Metro version of "The Iron Woman," **Margaret Deland's** novel, in which **Nance O'Neil** is starring, were taken in the big steel plant at Bethlehem, Pa. **Carl Harbaugh** is directing the play.

Edward Brennan has returned to the Metro studios from Kansas City, where he directed a big feature picture depicting the history of that state. He is now working in a picture with **Mme. Petrova.**

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	82	95
Biograph Company	4	28
Lone Star Corp., pref.	85	89
Lone Star Corp., com.	36	41
Mutual Film Corp., pref.	37	40
Mutual Film Corp., com.	32	39
N. A. Film Corp., com.	32	38
New York M. P. Corp.	31	37
States Film Corp., com.	32	43
Randolph Film Corp., pref. (with 50% common)	85	92
Thanhouser Film Corp.	1½	2½*
Universal Film Mfg. Co.	165	..

*Par $5.00

The market in general on film stocks has been abnormally quiet during the month of August. Investors in film stocks are not now so eager to bite at new propositions; they have had an opportunity, in the last four years, to see both sides of the industry and have before them some incontrovertible facts which demonstrate that things can go wrong quite as easily in this field as in any other line of industry, and are, therefore, investing their funds only in those companies which have been tested by the fire of competition—have weathered the drastic changes that have taken place in the manufacture and distribution of photoplays, and can show, in their present surplus account, that their management clearly knows the intricacies of the game and can secure profits for the stockholders.

The counsel of this column would be for all investors to be exceedingly wary in showing any responsiveness to the casual new offering. The mortality of new ventures in the last year and a half has been excessively high. There have been many attempted combinations—90% of which have fallen through. Wall Street, which usually exhibits a chariness to new ventures, and with all its experience in analyzing financial propositions and its usual record of "canniness" in allowing the other man to "prove out" anything new, found itself badly burnt by several pieces of "adventuresome financeering," so that in the future general interest may not be expected from that quarter. Wall Street, when it once learns it does not know a game, has sufficient intelligence to drop it.

The soundest financing of the film industry has centered around Chicago and the "big chancing" was taken by the eastern cities. To epitomize the foregoing—know both the earning power and the management before you make any investments in the film industry, which, in spite of the word "industry" is not an industry in the ordinary sense of the word, but an "amusement" enterprise, and investments should be made with this thought in mind. The profits are usually large or none at all.

Lone Star Film Corporation: Bookings are reported in excess of $2,500,000; European business exceeds $575,000. This latter business is more in the nature of a definite sale, and, in some instances, very substantial sums have already been paid down. The market on the common stock has been fairly steady at between 35 and 45 during the past several weeks.

New York Motion Picture Corporation: The future fortunes of this company are somewhat vague. No one can definitely state just where the attempted combinations of several of the larger companies (of which this was to be a part), stands today; apparently the big capitalization has not found favor either with the banking interests or the investing public. While the standard of the pictures produced remains as high as ever, activity in the stock has practically ceased.

North American Film Corporation: The sequel to "The Diamond From the Sky" is now in preparation and will shortly be released in the form of eight reels. Final redemption of the remaining preferred stock is promised October 15.

Mutual Film Corporation: At the rate of earnings reported for the quarter ending in July, net profits are sufficient to pay the preferred and approximately 28% on the common stock. While no definite dividend policy is promised by the management at this time, it would appear that common stock—between 30 and 35—would be an attractive purchase.

Vogue Films, Incorporated: It is reported from reliable sources that a bulk dividend will be paid at the end of the financial year.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-11	For the Son of the House	Biograph	1,000
T	9-11	The Selig-Tribune, No. 73	Selig	1,000
D	9-11	The Pony Express Rider	Selig	3,000
C	9-11	Busting In and Out of Society	Vitagraph	1,000

Tuesday.

D	9-12	The Greater Obligation	Essanay	2,000
C	9-12	Patented by Ham	Kalem	1,000

Wednesday.

C	9-13	The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made	Essanay	1,000
D	9-13	The Girl from Frisco, No. 6	Kalem	2,000
C	9-13	His Strenuous Visit	Vim	1,000

Thursday.

T	9-14	The Selig-Tribune, No. 74	Selig	1,000
C	9-14	Stranded	Vim	1,000

Friday.

C	9-15	The Mysterious Double	Kalem	1,000
C	9-15	Payment in Full	Vim	1,000
C	9-15	Loot and Love	Vitagraph	1,000

Saturday.

D	9-16	The Woman Always Pays	Essanay	3,000
D	9-16	The Hoodoo of Division B	Kalem	1,000
D	9-16	In Jungle Wilds	Selig	1,000
D	9-16	The Thorn and the Rose	Vitagraph	3,000

Monday.

D	9-18	The Unveiling	Biograph	1,000
T	9-18	The Selig-Tribune, No. 75	Selig	1,000
D	9-18	Into the Northland	Selig	3,000
C	9-18	A Perfect Day	Vitagraph	1,000

Tuesday.

D	9-19	When Justice Won	Essanay	2,000
C	9-19	The Mud Cure	Kalem	1,000

Wednesday.

D	9-20	Strongheart	Biograph	3,000
C	9-20	Animated News Pictorial, No. 16: Scenic	Essanay	1,000
D	9-20	The Girl from Frisco, No. 7	Kalem	2,000
C	9-20	The Honeymoon Car	Vim	1,000

Thursday.

T	9-21	The Selig-Tribune, No. 76	Selig	1,000
C	9-21	Love and Duty	Vim	1,000

Friday.

C	9-22	That Pesky Parrot	Kalem	1,000
D	9-22	A Lesson from Life	Knickerbocker	3,000
C	9-22	The Man Hunters	Vim	1,000
C	9-22	Sand Scamps and Strategy	Vitagraph	1,000

Saturday.

D	9-23	The Way of Patience	Essanay	3,000
D	9-23	Defying Death	Kalem	1,000
D	9-23	A Corner in Water	Selig	1,000

V. L. S. E. Program

8-7	Selig Athletic Series, No. 7	Selig	1,000
8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series, No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000
8-28	The Kid	Vitagraph	5,000
8-29	Selig Athletic Series, No. 10	Selig	1,000
9-4	The Return of Eve	Essanay	5,000
9-4	His Wife's Good Name	Vitagraph	5,000
9-4	Selig Athletic Series, No. 11	Selig	1,000
9-4	Phantom Features	Vitagraph	5,000
9-11	Selig Athletic Series, No. 12	Selig	1,000
9-11	His Wife's Good Name	Vitagraph	5,000
9-18	The Combat	Vitagraph	6,000
9-18	The Fall of a Nation	Vitagraph	7,000

Mutual Program

Tuesday.

C	9-12	Harmony and Discord	Cub	1,000

Wednesday.

T	9-13	Mutual Weekly, No. 89	Mutual	1,000
S	9-13	See America First, No. 52	Gaumont	700
C	9-13	Kartoon Komics, No. 52	Gaumont	300

Thursday.

D	9-14	Fantomas, No. 2	Gaumont	3,000

Friday.

D	9-15	The Heart of a Doll	Thanhouser	2,000
C	9-15	Jerry and the Blackhanders	Cub	1,000

Saturday.

D	9-16	Tangle Hearts	Centaur	2,000

Sunday.

C	9-17	Doctoring a Leak	Vogue	2,000
T	9-17	Reel Life	Gaumont	1,000

Tuesday.

C	9-19	The Stinger Stung	Beauty	1,000

Wednesday.

T	9-20	Mutual Weekly, No. 90	Mutual	1,000
T	9-20	See America First, No. 53	Gaumont	700
C	9-20	Kartoon Komics, No. 53	Gaumont	300

Thursday.

D	9-21	Fantomas, No. 3	Gaumont	3,000

Friday.

D	9-22	A Flaw in the Evidence	Thanhouser	2,000
C	9-22	Movie Struck	Cub	1,000

Saturday.

D	9-23	The Father of Her Child	Centaur	2,000

Sunday.

C	9-24	Paste and Politics	Vogue	1,000
T	9-24	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	9-11	Nobody Guilty	Nestor	1,000
C	9-11	Timothy Dobbs, That's Me, No. 5	Universal	2,000
D	9-11	The Caravan	Universal	2,000
D	9-11	Liberty, No. 5	Universal	2,000

Tuesday.

C	9-12	Tillie's Terrible Tumbles	L-Ko	3,000
C	9-12	Jane's Choice	Victor	1,000

Wednesday.

D	9-13	The Price of Victory	Laemmle	1,000
D	9-13	Love's Masquerade	Gild Seal	2,000
T	9-13	Animated Weekly, No. 37	Universal	1,000

Thursday.

C	9-14	Baby's Toofs	Victor	2,000
D	9-14	For Her Mother's Sake	Big U	1,000
E	9-14	Hunting Whales in Japan	Powers	1,000

Friday.

D	9-15	The Angel of the Attic	Imp	2,000
D	9-15	The Timber Wolf	Big U	1,000
C	9-15	Speeding	Nestor	1,000

Saturday.

	9-16	No Release This Week	Laemmle	
C	9-16	In Onion There Is Strength	Joker	1,000

Sunday.

D	9-17	The Small Magnetic Hand	Rex 1,000
C	9-17	Brick Top	Big U 1,000
	9-17	No Release This Week	L-Ko

Monday.

C	9-18	A Silly Sultan	Nestor 1,000
D	9-18	Liberty, No. 6	Universal 2,000

Tuesday.

D	9-19	The Girl Who Didn't Tell	Universal 3,000
	9-19	No Release This Week	Victor

Wednesday.

	9-20	No Release This Week	Laemmle
C	9-20	Cold Hearts and Hot Flames	L-Ko 2,000
T	9-20	Animated Weekly, No. 38	Universal 1,000

Thursday.

D	9-21	Poisoned Lips	Laemmle 2,000
	9-21	No Release This Week	Powers
C	9-21	High Speed	Victor 1,000

Friday.

D	9-22	Timothy Dobbs, That's Me No. 6	Universal 2,000
D	9-22	His Mother's Boy	Rex 1,000
	9-22	No Release This Week	Nestor

Saturday.

D	9-23	The Broken Spur	Bison 2,000
	9-23	No Release This Week	Laemmle
C	9-23	Musical Madness	Joker 1,000

Sunday.

D	9-24	To Another Woman	Rex 2,000
C	9-24	A Desperate Remedy	Imp 1,000
	9-24	No Release This Week	L-Ko

Miscellaneous Features

Casey, the Magician	Reserve Photoplays	2,000
Tom and Jerry Kidnapped	Emerald M. P. Co.	1,000
Casey, the Millionaire	Reserve Photoplays	1,000
Tom and Jerry on the Field of Honor	Emerald M. P. Co.	2,000
Tom & Jerry in the Chorus	Emerald M. P. Co.	2,000
Casey, the Fireman	Reserve Photoplays	1,000
Casey the Detective	Reserve Photoplays	1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.	1,000
The Yellow Menace	Unity Film	3,200
The Crimson Stain Mystery	Consolidated Film	3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.	2,000
Casey's Ghost	Reserve Photoplays	1,000
Where Are My Children?	Universal	6,000
Tom and Jerry Divorced	Emerald M. P. Co.	2,000
Casey, the Farmer	Reserve Photoplays	1,000
The Human Orchid	Florida Feature Film	5,000
Casey's Pals	Reserve Photoplays	1,000
Pages from Her Life	Great Northern	5,000
Casey's Monkey	Reserve Photoplays	1,000
Casey, the Cop	Reserve Photoplays	1,000
Casey, the Bandmaster	Reserve Photoplays	1,000

Bluebird Photo-Plays, Inc.

7-31	The Secret of the Swamp	Bluebird	5,000
8-7	Love's Lariat	Bluebird	5,000
8-14	Bettina Loved a Soldier	Bluebird	5,000
8-21	Little Eve Edgarton	Bluebird	5,000
8-28	The Girl of Lost Lake	Bluebird	5,000
9-4	The Unattainable	Bluebird	5,000
9-11	Saving the Family Name	Bluebird	5,000
9-18	Behind the Lines	Bluebird	5,000

Fox Film Corporation

Released Week of

6-26	The Bondman	Fox	6,000
6-26	Ambition	Fox	5,000
7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-18	The Straight Way	Fox	5,000
9-11	Her Double Life	Fox	5,000

International Film Service, Inc.

9-5	Hearst-International News Pictorial, No. 71	1,000
9-8	Hearst-International News Pictorial, No. 72	1,000
9-11	Beatrice Fairfax, No. 5	2,000
9-12	Hearst-International News Pictorial, No. 73	1,000
9-15	Hearst-International News Pictorial, No. 74	1,000
9-2	Jaffrey	5,000
9-18	Beatrice Fairfax, No. 6	2,000
9-19	Hearst-International News Pictorial, No. 75	1,000
9-22	Hearst-International News Pictorial, No. 76	1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

8-14	Ducks Is Ducks	Metro	1,000
8-21	The Upheaval	Metro	5,000
8-21	His Rival	Metro	1,000
8-28	The Pretenders	Metro	5,000
8-28	Papa by Proxy	Metro	1,000
9-4	The Light of Happiness	Metro	5,000
9-11	Mister 44	Metro	5,000
9-18	The Wheel of the Law	Metro	5,000

Mutual Master-Pictures.

Released week of

7-13	Her American Prince	Mutual	5,000
7-17	Purity	American	7,000
7-31	Judith of the Cumberlands	Signal	5,000
7-31	Foiled in the Forest	American	5,000
8-7	Father and Son	Mutual	5,000
8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000
9-4	Youth's Endearing Charm	American	6,000
9-4	The Light	American	5,000
9-11	The Sable Blessing	American	5,000
9-11	Grim Justice	Turner	5,000
9-18	The Three Pals	American	5,000
9-18	The Land o' Lizards	American	5,000

Paramount Features.

Released week of

8-28	Paramount Pictographs Weekly Magazine	Paramount	1,000
8-28	Victory of Conscience	Lasky	5,000
8-31	Each Pearl a Tear	Lasky	5,000
8-31	Farmer Al Falfa's Revenge	Paramount-Bray	1,000
9-4	The Parson of Panamint	Pallas	5,000
9-4	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-4	The Big Sister	Lasky	5,000
9-7	Bobby Bumps and the Stork	Paramount-Bray	1,000
9-11	The Reward of Patience	Famous Players	5,000
9-11	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-14	Colonel Heeza Liar's Bachelor Quarters	Paramount-Bray	1,000
9-14	The House of Lies	Morosco	5,000
9-18	The Storm	Lasky	5,000
9-18	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-21	Ashes of Embers	Famous Players	5,000
9-21	Farmer Al Falfa's Wolf Hound	Paramount-Bray	1,000

Pathe.

Released Week of

9-18	The Grip of Evil, No. 10	Pathe	2,000
9-18	Luke and the Mermaids	Pathe	1,000
9-18	Victims of Vanity	Pathe	2,000
9-18	Florence Rose Fashions	Pathe	1,000
9-18	The Test	Pathe	5,000
9-18	Pathe News, 76	Pathe	1,000
9-18	Pathe News, 77	Pathe	1,000

Red Feather Productions.

Released Week of

8-14	A Yoke of Gold	Red Feather	5,000
8-21	The Beckoning Trail	Red Feather	5,000
8-28	The Folly of Desire	Red Feather	5,000
9-4	The Narrow Path	Red Feather	5,000
9-11	The Whirlpool of Destiny	Red Feather	5,000
9-18	Black Friday	Red Feather	5,000

Triangle Film Corporation.

Released week of

9-3	The Patriot	Kay-Bee Triangle	5,000
9-10	The Social Secretary	Fine Arts-Triangle	5,000
9-10	Thoroughbred	Kay-Bee-Triangle	5,000
9-17	The Little Liar	Fine Arts-Triangle	5,000
9-17	The Wolf Woman	Kay-Bee-Triangle	5,000
9-24	Diane of the Follies	Fine Arts-Triangle	5,000
9-24	The Dawn Maker	Kay-Bee-Triangle	5,000

World Features.

Released week of

7-10	The Weakness of Man	World	5,000
7-17	Sally in Our Alley	World	5,000
7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000
9-4	The Almighty Dollar	World	5,000
9-11	The Velvet Paw	World	5,000
9-18	Friday the 13th	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Unveiling—Biograph re-issue—September 18.—Featuring Mabel Normand and Robert Harron. The boy, who is the idol of his widowed mother, returns from college with a collegiate record she is justly proud of. To mark the occasion his boyhood sweetheart and her mother come to spend a few days. A show girl, who learns that he will soon come into great wealth, determines to win him. Unsophisticated as he is, he is an easy prey. A friend of the family warns the mother of her boy's danger, which she is loath to believe until positive proof is presented. Pleadings, are in vain for the boy is fascinated, and so the sorrowing mother, feeling she has lost all that she has lived for, determines upon self-destruction and is prevented only by the timely appearance of her visiting friend, who devises the plan that awakens the boy. She has the mother pretend suicide on account of the loss of fortune. This shows the boy the true nature and design of the object of his infatuation.

Into the Northland—(Three Reels)—Selig—September 18.—Featuring Fritzi Brunette and Leo Pierson. A review appears elsewhere in this issue.

When Justice Won—(Two Reels)—Essanay—September 19.—Featuring Marguerite Clayton and Sydney Ainsworth. Fifteen years before the story opens James Dillon is entrusted with a document by a fellow convict. He discovers the paper designates him as guardian over the dead man's daughter, who is heir to her grandfather's immense fortune. Dillon escapes, and visits the orphanage. The meeting with the child softens him, and, a changed man, he determines to make something of himself. Clemens, another convict, who sees Dillon rising as a citizen, blackmails him. When Grace Marion is grown her guardian has fought himself to a position of respect, becoming a leading citizen of the state. Clemens continues his persecution and tries to force Dillon to permit his ward to marry Frank Smith, a young accomplice. He denounces Dillon and the girl turns from her guardian. Dillon tells his story to the governor, a friend, and the latter soon puts a pardon in the hands of the girl. Dillon finds her trapped by the two crooks and rescues her. He finds that she desires him to be more than a guardian to her.

Strongheart — (Three Reels)—Biograph—September 20.—Featuring Henry Walthall and Blanche Sweet. Frank Nelson and his sister, Dorothy, are on a hunting trip in the West, and Strongheart, an Indian chief's son, saves Frank from drowning. Strongheart is so impressed with Frank's tales of college life that he begs his father to send him East to acquire the wisdom of the white man for the benefit of his race. He goes to Columbia College with Frank and becomes a great favorite with the boys. Dorothy is loved by Ralph Thorne, but she favors Dick Livingston, her brother's chum, and Thorne, jealous, plans to disgrace Dick by exchanging his list of football signals for Dick's and sends them to the opposing team, who are too honorable to take advantage of the stolen information. Through Strongheart, Thorne's treachery is discovered and he is discharged from college. Dorothy falls in love with Strongheart, and when he received word of his father's death she pleads with him to take her with him, but he refuses, realizing that Dorothy could not live the life of his people, and thus two loving hearts are separated by inexorable fate.

Canimated Nooz Pictorial, No. 16—Essanay—September 20.—A split reel release sharing the thousand feet with beautiful Canadian scenic. Cartoonist Carlson has pictured the ninety-seventh annual track and field meet of the Boneyard Old Peoples Home at Boneyard, Ill. Lads between the ages of seventy-three and ninety-eight participate in the 200-yard dash. "Dad Time," the champion, is handicapped with a long brush which causes him to drop out at the third post. Rufus Rawsberry wins in 12 minutes, 7 seconds. Dreamy Dud has an amusing experience with Kid Kangaroo, just before father awakes him to see his birthday presents.

Honeymoon Car—Vim—September 20.—Featuring Rosemary Theby and Harry Meyers. Harry receives a letter from his uncle telling him to buy a car with the money order enclosed, get married and make the trip to uncle's home in the car. On the way the bridal pair run out of gasoline and hubby walks to the nearest gasoline station and while he is away a tramp holds up the bride and relieves her of her jewelry. When the groom returns he is told of the affair, and he starts in search of said robber, but returns soon, being unable to trace him. They start out again and later they discover that the gasoline tank cap is lost and again the car is stalled. They come upon the tramp and after a merry chase manage to get him and have him arrested. When they arrive at uncle's home he refuses to recognize them as they are so dirty, and the pair return to their car, sit on the running board and try to fathom out a way to make uncle admit his relationship to the groom.

Love and Duty—Vim—September 21.—Featuring Babe Hardy and Billy Ruge. The bugle's call rouses Private Plump and he hurries to Lieutenant Runt's tent to aid his pompous little superior's dressing. Secure in his authority, the officer tortures poor Plump with unnecessary drilling and departs for the day's work. The colonel's daughter loves Plump. The lieutenant loves her. Plump's heart is given to the little pet of the regiment, so that things are rather mixed. A trumped up charge places Plump in the court martial's hands and unthinkingly the colonel sentences him to death. Risking her life, the pet aids him to escape. About this time the maneuvers are taking place and the bursting of a cannon scatters the troops and sends the colonel's horse away on a mad gallop ending in a flying jump into the river. Plump sees this and rushes off to a crane, jumps into the scoop and with a mighty heave drags out the drowning colonel. Before the whole regiment the hero is now restored, decorated and promoted, and with the pet in his arms, his happy future is assured.

A Lesson from Life—(Three Reels)—Knickerbocker—September 22.—Belle Keene, aspiring to become a playwright, frequents the slums in order to perfect her types, but her husband, a successful novelist, does not approve of this. He decides to let his wife visit the slums, and elicits the aid of Steve, a former actor, to make life for her very miserable while she is in the slums. In the tenement house Bella comes in contact with Steve and his confederates. Steve enters her room through a window, supposedly being sought by the police and threatens her and she aids in throwing the police off the scent. Steve becomes so interested in Bella that he determines to ditch his old sweetheart for her and complications ensue between the jealous and discarded girl. Steve is supposedly killed by this girl and Bella seeks safety in flight in order to avoid being mixed up in the affair. She goes to a beach hotel and Richard goes to the tenement, where Steve, the cop and the girl await further orders. He is acquainted with the melodramatic stunts and decides to locate his wife. He finds her and she informs him that she has gained all the material necessary to perfect her story.

The Man Hunters—Vim—September 22.—Featuring Robert Burns and Walter Stull. Pokes, the village boob, and a graduate of a correspondence school for detectives, volunteers to arrest two outlaws who have been terrorizing the town. Pokes follows on the trail of every stranger who enters the town, and when Jabbs, the famous city detective summoned by the town police, arrives, Pokes follows him, and when he discovers Jabbs disguising himself as a woman and entering the postoffice, he summons the police and Jabbs is arrested. Meanwhile the outlaws enter the postoffice and make away with the contents of the safe. Jabbs finally establishes his identity and when the police return to the postoffice and discover the robbery they set out after Pokes, who, they believe, is responsible for the affair. Pokes eludes them, however, and in so doing comes upon the outlaws, who are so surprised at his sudden appearance that they allow themselves to be captured. Just as Pokes marches his captives to the front, and Jabbs is praising him, and the village belles rush to kiss him, fate steps in, and instead of a hero, Pokes finds himself once again the village boob.

The Way of Patience—(Three Reels)—Essanay—September 23.—Featuring Nell Craig and Darwin Karr. A review appears elsewhere in this issue.

A Corner in Water—Selig—September 23.—Featuring Tom Mix and Victoria Forde. Pete Johnson takes possession of a water hole, and charges all who come along for the use of same. Joe Simpson and his daughter, Vicky, traveling in a covered wagon, and looking for a location, stop at the water hole, but Johnson refuses to give them water, and shoots a hole through the bucket which Vicky carries, hoping to secure some water for her horses. Tom Smith, a cowpuncher, sees this, ropes Johnson, drags him from the water hole, and Vicky gets some water. Hostile Indians sight Vicky and her father, and give chase. As they approach, father and daughter prepare to hold them off. Tom discovers the state of affairs, and with an automatic rifle kills three of the Indians. The others retreat, and Vicky's eyes tell Tom mutely of her admiration.

Selig-Tribune, No. 72—September 7.—The National Tennis Championship tournament attracts great throngs of enthusiasts who witness the defeat of McLoughlin, the one-time champion and favorite, Forest Hills, N. Y.; first hospital train for the United States Army, under the command of Captain Howard H. Bailey, M. B., arrives here and is put into instant service, San Antonio, Texas; Countess Von Bernstorff, wife of the German ambassador to the United States, arrives in New York on a safe passage guarantee from the Allies, New York, N. Y.; an interesting incident attracting attention in Los Angeles is the adoption of a tiger cub by a Great Dane, herself the mother of two puppies.

Selig-Tribune, No. 73—September 11.—Mrs. Edna Rothard Passapae, while attending the convention of the National Association of Dancing Masters, demonstrates her new "Skating Waltz," Chicago, Ill.; clad in the prosaic garb of men's fashion, King Nicholas of Montenegro presents in the streets of Paris, France, anything but kingly aspect; Charles E. Hughes' campaign party attends the county fair at Loveland, Colo.; Lloyd George, the new British War Minister, accompanied by Sir Manuel Hughes, Canadian War Minister, reviews the Fourth Division Canadian troops prior to their departure for France, Surrey, England; aviators, who flew to their rendezvous in hydro-aeroplanes, indulge in the first "aviation luncheon" tendered to the members of the new Flying Yacht Club, New York, N. Y.



"Stopping a Leak," a [illegible] week, comes first, then the powerful American drama, "Land O' Lizards," with Frank Borzage and Anna Little. On the right is Beauty's "The Stinger Stung." Mutual will, of course, present them all.



Universals that will make their appearance soon. From the left, "A Jungle Hero," Bison, "If My Country Should Call," Red Feather, and the Gold Seal "Husks of Love."

Mutual Pictures

The Stinger Stung—BEAUTY—SEPTEMBER 18.—Featuring Orral Humphrey. "The Stinger" is a four-page sheet published by Petrie, a man beyond middle age, calm and placid in disposition, perfectly illogical in mind and governed by a desire to follow the course of least resistance, avoiding trouble where possible, but otherwise meeting it with an effort to make a peaceful adjustment at any cost. Petrie publishes articles in "The Stinger" which are alternately offensive to the two factions, and in trying to square himself he gets in deeper. Then to pacify the Social Reformers he attacks Simon Hick's saloon business and loses all of the advertising which had supported the paper. In an effort to mollify Hicks he drinks himself very drunk. In this condition he is discovered by the Ladies' Aid Society leader, and in a supreme effort to get straight with her he attacks the loafers' club that gathers daily before Hicks' store. This is the last straw. The loafers organize, sieze Petrie and ride him away on a rail.

Paste and Politics—(TWO REELS)—VOGUE—SEPTEMBER 24.—Featuring Paddy McQuire. A political campaign is going on in the town when the stranger arrives and he is offered a job by the "Boss" and starts out with paste bucket and bills announcing the slogan of the anti-reformers. A series of ludicrous mishaps follows, in which Paddy, the vagabond, attempts to paste bills in the most impossible places and succeeds in covering most of the town with paste, if not with bills. Returning to the headquarters of the boss, he overhears them plotting to ruin the reform candidate, whose daughter Paddy had saved from the attack of two ruffians. He is caught listening and is thrown into the street. When he recovers from the blow he runs to the home of the reformer and notifies his daughter of the plot to ruin her father. They all rush to the room where the plotters have just succeeded in getting the reformer and a general fight ensues and the reformer and his friends are victorious.

The Man in Black—(THREE REELS)—GAUMONT—SEPTEMBER 14.—Second episode of "Fantomas." Juve, the detective, finds no clue to Fantomas until the body of a woman, who has been crushed to death in some mysterious fashion, was found in the office of a mysterious Dr. Chalek and it was supposed to be that of Lady Beltham, whose husband Fantomas had murdered. Juve follows Dr. Chalek when he drives away in an automobile, but the man who gets out of the machine is a slouchy loafer of the boulevards, whereas the man they had trailed was a middle-aged professional man with a blond beard. Juve is thrown off the trail. Fandor, his assistant, follows the woman, who handed the Fantomas a note as he left the automobile, to a railway station where she meets a wine merchant named Martialle going to make payment for his firm. The train on which they are riding is wrecked and Fantomas is disappointed in his hope of getting money from the merchant, since each bill is torn in two, the other half to be paid in thirty days. After many exciting adventures Fantomas again makes his getaway and it is learned that Lady Beltham was crushed to death by a huge snake owned by Fantomas.

Universal Program

He Almost Lands an Angel—(TWO REELS)—An episode of "Timothy Dobbs, That's Me." Featuring Carter De Haven. As this episode starts off, Timothy is in clover, having by the merest chance become a hero in the sight of a wealthy man. Wishing to show off, Timothy does not at once sign a $5,000-a-week contract as a movie actor in the rich man's newly formed company. As a result he never signs it, for a demonstration of his acting is enough and too much for the old man, who gives him the "go-by." Timothy also loses all chances with "the girl."

The Desert of Lost Souls—(TWO REELS)—Episode 6 of "Liberty." After Lopez has tried to lure his American enemies to destruction, using Theresa and Liberty as bait, and failed, he resorts to a ruse to get Rutledge and the American into his power at a lonely spot in the desert. But for a message carried by a government aviator, which orders the invasion into Mexico delayed until "diplomatic negotiation" have been consummated, Uncle Sam's men might have fallen into a trap from which they could not extricate themselves.

After the Battle—(TWO REELS)—BIG U—SEPTEMBER 18.—Victoria Forde and William Clifford featured. This story of the Civil War relates how two sweethearts are able to communicate with each other, and thus be of benefit to the North. The girl's sweetheart is about to be killed in a battle by the cowardly action of his rival when the latter's life is ended by a shell. Later the girl finds her lover on the battle field and revives him.

Buzzard's Prey—IMP—SEPTEMBER 18.—Mary is decoyed into a trap by Jim, whose intent is evil. Bob, her lover, has had misgivings about Mary's going to a place specified in a letter, and follows her there. His suspicions are verified. He apparently shoots and kills Jim, but as he is about to be arrested for the crime, the "dead" man comes to life and all is well.

A Wife's Innocence—LAEMMLE—SEPTEMBER 18.—An artist's wife seeks diversion flirting with another man. A tramp whom the artist has befriended sees his benefactor's wife in the other man's arms and notifies the husband. But when the eavesdropper realizes the trouble he has caused the couple, he sets about to convince the husband that his wife has done nothing really wrong and causes a reunion.

A Silly Sultan—NESTOR—SEPTEMBER 18.—With Eddie Lyons, Lee Moran and Priscilla Dean. Eddie and Lee are American reporters in Turkey. While in the harem, Nita, a dazzling beauty, slips a note into Eddie's hand, informing him she is in trouble and asking for help. So Lee, dressed as a girl, is finally traded for Nita. Eddie strips the Sultan of his girls, and even the throne, on a gambling basis. When Lee's sex is discovered, in the harem, murder is in the air, but Eddie, in the role of ruler, pardons his friend, and after picking out a beauty for him, they leave the Sultan's domain.

Under the Spell—REX—SEPTEMBER 18.—With Phillips Smalley and Lois Weber. Unknown to her husband, Lois Small becomes addicted to the opium habit. Rather than have him discover her awful obsession, Lois allows her husband to believe her dead. She goes from bad to worse. Word finally comes to Small that his wife still lives. After a search he locates her, but not until she has expired.

The Girl Who Didn't Tell—(THREE REELS)—UNIVERSAL SPECIAL—SEPTEMBER 19.—Violet Mersereau featured. Judith is forced by her crook father to secure the Rand diamonds. Just before entering the house, however, on a prearranged plan, she loses her memory. The Rands decide to care for the girl and Marshall Rand later falls in love with her. Finally the thieves come to investigate and get the gems for themselves. They are discovered and Judith's father is shot. Judith is saved from being arrested as an accomplice by the denial of this accusation which is made by her faithful lover of former days.

Cold Hearts and Hot Flames—(TWO REELS)—L-KO—SEPTEMBER 20.—Featuring Billie Ritchie as Mr. Rockabilt, who, when he is threatened with being put out of his hotel because of bad debts, writes a telegram to himself to the effect that he is inheriting a million dollars. This puts him on the right side of the proprietor, who offers his daughter in marriage. But just as the ceremony is about to take place Billie's deception is discovered. After the hotel has been fired by the proprietor, to get the insurance, and an explosion has blown the edifice with all people therein to the skies, the minister, Billie and the girl meet in midair, where the wedding is completed.

Poisoned Lips—(TWO REELS)—LAEMMLE—SEPTEMBER 21.—Francis Ford and Betty Schade featured. Through the efforts of a scandal-monger and the oddities of circumstance a jealous husband almost kills a man who is entirely innocent of any liaison with his wife. At a tense moment parties who are able to prove the unfortunate man's innocence put in appearance, the jealous husband's anger subsides and the picture closes with his wife's presenting him with a baby.

High Speed—VICTOR—SEPTEMBER 21.—With Edith Roberts and M. K. Wilson. Irene consents to go riding with a young man visiting her village, whom she thinks is a drummer. When the car breaks down Irene thinks it is a preconceived "stall" and phones for her big brother. The latter receives a beating from his sister's escort, it is established that the breakdown really was genuine, and the story closes with the girl's forced engagement to the sranger, who later proves to be wealthy.

His Mother's Boy—REX—SEPTEMBER 22.—Kingsley Benedict has the role of a Northern spy, who shoots a sentinel on the Southern lines, but is himself badly wounded. Wearing the grey, he is cared for by a kind old lady, who finally proves to be the dead sentinel's mother. The latter discovers the true situation, but after a battle with herself, allows the spy to escape—to his mother.

The Broken Spur—(TWO REELS)—BISON—SEPTEMBER 23.—Featuring Ben Wilson in the double role of Jacques Durand, a robber, and Dayton, superintendent of a construction gang. Circumstance so evolves that Dayton is accused of stealing the pay roll, as well as of being unfaithful to his sweetheart. When things look serious for the bewildered superintendent, Durand is caught and the exact likeness of the two men leads to an investigation which proves Dayton innocent.

Musical Madness—JOKER—SEPTEMBER 23.—With Gale Henry and William Franey. As the beautiful girl's father has a leaning towards music, he tells the suitors that the one who sings best will get his daughter—so Ratto, the opera singer, has a clear title to the girl. Binks, the other suitor, tries a little deception to discredit his rival, but it is of no avail—his luck is bound to be bad.

A Desperate Remedy—IMP—SEPTEMBER 24.—Featuring Gertrude Selby. Martin and Gloria, lovers, have a quarrel. To drown his disappointment, Martin takes up life in the woods, posing as a wild character. Gloria, by chance, does the same thing. When they meet, Martin's recognition is not shared by his old sweetheart. After the girl has been attacked in her hut and the "woodsman" has come to her rescue, recognition and reconcilation take place.

To Another Woman—(TWO REELS)—REX—SEPTEMBER 24.—Cleo Madison is seen in the role of Alice, a plain little wife who is put in a sanitorium against her will by her husband, the latter being prompted by the suggestions of Hester, a worldly woman by whom he is being led astray. A young doctor in the institution in which Alice is incarcerated finds that she is sane and helps her to escape, in spite of the bribed head doctor. Later Hester believes that she is losing her hold on the wealthy man and kills him in a moment of rage. This leaves the doctor and the unfortunate wife free to marry.

Universal Animated Weekly, No. 36—SEPTEMBER 6.—Nation pays tribute to lad who stuck to post till death at Jutland battle, Eastham, Eng-



Essanay dramas you'll see in the near bimeby. From the left, "Twin Fates," "Peter the Hermit," and "His Little Wife," with Gertrude Glover, Harry Beaumont and Frank Dayton.

land; latest fashions; Canada's war chief, Sir Sam Hughes, visits submarine captured from foe, London, England; 2,000 quarts of whiskey is confiscated in Fresno, Cal.; giant electric lamps turn night into day at famous cataract, Niagara Falls, N. Y.; twenty-one die and seventy-five hurt when cruiser Memphis sinks in Santo Domingo hurricane; animated cameraman risks life in hydro-aeroplane and secures remarkable films of sky-scrapers on record flight, New York City, N. Y.; cartoons by Hy Mayer.

Universal Animated Weekly, No. 37—September 13.—"Miss Minneapolis" wins $5,000 gold cup and breaks all speed records for motor boats, Detroit, Mich.; Freshmen make violent attacks on Sophomore trenches, University of California, Berkeley, Cal.; Undine Club captures eight-oared race at Middle States Regatta, Washington, D. C.; latest fall styles; interned sailors from converted cruisers Kronprinz Wilhelm and Prinz Eitel Friedrich build miniature city from scraps of wood, Norfolk Navy Yard, Va.; wounded soldiers in convalescent camp strengthening themselves for more war, Somewhere in England; yachtsmen vainly battle to save Pequot Casino in spectacular blaze, New London, Conn.; cartoons by Hy Mayer.

Feature Programs

Fox

The Straight Way—(Five Reels)—William Fox—September 11.—Featuring Valeska Suratt. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial, No. 72—September 8.—"Miss Minneapolis" breaks all speed records for motor boats and wins the Gold Challenge Cup, making a new world's record of 55:08 miles per hour for five hours, Detroit, Michigan; latest fashions; President Wilson in the presence of thousands accepts the old Lincoln home and farm where Abraham Lincoln was born, in behalf of the nation, Hodginsville, Ky.; Charles E. Hughes, Republican nominee for President, takes a brief rest at Estes Park, Denver, Colo.; along the border with the Hearst-International cameraman, El Paso, Texas; giant hillside of rock is dynamited to prevent the danger of an avalanche, Los Angeles, Cal.; strike upon the subway, elevated and surface lines badly cripples the Metropolis, New York City, N. Y.

Kleine

Gloria's Romance, No. 19 (Two Reels)—George Kleine—"Her Vow Fulfilled."—Featuring Billie Burke. A review appears elsewhere in this issue.

Mutual Masterpictures

Three Pals (Five Reels)—American—September 18.—Featuring William Kolb and Max Dill. A review appears elsewhere in this issue.

Land o' Lizards (Five Reels)—American—September 21.—Featuring Frank Borzage and Anna Little. A review appears elsewhere in this issue.

Paramount

The Reward of Patience—(Five Reels)—Famous Players—September 11.—Featuring Louise Huff. A review appears on another page of this issue.

The House of Lies—(Five Reels)—Morosco—September 14.—Produced by William D. Taylor and featuring Edna Goodrich. Reviewed elsewhere in this issue.

The Storm—(Five Reels)—Lasky-Paramount—September 18.—Blanche Sweet, Theodore Roberts and Thomas Meighan in an excellent drama written by Beatrice C. De Mille and produced by Frank Reicher. Reviewed elsewhere in this issue.

Pathe

Down to the Sea—(Two Reels)—Pathe-Balboa.—In the tenth number of "The Grip of Evil," featuring Roland Bottomley and Jackie Saunders, the theme of inordinate greed is developed into a drama of good entertaining qualities. It deals with the extreme methods employed by the superintendent of a large fishing industry to do away with his employer and secure the business for himself. He finds it easy to entice his wealthy employer into a launch and get him out into the open sea, but difficult to throw him overboard, even after he has killed another passenger to make his task easier. But the plot is discovered and a rescue launch puts out from shore, arriving just in time to prevent a second murder.

A Change of Heart—(Two Reels)—Pathe-Balboa.—Episode 11 of "The Grip of Evil," featuring Jackie Saunders and Roland Bottomley. This picture has a story which is very simple, but decidedly effective and touching. Its moral effect is also very marked. A "dear old lady" from the country, ignorant and trusting, brings her total savings to the city to invest in a fake venture. Her money is blandly taken by the thieving "officers" of the company, who give her a worthless piece of paper in return. But one of the group, his conscience awakened by memories of his mother, undergoes a quick change of spirit, reclaims the money at the point of a revolver, and journeys into the country to return it to its owner.

Pathe News, No. 72—September 6.—President Wilson leaves the White House for his summer Capitol at Shadow Lawn, N. J.; part of the Atlantic Squadron steams into Hampton Roads to receive its supply of coal for the winter cruise, Old Point Comfort, Va.; latest fashions for winter; Colonel Theodore Roosevelt arrives in Maine to start his active campaign for the election of Governor Hughes to the presidency, Lewiston, Me.; graduates of the Military College receive their commissions as army officers from King Alphonso, Guadalajara, Spain; enterprising aviators organize a Flying Yacht Club and drive to meetings in their high-powered hydroplanes, New York, N. Y.; a new aerial torpedo, invented by an army officer, is tested by officials of the Swedish Government, Stockholm, Sweden; darkening clouds of revolution cause a run on the principal banks of Shanghai, China, as anxious depositors desire to withdraw their funds.

Pathe News, No. 73—September 9.—Anxious crowds look on as Champion William Johnston and his challenger, R. Norris Williams, warm up for their battle for the tennis championship, Forest Hills, N. J.; animated cartoon by A. D. Reed; America preserves the memory of its great and immortal savior, Abraham Lincoln, as President Wilson receives his birthplace as a National relic midst impressive ceremonies, Hodgenville, Ky.; Governor Hughes halts a nationwide campaign to enjoy a brief rest in America's beautiful garden spot, Estes Park, Cal.; naval militia aboard the U. S. S. Kearsarge observe the attempts of submarines and torpedo boat destroyers to "attack" the New England coast defenses, Boston, Mass.; veteran soldiers of the Grand Army of the Republic, ten thousand strong, reunite once again in celebration of the nation's successful struggle for existence, Kansas City, Mo.; Governor Dunne and Mayor Thompson lead the grand parade of Elks as they celebrate the laying of the cornerstone of their new home, Chicago, Ill.; military and naval battalions participate in an impressive celebration of Lafayette Day in honor of the great French general who helped win the Revolutionary War, Fall River, Mass.

Red Feather

Black Friday—(Five Reels)—Red Feather—September 18.—Dorothy Davenport and Emory Johnson are featured in this drama of love and financial intrigue. Lloyd Carleton directed the production. Adapted from the book written by Frederick S. Isham.

Triangle Program

Puppets—(Two Reels)—Triangle-Fine Arts.—This is a burlesque of the pantomimic art of the stage. It is somewhat of a novelty, which accounts for the fact that the abortive attempts at comic effect do not bore the spectator to a point of distraction. Some of the black and white settings are a bit interesting, but the players' attempts at real pantomime are almost pathetic. True, the entire play is a burlesque, but that is no reason for the actors to express themselves in much the same fashion as that adopted by screen players in serious photodramas. In doing so, they only emphasize the weaknesses of their own profession. The story tells of an uncle's interference in the affairs of the heart of Pierrot and Columbine. De Wolf Hopper, Pauline Starke, Edward Bolles and Jack Brunnel are the prominent players. As a two-reel comedy offering, "Puppets" might be considered a picture closely approaching but not quite arriving at the passable class, and it gets that far only because it moves in novel settings.

Diane of the Follies—(Five Reels)—Triangle-Fine Arts—September 24.—A comedy dealing with a show girl, in which role Lillian Gish appears. Reviewed elsewhere in this issue.

The Jungle Child—(Five Reels)—Triangle-Kay Bee—October 8.—Written by Monte Katterjohn and produced by Walter Edwards. Dorothy Dalton is seen as a Spanish girl who is brought up by a tribe of Brazilian savages. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

His Wife's Good Name—(Five Reels)—V. L. S. E.—September 11.—A Blue Ribbon feature produced by Ralph W. Ince and featuring Lucille Lee Stewart. A review appears elsewhere in this issue.

The Chattel—(Five Reels)—V. L. S. E.—September 25.—A drama produced by Vitagraph in which E. H. Sothern makes his first screen appearance. Reviewed elsewhere in this issue.

World

Friday, the Thirteenth—(Five Reels)—World Film—September 18.—Robert Warwick is the leading player in this adaptation from the book by Thomas W. Lawson. Reviewed elsewhere in this issue.

I. J. Swarzman has taken over the management of the Adair Opera House at Adair, Nebraska.

CHICAGO NEWS

W. W. Decker, connected with the Morosco "legitimate" interests for the past few years has associated himself with the Chicago office of the Famous Players Film Service, where he will look after publicity.

George H. Moore, manager of the Orpheum Theater, State street, Chicago, had June Caprice in "Little Miss Happiness" at his theater one day last week and reports a good business. Mr. Moore classes this picture as one of the "different" kind. The comments he received from eighteen or twenty of his patrons convey the impression that this picture is a good attraction.

Ascher Brothers have their three new theaters near completion. The Lane Court Theater, which will seat 1,000 persons, will open about October 1, 1916, and in beauty will compare very favorably with their Oak Square house. Work is progressing rapidly on their Chateau and Metropolitan Theaters. Both houses are to seat 1,700.

The Morse Theater, 1330 Morse avenut, Rogers Park, Chicago, will again open on Saturday, September 16, 1916, under the management of William Schreiber, formerly connected with Ascher Brothers.

Mrs. E. Gorshof, who is credited with being the first film sales woman, has started out over her territory for the E. L. K. Film Company.

A. Karzas has disposed of the De Luxe Theater, on Sixty-third street, and is planning to erect a new 2,000 seater.

E. P. Rippberger, owner of the May Theater, 3159 Elston avenue, is going to build a 1,000 seat house upon the same site. Plans are now being drafted.

E. P. Johnson has sold the Sheridan Theater, 935 Irving Park boulevard, to R. W. La Bott and Miss Florence M. Collins.

Lewis Rosenthal is now managing the Parkway Theater, 2736 North Clark street. This house was formerly owned by F. O. Nielson.

SOME NEW THEATERS

Alabama

Walter Levi, manager of the local picture theater in Anniston, has let contract to remodel and enlarge the building.

Plans are being prepared for a theater for negroes by D. C. Whilldin, in Birmingham.

Arrangements are being made by A. J. Feldman to open the Picto Theater in LaFayette.

California

September 2, the new Reliance Theater on Clay street, at San Pablo avenue, Oakland, was opened to the public.

The Winters Theater, Mission street and Templeton avenue, San Francisco, has changed hands.

The Empire Theater in Stockton has been improved.

K. A. Adelberg is contemplating erecting a moving picture theater in Marysville. He formerly conducted the Liberty, which was damaged by fire.

The Pastime Theater in Berkeley has changed hands. E. Staub is owner.

The Regent Theater in Richmond has been purchased by Spies & Fisher, who contemplate extensive improvements.

Colorado

C. D. Pickett is remodeling his opera house at Wray.

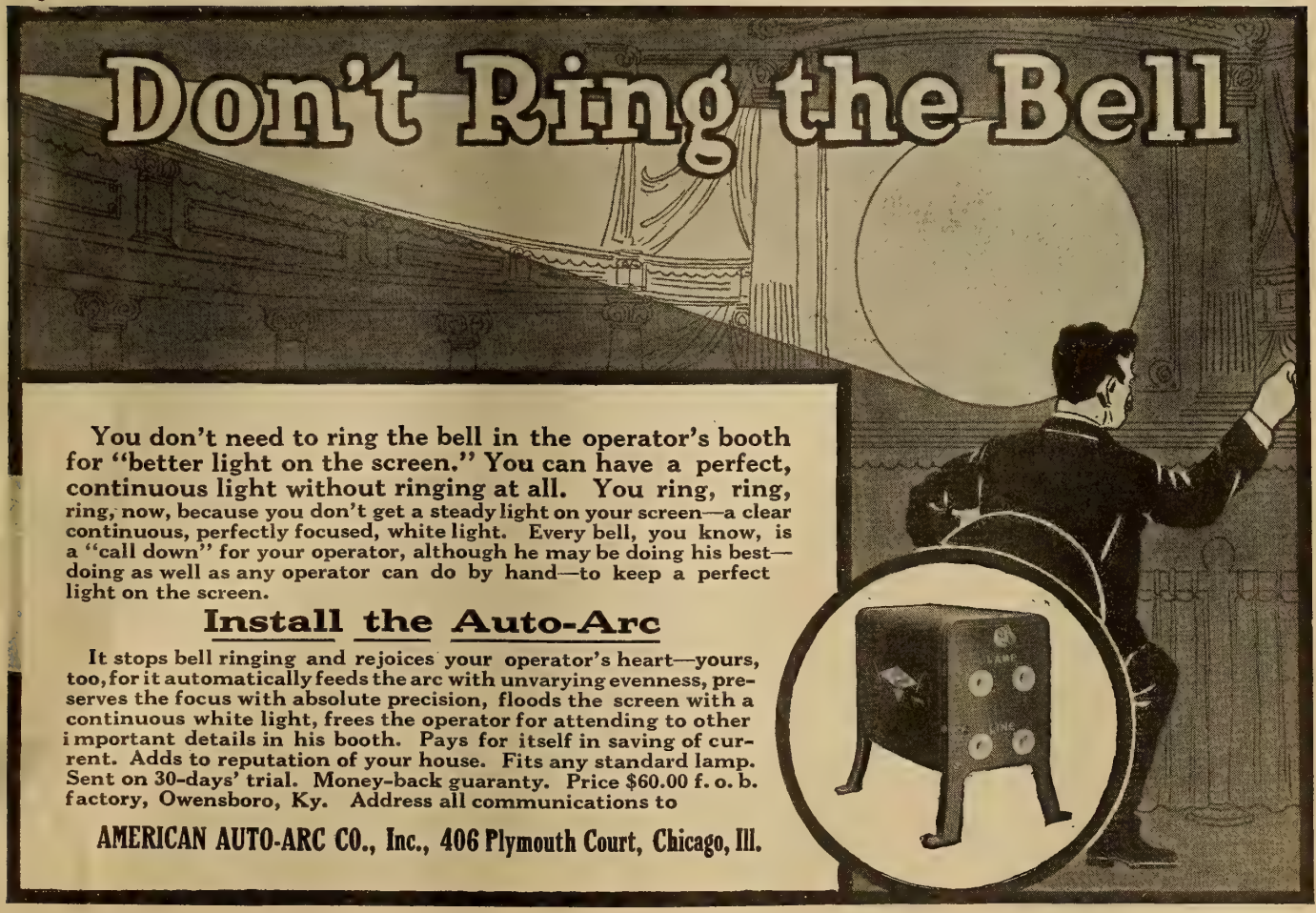
J. H. Bullington is operating the Photoplay Theater in Florence.

Georgia

Bids are being received by Homer Gray for the erection of a brick moving picture theater and store building to cost $3,000 in Columbus.

The Electric Theater in Griffin is being improved and equipped as a picture house by A. L. McKneeley.

The Capitol, the new moving picture theater in Macon, will be opened October 2. The house is owned by Troup Howard, R. C. Hazelhurst and Brown Wimberly, of Macon. When completed it will have cost about $60,000. It will seat 1,000 people and will have main floor and a balcony, and boxes on the side, with an orchestra of five. Only first run pictures will be shown. R. H. DeBruler will be manager.



Illinois

The Opera House in Rutland, reopened September 2.

The Colonial Theater in Danville has been extensively remodeled. The stage has been torn out increasing the seating capacity to 400 and it is now an exclusive picture theater.

G. C. Allen has sold the moving picture theater in Sidney to James Bozard.

Indiana

Mr. and Mrs. Sherman Welsch who have been operating the Star Theater in Elkhart, have sold their interests.

The Bourbon Theater in Plymouth has been purchased by J. W. Crabb of Culver.

Two hundred new seats have been installed at the Starette, in New Castle.

The Crescent Theater in Bloomington is being remodeled by Robert H. Harris, the owner.

The American Theater in Elkhart has been sold to Mr. Church, of Marcellus, Michigan, who has taken possession. Sherman Welsch and Glen Wolfcole were the owners.

CLASSIFIED ADVERTISEMENTS

FOR SALE—Good opera house with 486 seating capacity, furnished with opera chairs, stage curtains and machine room, at 10 a. m., September 25, at foreclosure proceedings. Will give good title to land and buildings. This property is known as the Atoka Opera House, at Atoka, Oklahoma. County seat, well located; is well equipped and was constructed specifically for theatrical purposes and motion pictures. The amount of the mortgage is $7,500. For further information write E. T. Johnson, Receiver, Atoka, Oklahoma.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.

Successor to

Industrial Moving Picture Co.

Diversey Parkway and Ward St.

Chicago, U. S. A.

The Yale Theater at Princeton has been redecorated.

Iowa

The Crescent Theater in Audubon had a very successful opening August 24.

A new picture machine will be installed by Hemphill & Hanner in their theater at Buck Grove.

A. H. Blank, proprietor of the Garden Theater, Des Moines, has purchased the Family Theater at Davenport from Messrs. Behrms and Middlebusher. In addition to owning these two, Mr. Blank is connected with the Garden and Casino at Davenport and the Strand at Omaha.

Virgil Hawkins has opened a moving picture show in Long's Hall, Altoona.

The Grand Theater in Cedar Falls will make a very beautiful appearance when the carpenters and decorators have finished their work. Manager Madigan will show a fine program of pictures.

Mid-West Photo Play Corporation, Des Moines. Capital $75,000. A. H. Blank, president; D. C. Burgum, secretary.

Maryland

The motion picture house known as the Baltimore, at 3205-7-9 Fait avenue, Baltimore, has been purchased from George Kirchner by the Broadway Theater Company, which is conducting the Broadway Theater, on South Broadway. It is expected that the improvements, which consist of remodeling and renovating the premises, will be completed by September 9, at which time the playhouse will open.

Michigan

A. E. Brauns will erect a new picture theater to seat 800 people at Iron Mountain.

The Gem Theater, Stever avenue and Lewis streets, Flint, has been opened by Fred Phillips.

Lipp & Cross of Battle Creek are building a new and fourth house to seat 700. They operate the Strand, Garden and Rex theaters.

The Ferry Field Theater, Detroit's newest photo play house, at Grand River avenue and West Grand Boulevard, opened with an initial attendance of 4,000. The theater is modern in every respect with washed air ventilation and an excellent seating arrangement. Officers are Thomas Penniman, president; Andrew Healy, vice president; William B. Wreford, secretary; Walter R. Smith, treasurer and managing director; George Watts, Theo. L. Smith, Jr., and Ernest Klintworth, directors.

The Washington Theater opened September 3 under the management of the Wenonah Theater Company. Hereafter it will be known as the Washington Strand. Its equipment is the very latest and first class pictures will be shown. Mr. Leahy is manager.

Missouri

Joplin's newest theater, the proposed duplex house in the old Auditorium building, 517 Joplin street, Joplin, is rapidly nearing completion. The Auditorium building is being remodeled, which, including an entrance way from Main street, will cost in the neighborhood of $25,000.

George Ottaviano will erect two story picture house and flat in Kansas City to cost $7,000.

The Acme Theater, 1417 Cass avenue, St. Louis, has been purchased by James J. Barrett, owner of the Chippewa and Knickerbocker theaters.

S. E. Wilheit is having plans prepared for a two-story moving picture theater in Springfield. The theater will be 60x100 feet and cost $12,000. Jefferson Theater Company are the lessees.

The Royal Theater on Sixth and Olive streets, St. Louis, opened on September 3 under the management of Mrs. Rose Cornelius. Mrs. Cornelius controls the West End Lyric also and shows Paramount pictures.

Montana

Articles of incorporation have been filed by the Gallatin Amusement Company, Bozeman, with a capital stock of $75,000 in shares of $50 each. The board of directors consists of local people. The company is formed for the purpose of building a new theater to be used for high class moving pictures.

Nebraska

The Hill-San Amusement Company is a new Lincoln company, incorporated during the past week, with a capital of $25,000, devoted to the show and amusement business. Three Lincoln men, A. S. Sandlovich, L. Hillman and Fred C. Foster are the incorporators. Negotiations are under way now for a building site on which the company will build a combination house for pictures and legitimate theater plays or vaudeville.

The Lyric Theater at Sulton has been purchased by Ferdinand Grasshaus.

The Paramount Theater at Nebraska City has been redecorated.

The new Lyric Theater in Takamah has been opened.

Dr. A. Gehrke has purchased the Pastime Theater in Ravenna from John W. Hughes.

New York

Plans have been placed on record for the large moving picture theater which is to be erected beneath the Manhattan Bridge on the block bounded by Division, Market, New Forsythe streets and East Broadway, New York, on property owned by the city. M. Joseph Harrison designed the structure f r Friedman Brothers, the lessees. Acc ding to the architect, it will cost $100

Ella Wheeler Wilcox Pho ays, Inc., Manhattan.—Motion pictu capital, $100,000. Incorporators: A. omas, 2 Rector street, New Yo W. Smith, 465 Van Buren stree F. H. Marcus, Harrison, N.

The Comique Film Corpo ing pictures, theaters, amusement prises, $100,000; S. Brand, A. Hyman, B. Grossman.

Julian and Clarence Fisch plan to build an addition, 50x95 feet make alterations to their moving pi heater and store building at 417 th street, New York, to cost $6,0

Dispatch Film C poration tan.—Manufacturing moving films, machines, etc.; capita. $25,000. Incorporators: H. M. Warner, 56 Ft. Washington avenue, New York city; W. Scheuer, 14 Elinor place, Yonkers; W. Smith, 465 Van Burent street, Brooklyn.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, SEPTEMBER 30, 1916 No. 14



JACK SHERRILL WITH FROHMAN

Motography—Only M. P. Trade Journal Member of the A. B. C.

Greater
VITAGRAPH



A Super-Serial

Vitagraph's rushing, rousing, mile-a-minute motor series

"The Scarlet Runner"

By C. N. and A. M. Williamson,

the famous authors of "The Lightning Conductor"

Featuring

The Screen's Biggest Drawing Card

Earle Williams



Produced by

Wally Van

and

William P. S. Earle

Twelve episodes -- each a complete story.

Twelve beautiful heroines
Twelve splendid love stories
Twelve baffling mysteries
Twelve rousing adventures
Twelve times the punch of the ordinary serial

The entire serial is filmed and ready to be shown. See it before you book it.

"The Scarlet Runner"

Backed by unequalled newspaper publicity.

VITAGRAPH

TRIANGLE PLAYS

Pictures to be Released Week of Sept. 24

TRIANGLE-Fine Arts
LILLIAN GISH in
"Diane of the Follies"

As a modern picture of the stage and matrimony this latest TRIANGLE PLAY is sure to arouse considerable enthusiasm. Men will enjoy it. Women will love it, for among other things, 67 beautiful gowns of the very latest fashion are displayed, to say nothing of the $75,000 worth of jewels worn by Miss Gish.

TRIANGLE-Kay Bee
W. S. HART in
"The Dawn-Maker"

This week exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in a big virile story of the great Northwest—the story of a quarter-breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

TRIANGLE-Keystone

You appreciate that a program to be well balanced—to give the maximum amount of entertainment—must contain good comedies. For years Keystone Comedies have been universally declared to be the master laugh-makers.

TRIANGLE-Keystone

Little need be said to you of the value of Keystone Comedies. You know their true worth, the way the public enjoys them, and their drawing power. Keystones are released only through the Triangle Film Corporation.

"With a Triangle Play Your House Will Pay"



America's most popular dancer, Mrs. Vernon Castle, is featured in International Film Service's "Patria."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, SEPTEMBER 30, 1916 No. 14

Big National Association Meeting

MANY NEW MEMBERS GAINED AND PRODUCTIVE WORK ACCOMPLISHED

THE meeting of the National Association of the Motion Picture Industry which was held in New York and continued for a week, resulted in many new memberships for the Association, the cementing of the structure of the organization, the arousing of a fine spirit of enthusiasm among the members and a declaration to pull together to increase the prestige, power and influence of the organization and bring about a unity in the industry which its intimate relation to the national life demands.

There were meetings, all of them either productive of immediate things accomplished or others put well under way. There were gatherings of the producers, distributors, representatives of the exchanges, the supply and equipment men, the executive committee and the general division, the eligibility to which gives some idea of the working scope of the national organization—architects and sub-contractors, employment agents, projection engineers, publications devoted exclusively to motion pictures, theatrical publications with motion picture departments, newspapers, transportation companies, insurance companies, bill posting companies and all employes of establishments and plants in any way connected with the motion picture industry.

During the week 100 persons identified with the industry became members and there were pledges for as many more. Among the corporations that made application were The Erbograph Company, the United States Motion Picture Corporation, Frank Powell Productions, Fox Film Corporation, the Niagara Film Service, the Kineticartoon Corporation, the Sunbeam Motion Picture Corporation and the Rialto Film Corporation.

President William A. Brady freely contributed much time from his own immediate business interests for the benefit of the organization in this important formative stage and attended as many as two meeting a day. He expressed himself as gratified with the corporative growth and the individual membership increase, but urged that there be no slackening in the work. If it is good, it still can be better.

In its intention the National Association of the Motion Picture Industry can be made the greatest organization of its kind in the world, judged by geographical distribution, numbers, capital, organized political influence, the intellectual and moral power of the motion picture and its capacity for shaping public sentiment and the wide affiliation with strong interests and integrally in the industry. If every man who has to do with the industry, even in the humblest capacity, could realize that he is a necessary factor in not only a popular amusement but in one of the most powerful of forces in modern civilization he will have awakened to the big idea of the thing and come into the industrial consciousness of the motion picture industry, which makes for unselfish cooperation and the desire to build all interests into a harmonious entity.

The executive committee accomplished much in a comparatively brief period. Walter W. Irwin, of the V. L. S. E. is the chairman, with President Brady of the World Paragon Company an ex-officio member, and the other members are:

Louis F. Blumenthal, Auditorium Theater, Jersey City; H. E. Brulatour, Eastman Films; Louis L. Levine, Regent Theater, Brooklyn; Arthur James, Metro Pictures Corporation; P. A. Powers, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; Samuel H. Trigger, Tremont Theater, New York; and Adolph Zukor, Famous Players-Lasky Corporation.

At a single meeting of one of the divisions during the week forty-five memberships were entered. A recent sitting of the Producers' branch committee, attended by several non-members shows how when the purpose and scope of the organization are fully analyzed there is no question regarding membership. At this particular gathering were Adolph Zukor, Famous Players; W. L. Sherrill, Frohman Amusement Corporation; Jesse Lasky, Lasky Feature Play Company; H. K. Tootle, Gaumont; Randolph Bartlett, Brenon Film; John F. Miller, Buffalo *Times;* William Wright, Kalem Company; T. H. Wiley, George Ridgewell, Harry E. Yost, Sunbeam Motion Picture Corporation; H. G. Pierce, Oliver Morosco Photo Play Company; L. D. Willis, Fox Film Corporation; A. Lorimore, representing Thomas H. Ince; Eugene B. Sanger, Sanger Picture Plays Corporation; and Hamilton Smith, of the same concern; Chester Beecroft, representing President Freuler of the Mutual; Theodore Wharton, L. D. Wharton, Wharton, Inc.; P. A. Parsons, Pathe; Frank Powell, Frank Powell Productions; Louis B. Jennings, American Film; N. H. Goetz, Erbograph Company; P. A. Powers, Universal; M. M. Feely, Florida Pictures Corporation; J. W. Buck, Wharton, Inc.; A. S. LeVino, Arrow Film Corporation; Edwin Thanhauser, Thanhauser Film Corporation; W. E. Shallenberger, Arrow Film Corporation; J. O. Walsh, United States Motion Picture Corporation; Harold Bolster, Vitagraph; W. A. Brady, Jesse J. Goldberg, Rialto Film; C. R. Macauley, Kinecartoon Company; W. H. Kemble, Brooklyn Triangle.

Among the subjects under discussion was the question of censorship, on which the organization will soon make an important step. Mr. Brady declared that the

producer and the exhibitor must censor themselves; that there should be no salacious pictures produced at all. Then again, the cause of the motion picture is the cause of some ten million persons, who willingly pay daily for the diversion and instruction it yields them. For the picture-public are millions of capital invested; for them are a vast army, in various activities, working day and night. And, in any fight based on the picture this public is inseparable—it must be the deciding factor in the issue. The public is the best censor—providing of course, there is anything to censor. Still, declared Mr. Brady, if the committee should vote for no censorship, he would stand with it. He reminded the gathering that what is needed most is a solid front and the unqualified cooperation of all divisions.

After the meeting the following, who had followed the proceedings with the deepest interest, agreed to become members: Frank Powell, W. H. Kemble, Theodore Wharton, C. R. Macauley, Edwin Thanhauser, Wm. Wright, H. H. Goetz, Louis B. Jennings, Chester Beecroft, H. K. Tootle, J. O. Walsh, M. J. Feeley, and Eugene B. Sanger.

BIGGER BUSINESS AFTER WAR

More American Films Than Ever Will Be Demanded in England with Advent of Peace—Import Tax on Film.

At the time the war broke out the cinematograph industry in the Bristol district of England was in a state of active development, according to *Commerce Reports*. In the past two years, however, the evolution of this trade has been brought virtually to a standstill. As investors do not like to risk their money when conditions are uncertain, it has been practically impossible to organize new companies. Bristol does not possess as many picture theaters as the average city of equal population in the United States would have, but it is quite probable that, had it not been for the war, the number would have been very much larger. Persons engaged in the business believe that when the war is over there will be a boom in this industry, as its hold on public favor is considered permanent.

Amusement Tax Increases Costs

The admission to the best class of theaters is from 6 pence to 1 shilling (12 to 24 cents). Adding to this the amusement tax, which has recently been imposed, the cost ranges from 14 to 28 cents. The cheaper theaters usually charge an entrance fee of 3 to 4 pence (6 to 8 cents United States currency).

Although the new taxation on amusements is believed to have brought about only a slight reduction in the size of audiences at theaters, many persons who were heretofore willing to pay a shilling and go to the best seats now have adopted the habit of going to the cheaper sections, thus reducing the profits of the proprietors.

The British Government has imposed a tax on the imports of films. According to the local customs authorities, the rates on films imported for the exhibition of pictures or other optical effects by means of a cinematograph or similar apparatus are: Blank films and raw films, two-thirds cent per linear foot, 1⅜ inches wide; positives, 2 cents per foot; negatives, 10 cents. All imports are required to be entered on a special form of entry, with a declaration by the importers as to the correctness.

Most of the large American film companies have their own offices in London, and motion-picture material used in the Provinces of England is usually distributed from that city. The majority of motion pictures shown are either American or French. American films, however, largely predominate, while British products are considerably in the minority. Cowboy and western films are popular. The greatest demand is for clean dramas, and long 4 or 5 reel photoplays are meeting with an ever-growing popularity.

It is believed that when the depressing effect of the war has disappeared the sale of American films in England will be even more extensive than at present. British producers find it difficult to compete with American manufacturers on account of the superiority of the California climate as a center for this industry.

League's Thanksgiving Ball Rolling

The ball which will be held at Madison Square Garden, New York City, on Thanksgiving eve, November 22, 1916, under the auspices of the National Motion Picture Exhibitors' League of America promises to be an unusual event. The producers and manufacturers have signified their intention of supporting the "party," and space has already been contracted for by Vitagraph, V. L. S. E., Nicholas Power Company, Precision Machine Company, General Decorating Company, G. H. Masten & Company, Charles Mayer, B. S. Moss, Lewis J. Selznick, Excelsior Illustrating Company, Al Harstn and others.

The committees in charge of the arrangements are: General Committee, I. N. Hartstall, L. F. Blumenthal, Wm. Hilkemeier; Reception Committee, Lee A. Ochs; Arrangements, I. N. Hartstall; Entertainment, L. F. Blumenthal; Ticket, Wm. Hilkemeier; Floor, Chas. Steiner; Badge, Otto Lederer; Decorations, Chas. Haring; Music, Gus. Koenigswald; Press, Publicity and Program, Thos. Howard; Master of Ceremonies, S. H. Trigger; Invitation, C. R. Martineau; and Wardrobe, Benjamin Lyons.

All the officers of the League are busy working to make this ball a great success, and the Committee of Arrangements has contracted with G. H. Masten & Company to decorate the Garden and basement at a cost of $6,000.

Pathe Club Outing

About one hundred and thirty members and guests of the Pathe Club held another very successful outing at Brighton Beach on September 9. Three big auto busses and several touring cars decorated with the club's banners were used to take the party to the beach. The afternoon was devoted to the amusements of Coney Island, followed by a dinner at Hotel Shelbourne.

Among the associate members present were E. D. Horkheimer of Balboa, Geo. A. Powers, T. C. Wiley, Harry Mittenthal and Harold Davis. Patheites from out of town were H. M. Osborne, manager of the Philadelphia office; Manager Epstein of the Albany office; Manager Abeles of the New York booking office, and Manager Rheinlieb of Newark.

Club President J. A. Berst had taken an active interest in the outing, which explained to a large degree the success of it. The committee on arrangements included P. A. Parsons, J. W. Kyle, F. C. Davidson and E. J. O'Connor.

Seven directors are now working at the Lasky studios at Hollywood.

When the Signal Shows Red

BY P. G. ESTEE
A Small Town Exhibitor

THERE are some businesses upon which should be hung the red flag of danger. We know of no business of which this is more true than that of the motion picture exhibitor. It is true even though he be experienced. If not—not only is the red danger signal warning his business train, but the derailing switch is wide open, and the ditch is a deep one.

In the accounts of the stupendous sums paid out by the producers of great photodramas and the millions invested in studios, menageries and equipment of all kinds by the regular program companies and in the sworn statements which tell of the equally stupendous salaries paid the screen actors and actresses, we see little mention of the exhibitor, the man who gets these dramas or programs of comedy and drama to the people who make possible all this lavish expenditure—the patrons who night after night contribute their five, ten or fifteen cents.

Of the exhibitor's troubles, profits and losses the general public knows little, but imagines much. They see large crowds and many nickles and dimes sliding across the little cash windows. "What expense has the show owner?" they ask. "Nothing like that of the groceryman, the baker or butcher. Surely not. Little help and little money invested. Must be nearly all profit." Thus reasons the unthinking prospective investor.

The Small Town Exhibitor

It is not our intention to speak of the great city houses with ornate fronts, marble floored lobbies, elaborate ventilation and uniformed attendants; but of the thousands of small town exhibitors with houses seating two hundred to one thousand. Houses with lobby fronts, houses with store fronts and houses with no fronts at all.

Some are making money, although nowhere nearly as much as the public surmises, and for the man thinking of investing there should be warning signs of red by day and red by night, for when the exhibitor starts losing money he is in the position of a man on a string of runaway cars on a down grade with the brake rigging gone. Some of the other cars may be wrecked first and his car blocked and held upright. Some of the other fellows, his competitors, may go broke first and his own business, although jarred, will recover.

This is true of the "big time" show seating five thousand or of the "store" front or "made-over lobby" picture show with two or five hundred seats. Unlike any other business, you may not retrench. When the competition or unfortunate conditions begin to cut in and profits drop off, or worse, when the cash receipts do not cover the film rental alone, there is no way to economize until the trouble blows over. The next day you must rent a little higher priced feature, pay for more advertising space, and perhaps add to an already expensive equipment and force.

This must be kept up until the profits and capital of either yourself or competitor are gone; then, alone in the field, one or the other may retrieve losses.

The owner of the ruined business may either close up and accept the difference between his heavy investment and the trifle the vulture-like second-hand equipment brokers will allow, or he may call in the help of a show agency salesman.

The owner, if he is honest, tells the prospective purchaser that more capital might have allowed him to put his competitor in the position he now occupies, that there is no room for the ruined business. Sometimes the agencies take the show, purchasing outright at sacrifice prices, or the creditors place it in their hands, allowing liberal commissions. There are many honest agencies, but personal knowledge is the only weapon that will save you from the dishonest ones.

Now the unwary one who has many times computed, to his own satisfaction, the tremendous profits made at all theaters becomes interested. He has a little money; why not put it out at better interest? He is assured that the former owner retired because of other business, and because he no longer required the picture theater income.

Sometimes he "bites" through his own sheer ignorance and self-confidence; sometimes cleverly placed money swells the attendance and the prospective buyer, encouraged to "check" the business by the income and expense, finds that his dreams were indeed true. There are profits; large ones. Eagerly he accepts the terms, pays over hard earned money and can write owner or manager, as he chooses, after his name.

In a month or months the new purchaser, sadder, wiser and poorer financially, has perhaps reached the end of *his* resources, and the show is once more in the hands of an agency for sale to the next man who believes experience and special knowledge unnecessary to extract the golden profits from moving picture exhibitions.

The same story might be written of the man who stands across the street and checks the attendance at his home town show or shows. He sees goodly crowds, perhaps some nights many are turned away. He tells himself there is room for another show and invests heavily in equipment, rentals, etc., only to realize very soon that he has erred in his estimate of the money spent for amusements in his town, and also erred in rushing into a business without a working knowledge of its principles.

It is no business for a man who does not know the game and all the rules. If you feel the call to enter the moving picture business profit by the experience of the writer who is just now slowly getting on his financial feet after a rash purchase of the kind first mentioned.

One Exhibitor's Experience

The town was able to support two shows where there were then three, but the writer lacked the experience to realize that fact. The original owner had seen the writing on the wall and withdrawn while the show was still making money. The first purchaser, also inexperienced, began to lose, and promptly placed the show in the hands of an agency. The writer fell for clever talk, a bit of "loaded" attendance and his belief that the thorough knowledge of advertising acquired in the newspaper game would enable him to succeed where the other man, comparatively uneducated, had failed. He forgot that there might be other things to the show game.

Two months later he knew a great deal more of the picture show business, was broke and in debt. He

had worked hard and faithfully and planned as well as he was able with the knowledge of films that he then possessed. He found that the film exchanges cared only for the man of success; the people went to the other shows as soon as the wireless of the small town business world told that he was losing.

One of the other shows which he had figured as neglible competition had slipped in while the show was in the hands of his predecessor and secured exclusive rights to the plays of a great comedian. The writer had not been told this. It is doubtful if he would have appreciated the importance of that contract even had he been told. He did not realize, in fact, until he saw the competitor paying his whole week's expenses from the receipts of the two Sunday shows in which the comedian appeared upon the screen. Then indeed he realized how futile had been the "checking" of a business of which he knew nothing.

Buying is said to be the important element of the mercantile business. The writer found it true also in the picture show business, and once more he was at the mercy of feature salesmen and exchanges. Not all are prone to take advantage of the inexperienced, but there are the same proportion of unscrupulous ones as there are in the grocery or millinery trade, and without warning or experience how is one to tell? The other two shows, while apparently fighting for business, were together agreeing to take a heavy loss for a time by cutting admission half in two. That was the end indeed. At the full admission we were losing money; at half rates our debts would double each night. The show was closed.

Rather then help to victimize some other chap, who had perhaps worked as hard to get a little investment money ahead, the writer decided to sell at a sacrifice—quarter purchase price—to one of the competitors, and the house was permanently closed and dismantled.

He Grabs Hold Again

Two things remained: to go back on salary, barely a living, or capitalize the knowledge bought at a cost of some thousands. The writer did the latter. He borrowed two hundred of a relative and found a small town where building and equipment could both be leased—he could not buy. There was no competition. The manager who preceded him had failed in the show, but a really careful checking of the business and circumstances showed this to have been the fault of the man rather than of the location.

Progress was slow. For four months the show merely paid running expenses. The two hundred went for living, and in addition the new manager did local work for the home weekly. Then suddenly each week began to show a little profit, and now at the end of six months the rundown house is on its feet and prospering modestly. By that we mean that it is now paying running expenses and a profit of one hundred to one hundred and fifty dollars each month. People in the small town believe that the writer is making four to five hundred per month, and it will be no surprise if some misinformed person starts a second show.

Many Have Hoed Same Row

Mistakes in this second town were made—many of them, but with no competitor to take advantage of the slips and a friendly home-town patronage the writer has added to his stock of experience until he would now be competent to go to the town where he failed and correctly size up the show situation, in which case he would not have invested. This experience is true and typical of that of hundreds of poor fellows who have seen only one side of the moving picture exhibition game until it was too late. Now they are back on salary, denying themselves and families while they try to pay debts and retrieve their mistake.

Again we say, "Put a warning sign at the door of the moving picture business until "Old Man Experience" goes with you to "check" the theater you wish to buy. Hire out or even donate your services to some other manager until you have studied the projection, studied the films as they are received, studied the buying end and the salaries you will have to pay. Above all, study the advertising and the patrons and the effect of certain pictures and advertising on the patronage. Then, and then only, should the signal turn to green, which means—"go ahead."

THE "PICK UP MAN"

F. I. L. M. Club of Chicago Discusses Question of Insuring Perfect Deliveries by Messengers Carrying Shows from Exchange Theater

The evil incidental to irresponsible pick-up men and messenger service as usually found in the larger cities of the United States, is under discussion and receiving the attention at this time of the F. I. L. M. Club of Chicago.

Why should not the pick-up men, who are deriving their income from the film industry, and at the expense of the safe arrival of feature film service which is the property of the different exchanges, be subservient to, and appointed by both the film exchange they are doing business with, and the exhibitor, as a protection to both?

They are handling valuable property. The average film messenger is careless in his respect for the value of that property and for any delay incidental to its proper delivery.

The F. I. L. M. Club of Chicago feels that they should be protected, and that all its members who constitute the managers of the exchanges doing business in Chicago, should have sufficient protection from injury and delay that might come, and at times does come in the handling of films on the part of messengers. Why then, should not the exhibitor have protection? He should. In fact, he should have a greater protection than he now has by long odds. He does not know what minute a feature used at his theater will go astray, will, in the careless handling by messengers, be stolen from them, and should such a contingency arise, to whom would the exchange naturally look for recompense for their loss but the exhibitor?

Conditions in this branch of the business therefore should receive wide comment and discussion at this time, with a view to creating greater system and greater protection for each one who is subjecting himself to the difficulties incidental to the proper delivery of films.

Six-Room "Set"

A six-room set was built by the scene men in one of the William Fox studios for some scenes in Theda Bara's new subject for the Fox Films.

Ann Pennington, Famous Players star in Paramount Pictures, will make her second appearance on the screen in "The Rainbow Princess."

Women Want Juvenile Film Exchange

BY B. F. BARRETT

An Interview with Mrs. Frederic Michael, Chairman Social Service Committee of Illinois Congress of Mothers and Parent-Teacher Associations.

IN the campaign for the establishing of special programs for children in the motion picture theaters of the country and the movement toward better pictures for the family in general it is but natural that the women—the mothers of the country—should take up the cudgel in behalf of their offspring. And the women in the various states are working toward a utopian idea of the solution of the problem of the child and the motion picture theater.

Many exhibitors have claimed, however, that the women are not in earnest in their efforts toward getting special matinees for the children established as a regular part of the motion picture program for the week. They claim that the clubs induce the exhibitor to start these matinees and then do not support him and stand by him through the experiment. There may be some women that are working in this haphazard way, and unfortunately the many will be judged by the few, but there are also women who are working earnestly and conscientiously toward the end of better films for children and an especially selected program for the young people in every theater.

What are these women doing? An interview with Mrs. Frederic Michael, chairman of the Social Service Committee of the Illinois Congress of Mothers and the Parent-Teacher Associations, shows that with the co-operation of the exhibitors they have already accomplished great things, and have many plans for still greater achievements.

In an effort to get all the women's clubs in Illinois interested in this work the following letter was sent out all over the state:

The crying need for better moving pictures for children is so apparent that it hardly seems necessary to dwell on that question; an effort to better this condition is the essential thing. That the moving picture can be made of as much value as good literature for our children, is coming to be understood. There is the historical film, the film of romance, the film of clean comedy and the educational film. We would not willingly allow our children to read what is termed "trash" in literature, yet those children who attend the average motion picture theater are having every lovely ideal shattered by what they see there.

With this problem before us, the Social Service Committee of the Illinois Congress of Mothers and Parent-Teacher Associations mean to make a campaign for better motion pictures for children, and each organization can help this work along by carrying out the following plan: Make up a committee to approach your best motion picture manager in your particular neighborhood with the request that he gives one "children's performance" a week.

Saturday morning has proven very popular in Chicago. If the demand is made strong enough there will be a supply. The motion picture producers who have been interviewed have claimed that there is not enough demand for this "better films for children." The women of Illinois can make that demand.

There is a bureau in Chicago (the only one of its kind in the west), that is making a specialty of good moving pictures for children. Some of the committee have seen a number of their performances and cannot speak too highly of them. This bureau chooses not only the best pictures, but religiously cuts out anything objectionable. Their programs are selected by women.

Now that the Social Center bill has become a law and it is your privilege to ask for the use of your school house, it would be a splendid plan to install a moving picture machine and bring your "movies" to the school under proper supervision.

The women claim that the two chief factors working against the success of this cause are the lack of good facilities for obtaining these suitable pictures on the part of the exhibitors, and the irresponsibility of the mothers in watching over their own children and aiding the theaterman in this work.

Many exhibitors when approached on the subject of setting a certain time to run a special performance for children complain that it is impossible for them to get suitable films, as they have to take what is sent them in their service. This, however, is considered a very weak excuse, for they could undoubtedly get the films if they wanted them. It might cost a little more at the beginning, but in the long run the results would be well worth the initial outlay.

In other cases the managers expressed their willingness to meet the women half way, and promised to do whatever they could for the future of better pictures for children, but this too often meant what they were forced to do by the public and boards of censorship.

Others are really in earnest and try to run these special performances as best they can but are often discouraged, not because there are so few pictures on the market that would be good for the young folks to see but because it is so hard for them to get hold of the films. And to counteract this difficulty the women are advocating that an exchange be organized which will handle all the juvenile films produced so that the exhibitor can easily procure his program for these entertainments. The plan is to go even back of this and try to interest the producer in the movement so that he will not only make suitable films for the younger generation but see that they are handled through this central exchange. There are many pictures on the market now which would be splendid for these selected programs if it was only easier to get hold of them. Also there are many films which the women would like to have prepared, such as adaptations of books and historical subjects which would have a ready sale on any market. The exhibitor who has to go from one place to another picking up a one-reeler here and a feature there gets discouraged and decides that if the children's show is going to make more work than all the rest of his program he will discontinue it.

The women do not mean to confine their work only to the little ones up to ten or twelve years old but would give their attention particularly to the adolescent child from the ages of thirteen to sixteen or eighteen. It is with this age that the most harm may result from the pictures. With the younger child the acting, the beauty of the settings and so forth interest and please them and anything objectionable is liable to be beyond their comprehension. But it is the adolescent child who is just beginning to awake to the mysteries of life that should be carefully guarded.

Experience has taught the organizations interested that a program must not be too educational. There should be romance, fairy tales and comedy as well as travel, nature study and history. The adolescent child particularly must be taken into consideration. The programs must not be one-sided. Where there is a fairy tale for the younger children, there should be a story of romance for the older ones.

To attract these boys and girls it would be better to call the special performance a young people's entertainment, as they probably would show a "children's matinee." and have it on Friday night, when there is no school the next day, or on Saturday afternoon. The ultimate aim of the scheme is to keep the young people away from the theater on all other nights except that set aside especially for them. This would relieve much of the censure which is directed toward exhibitors and many of the pictures which are unobjectionable as witnessed through adult eyes but immediately assume a different aspect when shown to an audience in which the young people are present.

The women do not approve of the scheme of devoting an hour immediately before the Saturday afternoon matinee to the children for the young people will stay over to the regular show, and in too many cases the feature shown is very undesirable and counteracts all the good accomplished by the special program. Here also the mothers do not help the exhibitor. When the children are told to go home at the end of the special program by a sign on the screen bidding them good-bye and asking them to come next Saturday, some leave—but more do not. When the plan was tried of announcing that all children not accompanied by parents must leave, some women present gathered all the children they could about them and said, "These are my children; they have paid their way and will stay for the adult picture."

And this is just one example of the way in which the mothers do not assist the theater man. We have found that before the special program of suitable films for children can be started the mothers of the country will have to be educated. In an effort to arouse the dormant responsibility of the mothers on this subject Mrs. Michael has put the following questions to them:

1. Do you know where your child is receiving his legitimate recreation?
2. Do you realize what influence the average vicious moving picture has upon the mind of your adolescent boy or girl?
3. Do you wish to see your children graduate in the school of crime through the medium of vicious moving pictures?
4. Do you realize that there is an intemperate use of moving pictures?

By the intemperate use of motion pictures she means allowing the child to go to the theater four or five times a week or every night in the week, as too many small children do, with the result that they are dullards in school, their minds are filled with unnatural ideas and they have an abnormal craving for excitement. Here again the mother is to blame for allowing the child to go so often and to see all kinds of pictures.

The mothers do not protect their children, they do not seem to realize the necessity for being their own censors for the films which their children see.

A woman accompanied by a little girl recently stepped up to the ticket window of a motion picture theater, put down her dime and said to the ticket seller:

"Is there something spicy today?"

"No, not today," replied the ticket dispenser.

"Give me my dime back then," said the woman, "I'll go some place else."

This is typical of far too many of the mothers of the present generation. The clubwomen can agitate the question of special performances for children, the exhibitors can do their part by running these shows, but the mothers—the ones who should work for this movement with all their might—too often will not do their part. The mothers will have to be educated and this work can best be done by women and that is one of the principal things which the women of the country are trying to do through their Mothers' Council and Parent-Teacher Associations.

Another objectionable feature of the motion picture theater business which the women are striving to overcome is the use of lurid and licentious posters displayed in front of and in the lobby of the theaters. The children may be excluded from the theater by the "No children admitted" sign, but they are not prevented from seeing these vicious posters. An innocent child can learn a great amount of evil from two or three of these posters which are exploiting all the objectionable points of the film. And the pity of it is that in a great many cases the film which is being advertised is in itself really not offensive but the exhibitor is playing it up as questionable because he believes in this way he will attract the sensation seeking crowd.

The women have accomplished a great deal already by their efforts—twenty-two theaters in Chicago are now holding these special performances for children and in the smaller towns throughout the state of Illinois even a larger percentage are interested. The women find the exhibitors in most cases are willing to co-operate and the principals of the public school are also interested in this subject and are glad to do all they can to help the good cause along. In some towns the Business Men's Association has become interested and are working side by side with the women and theater men.

The women are ready to support the exhibitor and help him in every way. Will not all the exhibitors meet them half way and take advantage of this proffered help for the benefit of the kiddies?

Rothacker Opens New Bureau

The Rothacker Film Manufacturing Company has established a service bureau in Chicago's downtown district. Offices have been engaged on the second floor of the Auditorium building. Besides housing the city sales organization this will be a complete service station where local orders can be delivered, sent to the laboratory, and delivery made of the finished product from the central point. Also the new offices will offer accommodations to all visiting customers.

A Rothacker camera crew under the direction of W. B. Klingensmith has left for the Mexican border to secure 10,000 feet of film representative of the activities of the Illinois National Guard now stationed in that territory.

E. Linden, who had charge of the camera crew operating in Yellowstone Park, has returned to Chicago, and Harry Birch, with his cameraman, has left for the extreme Northwest to secure some mountain scenic views.

E. H. Phillips, sales manager of the Rothacker Company, has left for New York, where he will attend a special advertising conference and consult with some of his agents in the eastern districts.

In her first venture into motion pictures, Miss Margaret Anglin will use as a vehicle a filmatization of Maxim Gorky's great play, "The Chosen People."

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Want to Go to Curacoa?

THERE is an island by the name of Curacoa in the Dutch West Indies, where exhibitng conditions are in an interesting state. American Consul General Messer Smith, writing from the island, says that there is an opening for American exhibtors and American pictures there. He may be influenced by his patriotism or a selfish desire to see Mary Pickford once again, but the following is his report:

"The showing of motion pictures, if not actually prohibited by the authorities in Curacoa, was so discouraged by them that few films were shown here for some time. The poverty of the people and the lack of work made it inadvisable that the poorer people, who are very fond of photoplays, should spend their money for this or any other form of amusement. Now that there is plenty of work on the island two cinemas have recently been opened, and they are allowed to give as many performances as they find will be patronized. One is an open air theater. Each is now giving three shows a week.

"One of the principal clubs in Willensted occasionally gives a motion picture entertainment on the club tennis courts, and the innovation is very popular. The films used are principally of French origin, with the legends in Spanish, which language is spoken or understood by practically every one here, although the familiar dialect of the natives is Papiemento. Films in which love is the central theme are the most popular.

"The comedy reels come from England. It is believed that American films would prove popular here, especially good comic films and those portraying the romantic side of Western life. The legends may be in English, as the better classes understand that language. However, Spanish is always to be preferred."

Get YOUR Newspaper to Follow Suit

By A. R. M. Sutton

The Seattle *Daily Times,* the city's most widely circulated newspaper, runs a motion picture section of eight pages, in which at one time appeared 408 inches of paid motion picture advertising, together with a very live and appropriate collection of motion picture news. The importance which the *Times* attaches to its picture section may be measured by the strength of the appeal it makes to motion picture men. Across the bottom of each page of the section in a recent issue was printed the following notice:

Motion picture exhibitors throughout the Northwest depend on the Seattle *Daily Times* for their motion picture news. The co-operation this paper is giving the industry is being commented on by all the leading manufacturers in the country, and the *Times* is being used as an example by those who are seeking to induce newspapers to publish news of this character.

The later issues of the paper have not fallen below the standard first set and its managers have further emphasized the importance with which they regard the new section by sending George Bellman, editor of the film section, to California to visit all the studios and locations of the film manufacturers. During his absence he did not contribute to the paper, but devoted his entire time to a thorough study and review of the motion picture industry.

Takes Care of the Babies

Women of Cleveland can now leave their babies at a picture house, then go and do their shopping with the assurance that the tots are happy. This comfortable arrangement has been inaugurated by J. E. Sliney, manager of the Reel, one of the largest of Cleveland's downtown picture show houses.

The theater is equipped with a row of balcony boxes, where the little ones can see the pictures without being disturbed by the comings and goings of a restless audience. Adjoining the boxes is a large rest room supplied with all conveniences, where an attendant nurse takes full charge of the children, and sees that their ordinary needs are satisfied.

"Young babies are too much responsibility," says Mr. Sliney, "so we keep them only from six years of age up." When asked whether many mothers take advantage of this convenience he said: "Yes, indeed, we often have six or eight little ones at a time, and they are always happy and contented to stay."

Scot Exhibitor Rouses Enthusiasm

At Cambuslang, Scotland, last month, Charles Taylor presented "The Campbells are Coming," and did enormous business. For the occasion Mr. Taylor engaged a full brass and pipe band, which paraded the streets prior to the opening, while the pipers supplied the necessary incidental music during the projection of the picture.

Great enthusiasm was worked up. At that part of the picture where the Campbells are seen coming over the hill in the distance the "pipes" were faintly heard, and as the soldiers came nearer the music increased in volume. When "close up" the pipes were in full blast, and the audience let themselves go in one wild round of applause, nearly bringing down the house.

A No-Ticket House

The Globe Theater of Johnstown, Pennsylvania, has the distinction of being the first place of amusement in the city to install a pay-as-you-enter system.

The old ticket-selling booth has been dispensed with, and in its place has been installed a self-registering coin receiver, with an attendant in charge. The machine is so constructed that a cent dropped in the slot fails to register and is thrown out at the side of the machine,

but a nickel or a dime is registered and its value is counted on the dial.

The machine was installed by the Johnstown Automatic Register Company, which has just begun the manufacture of the machines and is now distributing its stock among local shareholders. The company is issuing $50,000 in stock at $10 a share.

Developing Live House Paper

By Frank W. Burke

Strand Theater, Cedar Rapids, Iowa.

I read your section in the popular trade paper with great interest, and thought possibly through my efforts to build up a creditable house organ I might break into print with some of my own ideas. Of course I have only been here a few weeks, but I have taken over the Strand *News* and put a local touch to it. Practical newspaper experience has taught me that the canned stuff sent out by aspiring press agents often has little value. Through my little publication it is my earnest endeavor to build up a mailing list. In the past 5,000 copies of the paper have been delivered by boys about the city every Saturday morning. Apparently people are getting interested in the publication, as I receive many starts from nearby towns.

Live Doves on Stage

By Frank W. Burke

Strand Theater, Cedar Rapids, Iowa.

Frank Stanton, manager of the Fenway Theater, Boston, has quite a novelty in a stage setting and effects. His setting is handsome, with heavy red velvet hangings, with the orchestra on the stage, and works many light effects, by starting the overture in darkness and gradually working up into different colors, but the real punch is that he releases several doves who fly about the stage, and also distributed about are ten large cages of canary birds, who sing all through the overture, also when the singer is on, and the effect is striking. Mr. Stanton runs the Paramount program.

Uses Bible Against "Deadheads"

In Glasgow, Scotland, the genus deadhead is just as much a trouble as he (or she) is in other places, but we have not come across a neater method of reading their species a lesson than that employed by Alex. Gilchrist, J. P., of the Eglinton Electric Theater. For the benefit of his fellow-exhibitors, Mr. Gilchrist cheerfully gave permission for the reproduction in the London *Bioscope* of his "text card," which is as follows:

In Ancient Days

In those days there were no passes given.
Search the Scriptures.
Thou shalt not pass.—Numb. xv. 18.
Suffer not a man to pass.—Judges iii. 28.
The wicked shall no more pass.—Nahum i. 15.
None shall pass.—Isaiah xxxiv. 10.
This generation shall not pass.—Mark xiii. 30.
Though they roar, yet they cannot pass.—Jer. v. 22.
But the last worth the lot—
He paid the fare thereof and went within.—Jonah i. 3.
To the
Eglinton Electreum.
3d., 4d., and 6d.

Every Evening ..... 7 } till 10:45
Saturday ..... 2.30 }

Matinee—Tuesday, 3 till 5 o'clock.

Corinne Parquet, the Triangle-Keystone comedienne who is appearing with Fatty Arbuckle in his recent pictures, has taken to collecting butterflies as a fad. Over in her dressing room at the Fort Lee studios where she is now working on a picture she has a collection of over twenty different specimens. The butterflies are attracted by the light in the studio at night and are easily captured. Some of them are rarely beautiful and one or two specimens are decidedly uncommon.

Screenshine

By Mel Ody

AS we said before, this little ray of screenshine will percolate through the latest news and events every week or thereabouts. "A little nonsense now and then, is relished by the best of men." That shows you the class you are in when you are one of our readers.

Turn the button, Bill.

YOU CAN'T SEE THROUGH THE CHINKS

Chicago Chinamen threatened to include a Chicago exhibitor in their next batch of chop suey if he ran "The Yellow Menace," and yet Vice President Chatkin of the United Film Service, tells us that he has booked the feature in two of the Frisco Chink houses. Verily, Chink is stranger than fiction.

NO WONDER.

Harry Lehnhardt is happy. The big Western Fox chief engineer has just got over a trip to New York.

TICKLEFILLUMS

Comedies are atrocious things,
I like 'em.
Smudging Virtue's modest wings.
I like 'em.
They horrify the women's clubs,
Receive the highbrows' haughty snubs.
But wring the guffaws out of dubs.
I like 'em!

Funny films are equine play,
I like 'em.
Begin in fight and end in fray
I like 'em.
—Comedian sits on villain's face,
O'er soup and salad dish does chase—
They sure are one deep-dyed disgrace.
I like 'em!

Every week Manager Hill of the Orchestra Hall "Cinema-concerts," Chicago, takes his soloist for the coming week over into Grant Park and makes a little movie star out of her. Before the camera she bows and smiles to the audience. This at the time of the taking is composed of about 200 bums and chance pedestrians; at the time of showing the audience has moved up toward the top of the social scale. Mr. Hill uses the strip of film on his screen with the announcement of the soloist for the coming week.

WHAT WOULD YOU SAY?

A big twenty-five hundred seater is about to be built in Chicago directly across the street from a present picture house accommodating several hundred. Just for fun some of the "boys" interested in the former enterprise sent a formal letter to the manager of the smaller house enquiring if it would be possible to rent his house as a waiting room for the new theater. "They can't kid me!" he declared. And as there are 300,000 people in the section to draw from, he should worry.

ARE YOU GOOD AT INVENTIONS?

The latest member of the twenty-first century club is the state of Washington exhibitor who has built a glass room into each side of his auditorium. The women tend their vocalizing offspring while watching the show from one transparent room; in the other the smokers hit the pipe in peace. Won't someone now invent a kneeless audience? It is a much kneeded innovation.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

IN the topical reviews prepared by the house and shown at the Rialto Theater, New York, last week, appeared Teddy Roosevelt, Justice Hughes and President Wilson. The applause which greeted each one was doubled when the statue of Abraham Lincoln was shown.

Illinois has two minister-exhibitors—Reverend W. P. Burke of Shenoa, and Reverend F. A. Dickman of Rutland.

Neal Kingsley, who formerly managed the Fox exchange in Detroit, has been appointed to the same position in the Cincinnati office.

The Crystal Theater, Oconomowoc, Wisconsin, managed by G. W. Huebner, has been thoroughly renovated during the summer.

"Intolerance," the big Griffith spectacle at the Liberty Theater, New York, continues one of the high lights of the current theatrical season.

Wanted: An operator. A picture house in Laurel, Iowa, was unable to open recently because it was impossible to secure the services of a man who knew how to run 'em through.

One of the novelties on last week's bill at the Rialto, New York, is the Pierre and Pierrot dance done by Zuleme Pettus and Leon Barte, as a prelude to introduce De Wolf Hopper in "Puppets."

The Airdome, owned by John S. Slocum, of the Woodrow Theater, and the Happy Hour Theater of Mangum, Oklahoma, were recently destroyed by fire. No insurance was carried on either house.

Owing to the lack of a sufficient number of exchanges in London, a Canadian exhibitor who recently visited there states that he found three houses within two blocks running the same feature. Nearly everything there is rented on the open market.

The Bay View Methodist assembly at Petoskey, Michigan, has purchased a projection machine and will run picture shows to aid in raising money to meet its expenses. This is the first time films have been used in this manner by a religious conference.

A contest to increase attendance has been started by the Liberty Theater of Miles City, Montana. Prizes, including a piano, an automobile and jewelry will be given away to the winners. It is expected that the entire cost of the contest will run up to $1,500.

"The air in this theater is changed every three minutes." This sentence is carried in a prominent place on the neat program of the Hoyburn Theater of Evanston, Illinois. That is one of the strongest appeals that can be made to the up-to-date audience.

Sam Zierler, manager of the New York Universal exchange, celebrated his third anniversary with the Universal Film Company on September 18. Before joining the Universal, Mr. Zeirler had been connected with the Mutual, Empire, Metropolitan and Paramount exchanges.

The exhibitors in Dayton and vicinity are meeting almost every week in the Gem City. They are endeavoring to perfect a one hundred per cent organization with the purpose in view of putting the motion picture industry, so far as the exhibitor is concerned, on a higher plane.

Elkhorn, Wisconsin, claims as its very best motion picture theater the Princess, which is owned by Webster & Minette. Under the able generalship of these two gentlemen the Princess is forging ahead and establishing new attendance records in Elkhorn. The Paramount program is run.

L. M. Rubens, manager of the Princess Theater, in Joliet, Illinois, recently exhibited the "Ne'er-do-Well" to capacity audiences for three days at twenty-five cents admission. Says Mr. Rubens: "The second and third day of the "Ne'er-do-Well" beat the second and third day of "The Spoilers" by $400."

With a pure white front and an elaborate lighting system, with cut flowers banked all over the lobby and auditorium, the new Lincoln Theater of Port Angeles was opened a short time ago. Hopkins and Halberg are the owners and they spent $15,000 on the new house.

Here's one way to bring out the S. R. O. sign. Manager T. H. Swenson put on a free show as the opener for his Grand Theater, which he recently purchased in Hastings, Minnesota. Manager Swenson started off with "The Iron Claw" serial, and reports continued good business. He is charging now for his shows.

A Kansas City, Kansas, picture house is being sued, in connection with a film producing company, by Leota Lorraine, a picture actress of that city, because the defendants advertised her as the leading lady in a "shocking" role in the picture, "Should a Wife Forgive?" Lillian Lorraine was the actress who really played the part.

The New Hamilton Theater and the Grand Theater, both of Philadelphia, have combined their resources and will hereafter be operated by the new concern, the Hamilton Amusement Company. George M. Krupa and William Snyder are the proprietors who have joined in the new company, which is incorporated for $100,000.

The eight-page program for D. W. Griffith's "Intolerance," which is now running at the Liberty Theater, New York, contains a page and a half of authorities consulted in securing data for the historical sections of the stories. Another page is devoted to quo-

tations from noted men anent the emotion of intolerance itself.

A motion picture theater in a railway car is expected to make its appearance in the Upper Peninsula of Michigan soon. The car will be used to promote the agricultural interests of that section of the Wolverine state. Regular features will be shown with the films of the northern Michigan agricultural advantages.

Manager Charles E. Oldt of the Third Street Theater of Easton, Pennsylvania, secured the names of as many as possible of German residents of the vicinity when he ran a travelogue of Germany, and sent them an invitation in script to "come and take a trip through the Fatherland." An overflowing attendance resulted.

Messrs. Crouse and Kunz of the Opera House, Mansfield, Ohio, recently raised their admission price to fifteen cents. As a special concession, they are offering books of eight tickets for one dollar. Convincing arguments well displayed in large newspaper space have been used to get this increase across with the public.

The Fine Arts Theater, one of the finest of the Chicago photoplay houses under the management of Alfred Hamburger, is to become an old-style playhouse about the first of November. And its name will be changed to "The Playhouse" to correspond. Maurice Brown's Little Theater Company will open the remodeled house with a repertoire of highbrow dramas.

C. F. Wood, representative of the Peoples' Moving Picture Corporation of New York, is contemplating the erection of a motion picture studio and a large moving picture theater for Easton, Pennsylvania. The studio will give an opportunity for local talent to display its ability as one of the specialties of the company in which Mr. Wood is interested will be to produce pictures of local historic and educational value as well as the regular dramas of the screen.

The Palace Theater at Waterloo, Iowa, believes in newspaper space. In the Waterloo *Times-Tribune* recently the Palace occupied a full page of space advertising Mary Pickford in "Hulda from Holland." W. L. Myers is the manager of the Palace, and it is because of his constant activity that this theater is regarded as one of the best paying as well as the best managed houses in the state of Iowa. The Palace is one of a string of theaters owned by the Palace Theater Company at Waterloo, Cedar Rapids and Vinton, Iowa.

C. A. Kracht is now advertising manager of the *Motion Picture Mail,* which is the motion picture section of the New York *Evening Mail,* and has offices of its own in Times Square. Mr. Kracht's likeable qualities have made him a member of the inner film circle in Gotham—by which we infer that he does not belong to the ranks which are courtmartialed by the boy in the outer office. Previous to his connection with the *Motion Picture Mail,* Mr. Kracht was on the staff of the *Evening Mail,* which recruited him from the New York Globe, where he served five years.

One of the finest house organs and programs which has come to our attention is that issued by the Alhambra Theater of Cincinnati, Ohio, of which Charles Weigel and Walter E. Harris are managers. It is called "Reel Revue," "published every Friday for the lovers of the silent drama." The booklet contains eight pages of good enameled stock and is well arranged and printed. One good feature is the local photoplay news it carries—news of the Screen Club and so on. Manager Weigel is president of the club.

The cover design contains a circle into which a different halftone may be set each week. In the border of this circle is the fine sentence: "The film doth hold as 'twere the mirror up to nature."

Three of the four big dailies in Cincinnati have started a photoplay section in their publications. Previous to a few weeks ago but little photoplay news of any description crept into the papers in Cincinnati.

The Cincinnati *Post* is devoting a part of its editorial page two days a week to general photoplay news and feature stories. Joseph Dorney has been made photoplay editor of the Cincinnati *Enquirer.* This paper runs the news of the silent drama in its Sunday edition. All of these publications are exceedingly friendly to the photoplay industry.

Douglas Fairbanks gave a box party at the Rialto Theater, New York, a short time ago, for a number of other screen celebrities who wanted to see him in Manhattan Madness." Mary Pickford, Elsie Janis, Mrs. Janis, Owen Moore and Irving Berlin were among the guests. Jesse Lasky, with a party, was also on hand to give his friend a sendoff.

After Douglas had held up a stage coach, climbed the side of a house and whipped at least ten men (in the picture) he came striding out between the big red curtains in front of the screen as the lights came up. With a shout of appreciation the audience rose to its feet and applauded the smiling star.

"I'm so tired after that picture that I don't know whether I can talk to you or not," he began when he could make himself heard; "but I want to thank you for liking it. This was the picture in which I got hurt. In the one I'm doing now I've been hurt about twenty times, so I hope it will be twenty times as good as this one."

Figures on Films Versus Saloon

In cold figures here is one of the best proofs that have yet been recorded of what picture houses are doing to the saloons.

In the second magistrate's district, including Queens, Brooklyn and Richmond Boroughs, New York, in 1907, with a total population of 1,775,000, there were 16,000 arraignments for intoxication. Last year in the same district with a population of 2,267,000 there were only 8,382 arraignments.

"Magistrates agree," says the *Daily Star,* "in attributing this condition to education and to the publicity given by the newspapers to the distrust of drinkers by employers, but principally to the moving picture houses."

Henry B. Walthall is starting a new five-act feature at the Essanay studios.

Director P. C. Hartigan has completed a one-reel comedy, "A Prehistoric Discovery," featuring Ernie Shields with Yvette Mitchell playing opposite.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD.. MEANEY & BARRY. Western Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
ED J. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - -	Per year $4.00
Foreign - -	Per year 5.00
Single copy - - - -	.15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, SEPTEMBER 30, 1916 Number 14

Increasing the Price of Film Service

AMID a general crescendo of prices for food, fuel and raiment, to say nothing of those commodities which class as luxuries, some exhibitors are protesting because their film service has gone up.

Just offhand, without knowing anything more about it, one might be inclined to grant the film exchanges the same privileges as the grocers and the coalmen and the tailors. If everything else is going up, why not film?

It is popularly supposed that the price of everything is dictated by the condition of supply and demand. That is strictly true, however, only of the bare necessities of living, like food and clothing. With most other commodities the demand is everything; and if it is created by clever advertising, the supply may be practically unlimited without reducing the price. This is the characteristic of monopolies. A patent medicine consisting mostly of water, and costing seven cents a bottle to produce, may sell in enormous quantities at a dollar a bottle because advertising has created a demand for it. A brand of film possessing peculiar virtues by reason of the exclusive use of a well advertised star or a specially clever director may sell at high prices in spite of the fact that the positive prints from its negatives cost no more per print than if they were made from the most inferior of subjects.

With the public utilities, like railroad transportation, gas, electricity and telephone service, neither the supply-and-demand law nor artificially created demand has anything to do with the price. Public utility rates are figured by adding a fixed reasonable profit to the cost of manufacture and general overhead expense. It may be noted that the commercial disposal of motion pictures bears some resemblance to public utility practice.

There are conceivable two legitimate causes for the increased price of film to the exhibitor. One is the fortunate possession, by the manufacturer, of a peculiarly valuable attraction, in the shape of a well known and popular star or a director of happy ability. In this case the price to the exhibitor may be raised on the supposition that he, in turn, may raise his admission price or enjoy greater attendance, and so increase his revenue to compensate for his higher cost. The other cause of increased price for service is increased cost of manufacture. This may be chargeable to either a higher "labor" cost or a higher "material" cost. "Labor" cost in this industry means, of course, salaries to stars. Much of this charge is undoubtedly sheer extravagance; but where the manufacturer pays it, the exhibitor must contribute if he wants that brand of film. "Material" cost means more ambitious properties and settings. That may or may not be extravagance. If it adds to the real attractiveness of the film it is a legitimate cause for a raise in price.

We mention these elements of the business to support the hypothesis that there are possible legitimate reasons for increasing the price of film service. Of these reasons the exhibitor is as good a judge as anybody. He knows whether the service he is getting is more expensive to produce than it used to be, and whether it is worth more to him and to his patrons. And we are convinced that the exhibitor recognizes the right of the producer and distributor to charge more for what costs more to make. For the protests we mention in our opening para-

graph are directed against a price-raising process that does not even claim an improved product.

It is the practice of some exchanges, according to the report, to insist on a higher rental from certain exhibitors because other exhibitors have offered more money for the same service. At first blush that sounds reasonable enough—the supply and demand argument—and we presume the exchanges in question feel wholly justified in their course. Here is an exhibitor who is paying a hundred dollars a week for service. Across the street a new theater is about to open. Along comes the exchange man and tells our exhibitor that the new fellow over the way is offering a hundred and fifty for his service. The exchange man doesn't want to lose his old customer, but business is business, and money talks, etc., etc.; and it is up to our exhibitor to come across, or take chances with a new program while his patrons follow the old favorite across the road.

We cannot question the legal right of the exchange to jump to the highest bidder. We do question its moral right to do so when the old customer has put up a deposit for "protection." And laying aside all question of right or wrong, we know it is injudicious; for it makes enemies and dissatisfaction out of proportion to its increased profits. The best evidence we have of that is the fact that many really conscientious exchangemen refuse to practice it.

Whatever the price of any particular film service may be, it should be the same to any exhibitor who signs up for it. The unfairness of allowing a new exhibitor, for example, to bid more than its value for an old exhibitor's program so he can use it as a club to drive the old customer out of business, should be obvious to every right-thinking distributor. The distributor is entitled to all the profit he can reasonably get. He is entitled to higher rates when he can show that his own costs have increased in proportion. But when, in his greed for money, he virtually sells out his old customers he is making trouble that will some day come home to roost.

The Incompetencies of Directors

LAST week we named motion picture directing as an opportunity for the ambitious young man. There are some people who apparently would like to hasten the day when those new directors develop and replace at least a few of the old school.

Authority, more or less arbitrary, is one of the prime essentials of successful directing. The director's word must be law on the studio floor. Nobody objects to that so long as the director is competent and has the confidence and respect of his players. But when, not having been a successful actor himself, he essays to tell actresses how to play their parts; when, with no practical knowledge of photography, he issues foolish orders to cameramen; when he gives intimate directions on make-up and properties and settings without adequate information on the technique of those subjects, his authority develops friction and disaffection and inefficiency.

Douglas Fairbanks, in a recent burst of candor, declares that this condition is far from uncommon. He says that most of the directors don't know anything about art. These things are not true of the directors we have met; but then we have not met them all, so we cannot successfully take the stand against expert testimony.

We know that directing pictures is a big job, as we said last week. It takes big men to handle it as it should be handled. It is quite likely that the rapid development of the producing business, with its present enormous output, has not brought out enough directing talent to meet the demand. As a result, any player who shows executive ability is apt to be called upon to direct; and the disposition to assume authority may be practically his only qualification for the position.

Of course, few directors have carte blanche in the exercise of their initiative. Back of the director is the producer; and at the hands of that practical person the beautiful, artistic and ingenious schemes of the director may receive scant consideration. Unfortunately, it is a peculiarity of human nature that the most artistic soul seldom has enough business ability even to convince his superior that his ideas are sound; and too often they are not sound.

The ideal director, and producer, too, for that matter, is a rare combination of art and business. That is one of the reasons why good directors are scarce, and why the right man has the biggest opportunity in the world in that profession.

First Aid to Theater Men

BY S. L. ROTHAPFEL

NOW that the chill of the fall is in the air and you have to begin to think about heating your house to make your patrons comfortable don't forget your ventilation. More theaters have gained a bad reputation through lack of proper ventilation than any other one thing, and generally just a little thought and care would have eliminated all this trouble. Keep this one thought ever before you—the air must be kept pure.

68—I have been offered a very cheap rental on a theater with a seating capacity of about five hundred which has been managed by three different people and each one in succession has failed. The house is in an exclusive, wealthy neighborhood and there is no other theater very near. It seems as though it could be made to pay if managed correctly. Upon inquiry I have found that when it first started the manager ran almost all rather suggestive plays and the people resented it. The neighborhood families did not care to see pictures of that kind and it drew an undesirable crowd to the theater from the community around. This may be the reason that the second man did not succeed although I believe he ran better films. I think also that it has a poor ventilating system and that may have something to do with it. Do you think it would be a safe investment for me to try it out?

If you take over the management of this house you will not only have to build up your patronage and get the place on a good business basis but added to that you will first have to live down the bad reputation which has preceded your regime. This may not be an easy thing to do because once a house is tabooed by the best people of the neighborhood and a rather undesirable class is allowed to monopolize it it is a hard thing to change it to a first class house again.

In a neighborhood such as you describe, with little competition, it seems as if there would be a good chance to make a success of this theater if you managed it carefully and judiciously. It would probably take quite a little money to get it started properly, however, and you must look the fact square in the face that you have a grave problem in front of you to live down the poor reputation of the house before you can start to build up a good one. If you feel that you are competent to do this then I think you would be wise to accept the bargain offer which has been made to you.

In your effort to get the right kind of patronage I would suggest your getting a mailing list of all the most desirable people in the neighborhood and sending them a letter telling of your taking over the house, what you desire to do for the community, that you will not run the objectionable class of films, and invite them to attend a performance and see what you are giving in the way of a program. It might be a good idea to issue a certain number of complimentary tickets for each night the first week to entice these people into the theater. You might even try the scheme of a house to house canvass to see if you could not sell a certain number of season tickets to the theater which would entitle the holder to a reserved seat. This has been tried quite satisfactorily by a number of exhibitors and it might prove a novelty in this neighborhood as people in a select suburb of this kind are apt to like the idea of the reserved seats. This plan would also give you a little ready cash at first when your box office receipts are necessarily rather small.

If the ventilation is poor you had better remedy this the first thing because the comfort of your patrons will have a great deal to do with making them regular attendants.

Choose your pictures carefully. If you are dealing with a first class audience be sure that you give them high class features.

It might be a good idea to print a little coupon on the bottom of your program asking for ideas as to any pictures or particular players they would like to see and suggesting that they drop them into a box placed conspicuously in the lobby. You will probably gain many valuable hints in this way as to what they really want to see.

69—I am going to fix up my house a little, in fact find that I must do so to keep up with the competition near me. I have just so much money to spend. Would you put it all into the inside of the house or save some to fix up the lobby? Where is the best place to start making the improvements?

Very often conditions alter cases you know and when you give me no idea as to how much money you desire to spend, just how the inside of your house looks and in what shape your lobby is, I find it a little difficult to answer you in a comprehensive manner. I should say that about three-fourths of the amount spent on the inside of the house and one-fourth on the lobby would be a fair percentage. It is very important that the entrance be attractive for the first impression is always very important and is liable to be a lasting one. It does not take much outlay of money, however, to make the entrance attractive. Have it plain with very little color—in fact pure white or white livened up with little touches of gold, is always good and gives an air of refinement to a house in contrast to the many garish colors too often used. White also lights up well at night. Have the ticket booth harmonize with the same white and gold decorations. Some framed portraits of the various actresses and actors ornamenting the wall give an added touch. After you have fixed up the lobby in this plain but effective style do not spoil its simplicity by glaring posters put up any old way. Get some frames and put the posters in them—or better yet mount some photographs showing different scenes from the play and put these in the frames. Care should be taken in arranging your displays so that they will present a neat appearance. Because of the character of the bills this is not always an easy thing to do. Carelessly placed posters can easily ruin the whole artistic effect. A well lighted lobby always attracts attention so see to it that your illumination is good and well placed to bring the best results.

If you place a few palms around this will add greatly to the artistic plan of your lobby display. A person coming up to your theater for the first time will surely remark upon the air of refinement and will look for high class pictures as well as decorations.

The three most important things on the inside of your house are the machine, the screen and the ventilation. If any of these three are not up to standard that is the first place to put your money. In the redecorating be careful not to use too many glaring color combinations. Let simplicity be your keynote here also and carry out the same idea you have tried in the lobby. Leave out all garishness and inartistic gew gaws. An

artistically decorated house built along simple lines and kept scrupulously clean, combined with courteous service will appeal to everyone who enters and make them wish to come again.

70—I have been running pink slip shows almost entirely lately and advertising them well by posters in the lobby and in front of the theater. Some of the busy bodies in the neighborhood have come around to me lately talking about them and objecting. They seem to think they can make me change them by blackballing me if I don't do as they ask. I can't see that it is any of their business how I run my business. I do a good deal of display advertising in front of the theater planned to compel attention and find that the people will always come out better to see the class of play I am running. As I am in this business to make money I see no reason why I should not book and play up that class of films if I desire.

Of course if you would rather make a second class house of your theater and cater to a rather undesirable class of people just because you think there is more money in that side of the picture business I suppose that is your privilege. But I cannot say that I admire your policy nor your idea of high standards. As for the posters which are used in front of theaters of your class, and which are placed there just to appeal to the baser side of human nature and create an unnatural desire for sensational films, I do not blame the women in the neighborhood for objecting. They may not be able to blackball you as they threaten and put you out of business, but they are in a position to do you a great deal of harm in one way or another. The women of the neighborhood have more influence than you seem to give them credit for and they are backed by a number of other people who are now waging a campaign against the abuse of the motion picture screen. As a matter of fact it is not as much of an offense against humanity to show pictures of this class on the screen for no one has to go in to see them unless they so desire—as it is to display these decidedly suggestive advertisements in front of the theater where all who pass may read.

This policy is "their business" if the people of the neighborhood in which your house is situated feel that you are making a public nuisance of your theater. They may also feel that you are lowering the good name of their community because you know the motion picture theater does portray the standing of the neighborhood to a certain extent. In these days of numerous automobiles people do not confine their patronage to the picture theater within walking distance but shop for their pictures just as they shop for other things they desire. It is a familiar sight now to see an automobile slow up in front of a theater and the people all lean forward to read the signs telling what the show is for the evening. If it suits their fancy they all get out but if it does not appeal to them they start off and are away to the next house to see what it has to offer. So the information as to the kind of plays you run is spread from one group to another. If your show is good and the kind that is desired you will see one machine after another stop and park while the people go in to see your pictures. If they are undesirable you will be chagrinned to see the machine slow up for a minute and then pass on—and soon they will not even slow up for they will know that you are not giving what they want. As so they will gauge the property owners by your shows. They will remark that evidently the people who live near your theater are not very refined nor particular or they would not allow such shows in the neighborhood. And so you have hurt the reputation of the district and from this standpoint the inhabitants have a right to object to what you are doing. You are liable to arouse the animosity of the churches, schools and all public spirited people of the community as well as the women if you persist in this policy. If you think you are giving the majority of the people from whom you draw your audience what they do want then that is a different matter. If the people demand these plays then the blame is shifted upon their shoulders. If you are pleasing them and desire to have your house known as sanctioning pink slip plays of every description that is a matter to be left to your own judgment.

But from your statement that some people have objected it looks as if you were not giving them what they want. Do not press them too far or you will find that the feeling against you is steadily growing and your business will begin to feel the strain of that animosity. It is better to meet them half way and keep in their good graces for if you do not please the people they will transfer their favor to someone who will give them what they want.

NEW COMPANIES IN CANADA

Five New Motion Picture Producing Companies Have Been Formed in Different Parts of Dominion

With the belief that world trade channels and tariff arrangements are going to be radically changed after the war and many adjustments and adaptations of trade facilities will be necessary; also that the duty levied on films imported from the United States will be materially raised, the business men of Canada are preparing to meet these exigencies. Within the last few weeks announcements of the formation of five film producing companies have been made in five different cities of the Dominion. The five cities are Quebec, Montreal, Kingston, Niagara Falls and Banff.

The company working around Banff is known as the Great Western Film Company of Canada, Limited, and it has a capitalization of $200,000. The prime mover in this business is Alex L. Dunbar, and the plan is to produce three five-reel features, three three-reel subjects and two single-reel releases each month.

The prospective moving picture industry for Kingston, Ontario, consists of the Canadian National Features, Limited, of which J. Shea of Toronto is president. This company has applied for the lease of the Kingston fair grounds upon which to erect a studio.

At Niagara Falls, Ontario, has been organized the Niagara Falls Film Comporation with a capital of $100,000. It is announced that forty players are available to this company and operations have already been started.

A Canadian film exchange with headquarters in Toronto is also making arrangements for the filming of photodramas near Montreal.

Canada now has its own pictorial news weekly which is made up exclusively of Canadian happenings. These weeklies are released by M. S. Marvin of Toronto.

Director W. W. Beaudine is making a one-reel comedy at Universal City, "Open Window," featuring Gale Henry and William Franey.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Photoplay Writing Not an Easy Art

By Gilson Willets

Staff Writer of the Selig Company

(Editor's Note: This is the first of a series of articles by Mr. Willets which will appear in this department each week.)

I AM glad to be able to give some information from my experience that may prove more or less valuable to other writers. The art of photoplay writing is not an easy art education; talent and industry are essentials for success.

To succeed as a writer of photoplays one must have a story to tell, an unusual plot to present, otherwise the effort is worth nothing. In order to succeed in the photoplay writing art one must also write *action* and not *dialogue*. You cannot photograph dialogue, but you can photograph action.

In the writing of fiction one can utilize word paintings, description, embellish as it were, the plot. In some fiction stories the plot is even secondary. Not so in the photoplay. The plot comes first and it must be a plot of action.

The photoplay manuscript consists of main title, cast of characters, synopsis and action by scenes. The title should be an attractive one, and, at the same time, should not divulge the plot of the story. The names of the characters should be reminiscent of the plot, and there should not be too many characters, for too many characters lead to confusion. The synopsis of a photoplay, if it heads a manuscript of detailed action, should not exceed three to five hundred words, should present clearly but concisely the action carried out in the scenic action. Subtitles should be used in places where the action does not clearly carry the story. The fewer the subtitles, or explanatory text, the better is the photoplay.

Good, clean, unusual stories of the life and the people we all know are much to be desired. Avoid scenes of murder, kidnaping, and assault, for these scenes will not pass the Board of Censors now in power in many states and cities. Such action is also old, having been done many times.

There are a number of text-books which will give you knowledge of the proper form of the photoplay. I would recommend that you purchase one of these books. But remember no book can teach you the habits of observation, the knowledge to write, or how to know a good story when you see one.

The best school for the would-be photoplay writer is the newspaper office. Many who were formerly newspaper men are now successful as writers for the silent drama. They know life, a good story and the value of a gripping situation. Avoid patronizing schools which profess to teach photoplay writing.

Horrible Examples in Titles

IN their efforts to create original titles photoplaywrights often swing to the other extreme and evolve "freaks." Helen Starr, scenario editor of the Universal Film Manufacturing Company, gives a list of some remarkable titles which have been picked at random from among the hundred scripts that are the daily average in that company's scenario department. Among the most startling captions are "Whose Child Am I?" and "Who Is My Father?" These titles were by different authors and both were suggested as companion pieces to "Where Are My Children?" the Lois Smalley masterpiece. Other strange apellations chosen were "The Follies of Mother," "Father Regenerated"—they seem to come in pairs. "The Fatal Laugh," "The Kiss That Killed," "Freckles Extinguished," "Classy Heathen," "A Happy Couple Until"—this evidently was an effort to excite the curiosity of the editor and later of the public. But the prize winner certainly should have been "Flees in Father's Pants."

Among the sweepings the porter found "A Pearl of Great Price," "The Ruby of the Moguls" and "The Idol's Emerald Eye." These had outworn their usefulness, having been done to death by innumerable amateurs.

Winding Up the Story

By Will M. Ritchey

IT is as necessary to know how to finish your picture as it is to know how to begin it. If you have presented an interesting story, it does not do to have it "fall down" at the end and have your audience remember its last scenes in an unfavorable frame of mind. Similarly, many a good story has remained unsold because the script editor gets his poorest impression last.

We have been talking about climaxes. The climax naturally is the crux of the situation; it is the highest point of the plot, where the action is most intense and the balance swings one way or the other.

After the climax has been reached the story is at an end. We may imagine still other events in the lives of our characters which grow out of the action we have depicted; but, as Kipling has been so often quoted, "That is another story." The point is that the particular story on which the picture has been based is told, over and done with.

But, naturally, one would ask, "How did it end?" To tell that convincingly and with satisfaction to the audience, and yet as briefly as possible, is the artist's test.

The "lead"—the hero or heroine—has surmounted the obstacles and has won something. He has accomplished that for which he or she strove at the begin-

ning of the story. Show him or her reaping the benefits of the accomplishment as simply and quickly as possible. If it is a love story show that the sweethearts are united. If it is a business drama, have the hero save his firm from ruin. Or if it is a "thriller" have the "lead" find his way safely to his goal despite his dangers.

But don't, if you aspire to more than mediocrity, depend on the last fifty feet of the film to show a close embrace of hero and heroine. Leave something to the audience. It is just as intelligent as you are; it knows what will happen and would enjoy some refreshing close.

Suggestion of a happy ending may be more satisfying than the details of the happiness. Or even if you dare run the risk, and decide on an unhappy ending, you may do so in such a way that the audience is pleased, even at the death of the character with which the audience is in sympathy.

But whatever may be your method, don't forget the good story teller is he who doesn't have to explain his story when it is finished and who knows when he has reached the end.

Pallas-Morosco Seeking Stories

In spite of the fact that the Pallas-Morosco forces have in their dramatic department ten staff writers, writing exclusively for these two companies, in addition to which they have three free-lance writers working on special commissions, two members of the firm giving a larger part of their time to the scenario department and have the advantage of being able to call into consultation Oliver Morosco, one of the greatest producers in America, and George Broadhurst, one of the greatest living playwrights, the company is seeking the best and strongest obtainable stories from the best possible writers in order to present to its Paramount patrons real stories of exceptional interest.

In other words, in spite of the department which now totals twenty-one people, fourteen of whom give their entire time to the dramatic department, the company offers to pay $1,500 each for complete stories adapted to its needs or upon which a complete photoplay may be founded. This story may be either in synopsis form of 500 to 2,000 words each, or may be in the form of a book, magazine or short story.

The company is especially desirous of obtaining stories adapted to Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathlyn Williams and Lenore Ulrich.

It does not invite incomplete and imperfect scenarios from amateurish writers, although it will pay any one for original ideas, depending upon their availability. What it does want is good stories with carefully co-ordinated plots by writers who know how to put drama into their writing. This company especially desires modern society dramas with comedy relief, with carefully worked out and logical plots, with happy surprises, small casts, closely knit plots, and good acting parts rather than what is ordinarily termed "mechanical drama."

The demand of the public at this time is acting, not "stunts." Every possible "stunt" that can be imagined has been shown on the screen, and audiences now demand real acting in preference to overdrawn motion picture pantomime.

Where to Sell

American Film Company, Santa Barbara, Calif.—In the market for only such stories as are capable of making feature plays of five reels or more. Do not care for worked-out scenarios, a detailed synopsis being alone sufficient. Not at present in the market for western stories nor those calling for costumes.

Arrow Film Corporation, Times Building, New York City.—In the market for feature stories of at least five-reel length; also for exceptionally strong two-reel episode serial stories. Costume plays or stories of foreign setting are not desired at this time, as Arrow is already supplied with big picture material of this nature. Modern American stories dealing with domestic, economic, sociological and similar problems of every-day life. Plays based merely on sex-exploitation are not desired. "The Woman's Law," the five-reel Arrow feature, represents the sort of plot this company will buy. Complete synopses, rather than scenarios, should be submitted.

California Motion Picture Corporation, San Francisco, California.—Not at present in the market for photoplays of any description, as we are only doing adaptations of books and stage plays, and have enough material already contracted for to keep us busy for a long time to come, so far as our feature productions are concerned. However, this company is contemplating the production of one and two-reel comedies, and will probably have, at least, two comedy companies working here before very long; and then we shall be in the market for one- and two-reel comedies, and will pay really good prices for original, humorous plots; worked out into practical photoplay form and cleanly-told synopses. We shall not attempt any "slap-stick" or vulgar comedies, but only those of a grade that will appeal to normal, grown-up audiences.

E. & R. Jungle Film Company, Inc., Los Angeles, Calif.—In the market for one-reel chimpanzee comedies written for Sally and Napoleon, also two-reel comedies and dramas. Also have a large collection of rare animals such as lions, leopards, pumas and innumerable kinds of monkeys and would like scripts in which they can be utilized.

Fine Arts Film Company, 4500 Sunset Blvd., Los Angeles, Calif.—In market for five-reel stories suitable for any of its stars: Douglas Fairbanks, Mae Marsh, Bobby Herron, Lillian Gish, Norma Talmadge, Wilfred Lucas, Fay Tincher, Bessie Love, Olga Grey and Constance Talmadge. Two or three of these players usually appear in the same picture. Most of the feminine stars are ingenues, and stories in which the principal character is a young girl are especially desired. Each story should have an underlying theme of considerable power. Historical stories are not desired. Will also make two-reel comedies for the Triangle program. Light comedy-dramas are preferred. Simply synopsis of story desired, and in submitting same when possible state price desired for the story.

Gaumont Company, Congress Avenue, Flushing, N. Y.—Not in the market for scenarios of any description.

David Horsley Studios, 2009 South Main Street, Los Angeles, Calif.—Not in the market for scenarios as we have found it necessary to write in our own department one-reel comedies for George Ovey and five-reel dramas for Crane Wilbur and the animal scenarios for the Centaur features, as we found the material submitted was entirely unsuited to our needs.

New York Motion Picture Corporation, Culver City, Calif.—Five and six-reel modern social dramas, comedy dramas, and stories of intrigue. No costume plays desired and absolutely no comedies. Glad to receive either the scenario or the synopsis.

Universal Film Manufacturing Company, Universal City, Calif.—We desire good stories; our program requirements cover everything from one to five reels and every type of story. At this time of year we naturally prefer stories of the outdoors, or half and half. We are doing no Indian, military, costume or stories requiring special sets. Occasionally we do westerns but there seems to be very little demand for this type of stuff. Lately we have been flooded with a mass of stuff impossible and improbable. What we do want is stories of everyday life that have an appeal in them and have the different developments which are so essential to the present day pictures. We are also needing good one-reel comedies for our various releases. Providing the writer has some experience in writing scenarios we gladly consider the scenario, otherwise we prefer to handle the synopsis only. In every case stories must be accompanied by synopsis.

Mutual's Latest Entertainers

HELEN HOLMES AND WILLIAM RUSSELL IN TYPICAL CHARACTERIZATIONS

"A train is burned up, trees are set on fire, engines are exploded and collisions avoided by the width of a hair,—in fact 'The Manager of the B. and A.' is replete with the 'danger stuff' which holds the audience spellbound," swears the Publicity Monarch. This glimpse of the latest Signal-Mutual would seem to prove that it IS full of the good old railroad stuff.



HELEN HOLMES and William Russell hold the center of the screen on the Mutual program for the week beginning September 25.

"The Manager of the B. & A." is Helen Holmes' vehicle in which she is ably supported by Leo Maloney. Miss Holmes is her daring, dauntless self and the drama is replete with the "danger stuff" which holds an audience spellbound. Trees are set on fire, a train burned up by the blaze, engines exploded, runaway cars are stopped on the verge of collision with loaded express trains, strikes are averted and there are a thousand and one hair-breadth escapes.

William Russell appears in a Mutual Star production entitled "The Torch Bearer." This is an American Film Company production and was released September 28. Charlotte Burton, Marie Van Tassell and Margaret Nichols play important roles in the cast. The remaining parts are taken by Harry Keenan, Alan Forrest, Dick La Reno, Harvey Clarke and Nate Watt.

Next in importance among the week's releases from Mutual is the fourth number of the "Fantomas" series under the title of "The Crook Detective." This was also released on September 28.

To those who have watched the famous master crook of fiction, "Fantomas" escape through the very fingers of the law when they had already closed upon him, in the first three episodes depicting the crime career of the great criminal, the fourth episode will bring another thrill. To those who have not seen the preceding chapters it will be exactly as intelligible and spell binding, for each one of the three-part episodes of this extraordinary detective series is complete in itself.

"The Black Terror," a two-part Thanhouser picture, featuring Thomas Curran and Barbara Gilroy, is released this week. This also is a detective story—short, but packed from beginning to end with mystery and thrill. Mr. Curran is given an interesting characterization, one which it takes a real knowledge of psychology to interpret. He is a villain, not the villain as you usually expect him, but a man who through his extreme generosity to his friends, his unselfishness, his thoughtfulness, wins a place of real distinction in the world, while underneath his exterior of uprightness he is a thief and a scoundrel. His undoing comes as a tremendous surprise, and lends a decided punch to the picture.

The comedy releases, four in number, for this week consists of two one-reelers and two two-reelers. The Vogue company comes forward with an amusing story mostly about ducks, geese and chickens, in the two-reel comedy, "Poultry," featuring Ben Turpin and Rube Miller which goes out on October 1.

George Ovey, the funny "Cub" comedian, is featured in two funny pictures of the week. "Catching That Burglar," the one-reel release of September 29, and "Foiled," the two-part comedy of September 30, are each with the usual Ovey brand of funniness.

The Beauty release of the week is "The Deacon's Card," a picturized sermon against the evils of organizing anti-gambling clubs, from the pen of Edward Hungerford and featuring Orral Humphrey.

Mutual Weekly No. 91, picturing current events, "See America First," the Mutual scenic and cartoon, and Reel Life, the Mutual's magazine in pictures, all of which are produced by the Gaumont Company, complete the week's releases. The weekly and scenic cartoon appears September 27, the Reel Life on Sunday, October 1.

Sing Singers See Sunday Show

On Sunday evening, September 17, the Despatch Film Company furnished the convicts at Sing Sing prison with some screen entertainment which took very well with the members of the Mutual Welfare League. "The Prima Donna's Husband," which is being distributed in New York and neighboring territory by the Despatch Film Company, won hearty applause from the large audience which attended the show.

Julius Steger, who, in association with Joseph A. Golden, produced the picture, addressed the assembled picture fans and in the course of his remarks said: "I feel that we could find no audience better able to judge the real quality of 'The Prima Donna's Husband,' than the members of the Mutual Welfare League," to which remark there was much response in the way of hand-clapping. And when those boys applaud they surely do it with a will.

Among those who motored from various points

between 45th street and Yonkers up the very beautiful and very well paved road to Sing Sing were Walter Shauer and A. Alperstein of the Despatch Film Company; Julius Steger, Joseph A. Golden, Gilbert P. Hamilton, Miss Jane Herbert, the celebrated soprano; Harry Warner, Mrs. Golden and Mrs. Alperstein. L. J. Rubinstein collected some representatives of the motion picture trade press and took them along.

EXHIBITORS FIGHT CRISTMAN

Extensive Campaign Being Waged by the Motion Picture Exhibitors' League to Prevent the Re-election of Senator Cristman

The influence of the entire motion picture industry is being brought to bear on the political fight which is now being waged by the Motion Picture Exhibitors' League against the re-election of Senator Cristman in the thirty-second district, New York.

Senator Cristman aroused the animosity of the film industry in his action as co-author of the Cristman-Wheeler censorship bill which sought to create a state board of censors, but which was vetoed by Governor Whitman.

Mr. Robinson is the opposing candidate and the Motion Picture Exhibitors' League is exerting all its influence to gain his election. The effects of this film campaign will be felt throughout the districts which include Herkimer, Fulton, Lewis and Hamilton counties.

No stump speeches are being made in favor of the film candidate but every motion picture theater in the district is supplied with slides bearing campaign slogans. These are flashed on the screen many times during each performance and hundreds of thousands of people are reached in this way.

The attitude of the League in this campaign is shown by their declaration for Robinson:

"Mr. Cristman is now a candidate for re-election as Senator, and the Motion Picture Exhibitors' League purposes to show him that he was wrong in his endeavor to usurp the rights of the motion picture patrons; that they will rise in their might on election day and prove that their constitutional rights must be respected; that they are competent to think for themselves and that they will not permit politicians and so-called reformers to think for them."

Another declaration embodied in the statement is of interest. It follows:

"The Motion Picture Exhibitors' League now serves notice to all candidates for political positions that it proposes to take an active part in the field of politics and will insist and demand that it be given a square deal. The league will fight for its rights, its exception from unjust taxation and discrimination and its right to earn reasonable compensation on the vast amount of money it has invested."

"Don'ts" for Actors

Archimedes Heckman Van Buren, who played more than two hundred parts on the stage before he joined Fox, and who had the male lead in "Her Double Life," recently drew up the following "Don'ts" for actors:

"My first 'Don't,'" says Van Buren, "is, 'don't follow my example and give good advice.

"Don't envy anyone on the stage. If the person of whom you are envious is a good actor, it simply means that he is a hard worker. If he is a bad actor, he isn't worth your envy.

"Don't fail to be sincere, whether you are on the stage or not. Posing fools no one but yourself. The only reason a cigar store Indian looks so ludicrous is because he is posing.

"Don't worry. If you owe anyone money, remember that the man you are indebted to is probably worrying a ten-acre lot more than you are.

"Don't get into the dangerous habit of thinking that the world is ill-treating you. It's too busy attending to its own affairs to waste time in hounding you.

"Don't think that because you have been a success on the stage that it follows you will be one on the screen. Perhaps your voice was fifty per cent of it in the legitimate. Remember that voices count for minus six per cent in the motion picture work.

"Don't expect praise for everything you do. Remember the story of the fellow who took the girl to the ball game. One of the outfielders made a fine catch and the chap started to throw his hat in the air. 'Wasn't that a great catch?' he asked. 'I thought that's what they kept him out there for,' said the girl."

EXCHANGE MANAGERS MEET

First of Sixty-Day Meetings of Universal Distribution Leaders Held in Chicago September 15-17—Score Present

A score of managers for the Universal Company and President Carl Laemmle himself attended the meeting of exchange managers held in Chicago on September 15, 16 and 17. This is the first of a series of such meetings which are scheduled to be called every sixty days with the idea of building an even stronger Universal program and distribution.

The most important decision of the meeting was that to spend still more money in making Universal two and three-reelers even stronger than ever before. Better stars and better directors are to be added as they are found. More comedies are to be produced and of a continually improving quality. An attempt will also be made to improve the Bluebirds. All these decisions came as a result of the conferences of the exchange men, who believe that business will continue to improve with every effort made to improve the Universal output and to give exhibitors the best films it is possible to produce.

Among those present were President Carl Laemmle, Joe Schnitzer, Indianapolis Universal manager; Herman Fitzchenberg, Consolidated, New Orleans; I. Van Ronkle, Chicago Bluebird; C. R. Plough, Chicago Universal; F. J. Flaherty, Milwaukee Bluebird; Claire Hague, Toronto; Art Schmidt, Buffalo; George Weeks, Detroit; V. R. Carrick, general manager of the Interstate Exchanges with headquarters in Philadelphia; William Oldknow, Atlanta; Maurice Fleckles, Chicago, R. C. Cropper, Kansas City; M. L. Markowitz, San Francisco; General Manager Hoffman and his assistant, E. H. Goldstein.

Mystery

David Wark Griffith, in New York ostensibly only for the presentation of his "Intolerance," has been spending some time at the Famous Players studio directing. It is said that he wished to add a scene to his big spectacle mentioned above. But there's lots of wondering going on in film circles—just lots of wondering, that's all.

Billie Ritchie has received an offer from a British syndicate to open a studio in Canada.

Sothern Appears in "The Chattel"

GREATER VITAGRAPH WILL PRESENT A NUMBER OF BRITISH STARS

VITAGRAPH'S first release starring E. H. Sothern went to the public on September 25 under the title of "The Chattel." Peggy Hyland plays opposite Mr. Sothern and in the supporting cast appear Rose Tapley, Charles Kent and John L. Taylor. "The Chattel" is an original story written by Paul West to fit Mr. Sothern's personal and dramatic style of acting. It was produced by Frederick Thomson. The large stock exchange scenes are correct to the minutest detail, more than 300 people being engaged for these scenes alone.

Goff Makes Western Tour

A. W. Goff, assistant general manager of the V-L-S-E is making a tour of the offices of that organization as far west as the Pacific Coast for the purpose of making certain that the sales representatives of the Vitagraph V-L-S-E thoroughly understand the possibilities for enlarged service and progress which are opened to them by reason of the absorption of the V-L-S-E by the Greater Vitagraph. Incidentally Mr. Goff will also outline the campaign of advertising, publicity and sales helps which is to be employed to aid exhibitors in making the most of Greater Vitagraph's serial "The Scarlet Runner," which is to be released on October 2. Mr. Goff has visited Chicago and St. Louis, and will visit Kansas City, Minneapolis, Salt Lake City, Denver, Los Angeles, San Francisco, Seattle and upon his return Cincinnati, Cleveland and Pittsburgh.

Vitagraph London-Mades

The great English drive on the photoplay has commenced. Stars of the London stage are beginning to take strategic steps preparatory to advancing to share the honors gained by the American stage star. The Great Vitagraph organization is announcing a number of releases from its London studio in which famous British stars will appear. On October 9 Vitagraph's first London-made release will be "The Firm of Girdlestone," a story by Sir Arthur Conan Doyle. In the cast will appear Charles Rock and Edna Flugrath.

Later on Vitagraph will present the film version of "Caste," with Sir John Hare in the role of "Old Ecoles," one of of his greatest characters. He will be supported by Peggy Hyland. Then will come Sir George Alexander in "The Second Mrs. Tranquery," followed by Henry Ainley in "The Great Adventure."

"The Scarlet Runner" Fictionized

General Manager Irwin of Vitagraph announces that he has completed negotiations whereby metropolitan newspapers all over the country will exploit "The Scarlet Runner" as a fiction feature.

It is worthy of note that William Randolph Hearst after hearing such favorable reports of "The Scarlet Runner," was willing to enter into a contract to feature it in his newspapers throughout the country and handle the syndicating of it to other newspapers both in the large cities and the smaller towns.

According to the arrangements made by the International Film Service, Inc., exhibitors who have never before secured the co-operation that they were entitled to when handling serial pictures will be agreeably surprised to find that their local newspapers are going to publish Vitagraph's "Mile-A-Minute Motor Series" as fiction simultaneously with their showing it. These metropolitan papers will be supported in their endeavors by hundreds of smaller dailies and weeklies who will receive the serial plate or mat form from the Western Newspaper Union. Every episode of this serial is a complete story in itself and introduces not only Earle Williams but also the leading lady in every episode.

Willis Goes With Unicorn

J. E. Willis, widely known in the motion picture business, and affectionately called "Pop," has entered upon his duties as assistant general manager of the Unicorn Film Service Corporation. He arrived at Chicago last Friday to start his new duties, which immediately took him on a side trip to Minneapolis and later to Indianapolis.

The headquarters of Mr. Willis will be in the Mallers Building, Chicago, where the mid-west branch of the Unicorn Film Service Corporation is situated.



The woodland scene is from Vitagraph's "The Chattel," which features the charming English actress, Peggy Hyland. The other picture gives you a pre-screen peep at Anita Stewart's coming Blue Ribbon, "The Combat," released September 18.

NEW PRODUCING COMPANY

Valkyrien to Produce Her Own Classics, "Venus" Being the First—No Studio to Be Used—Profit Sharing Cost

Valkyrien, the Danish star, is to have her own producing company under the title of Valkyrien Films, Inc. The success of "Diana," a classic feature photoplay in multi-color effect, in which Valkyrien made her initial star debut on the American screen, was instrumental in interesting capital on behalf of the youthful titled star. Valkyrien excels in nature parts and classic roles and has been starred in eight such features during this, her first year on the American screen. Her proposed producing company will be devoted exclusively to classic feature plays based on the famous and captivating episodes of Greek, Roman and Scandinavian mythology. Valkyrien's first offering on her own program will be a seven-reel classic, entitled "Venus," the scenario of which is already finished. This feature will afford ample scope for the histrionic talent of the "Blonde Beautiful" and her magnificent physique. Valkyrien's experience as a classic danseuse in the Royal Danish Ballet is another asset that will aid her in putting upon the screen veritable and artistic portrayals of the goddesses of the ancients.



Valkyrien, Danish beauty, who is to produce with her own company.

The youthful star has already secured a staff of producing specialists that will put the classics under her banner in a class entirely by itself. Memo Misu, the Roumanian screen wizard, who is justly regarded as Europe's Griffith, for his unsurpassed production of such master spectacles as "The Miracle," "Phantome," "Titanic," "David and Saul," etc., has been secured to direct Valkyrien, while her husband, Baron Dewitz, the screen connoisseur, will be regisseur and in charge of costumes, settings, staging, etc., insuring unfailing accuracy and correct period in the smallest detail. Two of Europe's most accomplished cameramen have been engaged.

The new organization will have no studio whatever, as all classic action takes place in the open. The producing staff and the principals will be engaged on a new profit-sharing plan, and the entire scope of production will be organized on a plan entirely new to America, whereby maximum artistic results are feasible at minimum expenditure.

"Blind Justice" Shown at Strand

Benjamin Christie, the director general of the Dansk Biograf Company of Copenhagen, which concern is now occupying American headquarters in the World's Tower Building, at 110 West Fortieth street, New York City, on September 14 gave a private exhibition at the Strand Theater, New York, of his recently completed seven-part photoplay "Blind Justice."

"Blind Justice," its projectors are confident, is destined to create quite a sensation, as it deals very daringly with the modern penal system and the conviction of possibly innocent men upon circumstantial evidence. Invitations have been extended to practically every prominent publicist and philanthropist, including Thomas Mott Osborne, warden of Sing Sing prison, whose work in penal reformation has gained him a national reputation, and suffragist and other public-spirited citizens. The audience is expected to be a thoroughly representative one, including as it does, beside the trade, many eminent names of prominent people.

Mr. Christie is planning, after a tour of America, which will embrace a painstaking study of the California studios and American methods of production, to take back with him to Denmark an American company headed by a very noted emotional star. It is entirely possible, states Mr. Christie, that he may also build a studio in the United States, and alternate his Danish companies and the American company between the two countries. Plans are now in active formation to perfect an organization of this sort.

The Danish Biograf Company have two studios in Copenhagen, and have several government privileges.

Comedy a Week for Three Years

One of the busiest and most successful directors in the whole producing staff of the Universal Film Manufacturing Company is Allen Curtis of the Jokers, who accomplishes a tremendous amount of work without making any noise about it. He has a three-year record at Universal City, during most of which time he has occupied his present position as father of the Jokers. He has completed no less than one hundred and seventy-five comedies, practically one per week. Hardly any other producer has so consistent a record as this.

As surely as Monday comes around Curtis may be found beginning work on a new story. He confesses that it is rather a strain to have a fresh subject always ready, to say nothing of the necessity of getting a laugh into every scene. However, he is an old comedian himself, having played with Weber and Fields, that unrivaled team of comedians. He has also owned and managed his own companies, so that directing comedies has become for him almost second nature. Once in a while Miss Henry gets an inspiration herself and supplies him with the plot for a Joker.

Carter De Haven and Ivor McFadden were the participants in a prize fight in one of the episodes of "Timothy Dobbs," the Universal series directed by Wallace Beery. The great disparity in the sizes of the combatants made the bout an exeremely ludicrous affair—McFadden being an extra heavyweight of 330 pounds and the diminutive comedian tipping the scales at 110.

"Hope I didn't hurt you," said Carter with a merry little twinkle in his eye to his big antagonist after the bout was over.

Geraldine Farrar, the noted American grand opera singer, has returned to New York from Los Angeles, where she has been working at the Lasky studios.

Pathe Has Gigantic Advertising Plan

FIRST ADAPTION OF RUDYARD KIPLING

READY OCTOBER 15

ALMOST stupendous advertising campaign has been planned by the Pathe Exchange to exploit their new serial, "The Shielding Shadow." This serial was produced by the Astra Film Corporation under the direction of Louis J. Gasnier and Donald Mackenzie from the scenarios by George B. Seitz, author of "The Iron Claw."

According to the plan of J. A. Berst, vice-president and general manager of Pathe, two newspapers in every important city of the country will carry "The Shielding Shadow" advertising, which means that 25,000,000 people will read about the serial each week.

In addition to newspaper advertising there will be billboards in nineteen of the largest cities and painted sign boards in New York, St. Louis, Kansas City, Niagara Falls and Newark. The billboards have been designed with a space for the name of the theaters and the dates they will show the picture.

Pathe was probably the first company to practice complete exhibitor co-operation. Its policy is to create business for its exhibitors. By means of newspapers, billboards and painted signs it is doing so, reaching every resident and every visitor in all of the large cities. The exhibitor in the small town benefits by the prestige thus lent to the pictures which he presents. In addition, every possible advertising aid is furnished by the company.

There will be window cards on "The Shielding Shadow" playing up in a striking manner, the powerful mystery.

In addtion there will be the following advertising matter on "The Shielding Shadow":

Advance portrait one sheet of Grace Darmond, sets of five slides, including three on "The Mystery of the Shielding Shadow," 1-3 and 6 sheet posters for each release, colored lobby display photographs, 12 to a set, attractive booklets which will be substituted for heralds on the first two chapters—these booklets are printed on good quality stock and are attractively illustrated with colored photographs of Grace Darmond, Ralph Kellard and Leon Bary. They contain a general story about "The Shielding Shadow" and the story of the first and second chapters. They will be issued in envelope size for mailing. For the remaining chapters of "The Shielding Shadow" there will be two colored heralds, envelope size for each release, 22x28 photographs of a scene from each week's release, 22x28 photographs of Grace Darmond, Ralph Kellard and Leon Bary, one and two column newspaper cuts of scenes and stars for each chapter, canvas banners 10x3 feet, advance twenty-four sheets, novelties. There will also be a campaign book giving the exhibitor a complete advertising and publicity campaign with reproductions of the advertising matter in order that he may see what he is getting and know how to use it.

Pathe's policy is to charge what a picture is worth. Prices have been doubled on "The Shielding Shadow." Bookings are pouring in.

Prints of the picture are now in all Pathe Exchanges. Its release date is October 1.

First Kipling Picture Released

To Pathe goes the honor of being the first to release a picture adapted from a book by Rudyard Kipling. On October 15 "The Light That Failed," a five-reel Gold Rooster play produced by Edward Jose, will be given to the public. Mr. Jose selected an all-star cast to interpret the picture, consisting of Robert Edeson, Jose Collins, Lillian Tucker and Clause Fleming. Hundreds of extras—British soldiers, tribesmen and so forth, were used to give the picture real atmosphere.

Gold Rooster for September 24

"Saint, Devil and Woman" is the title of the Gold Rooster play released September 24. Florence LaBadie takes the principal part in this play, which is based upon dual personality combined with hypnotic influence. In support of Miss LaBadie appear Wayne Arey, Ethyl Cook and Hector Dion. Thanhouser produced the picture from a scenario by Philip Lonergan, and Frederic Sullivan directed it.

E. J. Farrell, formerly manager for the General Film Company in Boston, has been engaged as manager of the New England Pathe Exchange. Mr. Farrell has a strong team working with him, composed of A. W. Smith, Jr., J. I. Goldman, J. J. Donnelly, A. Bevan, F. J. Cavanagh, R. C. Kinney and F. A. Grady.

Pathe has gone back to the "one feature a week" policy. For a while the big company released but one a month, but the demand was so insistent for more big productions that a bigger output was decided upon.

The Pathe News is running a series of clever political cartoons by well known artists under the process patented by J. R. Bray. The cartoons are proving to be a very popular feature, as they are particularly timely in view of the approaching presidential election.

A portion of the footage of Pathe's big new serial, "The Shielding Shadow," will reveal the intense scene pictured below. This is the serial which Pathe intends to advertise in two newspapers in every large city in the country. Here is a smile from Grace Darmond, the star, who is also the armed lady below.



CAST WITH NAZIMOVA

Unusual Array of Actors and Actresses Secured by Herbert Brenon for His Coming Production, the Famous "War Brides"

In the cast which will be seen in support of Nazimova in the Herbert Brenon photodramatic production of "War Brides," to be released through Lewis J. Selznick in October, there are two members of the vaudeville company which appeared with this star in her successful tour. One of these, Gertrude Berkeley, never has appeared in moving pictures except under Mr. Brenon's direction, and had decided to retire from stage and screen, when Nazimova and Mr. Brenon induced her to return to play her big part in "War Brides," that of the aged mother of soldiers. In the photodrama Miss Berkeley's role is second in gripping intensity only to that portrayed by Nazimova herself.

Nila Mac also was in Nazimova's company, and will have her previous role. Robert Whitworth, another member of the cast, has had a distinguished career on the stage with such stars as Sir Henry Irving and Forbes Robertson, and recently has been featured by the Vitagraph. William Bailey has been in pictures for nine years, with Essanay, Fox, Metro, and with Universal as a director. Theodora Warfield was one of the mermaids in the spectacle, "A Daughter of the Gods." Richard S. Barthelmess has been acting in pictures in his college vacations; his mother coached Nazimova for her American debut, and he has known the star almost all his life. Ned Burton, who will play the part of the captain, was in vaudeville eighteen years, in the team of Burton and Brookes, was with Julian Eltinge in "Cousin Lucy," and last season played Senator Murphy in "Potash and Perlmutter." Charles Bryand, Nazimova's husband, is realistically cast as her husband in the photodrama. Charles Hutchinson and several other well-known players will complete the strong array.

Unity Opens Executive Offices

Andrew J. Cobe has opened executive offices for the Unity Sales Corporation in Chicago. Ever since the purchase of "The Yellow Menace," the sixteen episode serial produced by the Serial Film Company, Mr. Cobe and the Unity officials have felt the need of executive offices in Chicago to supplement the activities of the New York office, and the present announcement of the opening of the office at 207 South Wabash avenue, is the realization of an ambition which has been in the minds of all interested in the Unity Sales Corporation for some months. Mr. Cobe plans to spend a greater part of his time in the Chicago office and will look after practically all the matters that affect the distribution of the pictures released on the Unity program.

Chas. W. Allen, president of the company, and Arthur Rosenbach, secretary, will still continue to be actively in charge of the New York office and all the pictures for the program will be bought in and shipped from New York. The advertising and publicity departments will remain in New York as before.

Florence La Badie, the Thanhouser star, is now working under the direction of Frederic Sullivan in "Divorce and the Daughter," a feature to be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Fear of Poverty," "The Shine Girl" and "Prudence, the Pirate"—in the last two named Gladys Hulette was the star.

Miss La Badie is supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Zenaide Williams and two children, Ethelmary Oakland and Arthur Levine.

Partridge Head of Home Office

Joseph S. Partridge has been engaged as special representative of the home office of the Vitagraph-V-L-S-E. It will be the duty of Mr. Partridge to keep in touch with the twenty-three branches of Vitagraph-V-L-S-E by personal visits and to see to it that everything that will make for the greatest good of the exhibitors, and consequently for Greater Vitagraph, is being done. Mr. Partridge was for a number of years connected with the General Film Company in an investigating capacity. He came with V-L-S-E to take charge of its New York office at its inception. He is succeeded as manager of the New York branch by George Balsdon, Sr., who was formerly manager of the Boston branch of the V-L-S-E. J. L. Reardon, who has been assistant branch manager at Boston, has been appointed manager of that office.



Joseph S. Partridge, special Vitagraph V-L-S-E representative.

Chaplin Next in "The Pawn Shop"

Charlie Chaplin will be seen on and after October 2 in a still bigger and funnier one, "The Pawn Shop." This picture, with the Mutual's inimitable half million dollar funny man in the role of the pawnbroker's assistant, will be the sixth of the two-reel comedies made by Mr. Chaplin for the Mutual.

The only change in the comedian's famous make-up, the funny moustache, the big feet, the derby hat and the baggy trousers, is the addition of a vest in the season's nattiest plaid, and a hoary time piece. All the celebrated Chaplin business is there, and a lot more that the public has never seen, besides. "The Pawn Shop" is a typical Chaplin picture, only more so. It is the funny man at his very best in the make-up that the public likes the most.

In the role of the beautiful pawnbroker's daughter is the fair Edna Purviance. In her kitchen centers much of the fun. "The Pawn Shop," it is stated on the authority of those who have seen the latest Chaplin-Mutual at the studios, is the funniest of any of the famous comedian's productions.

E. C. Jenson, formerly manager of the Chicago World office, has been transferred to New York. Logan Rozelle succeeds Mr. Jensen in Chicago.



These Fox artists in a row, from the left, are June Caprice—"Little Miss Happiness"—Fritz Leiber, Gretchen Hartmann, Joan Sawyer, Stuart Holmes, Juanita Hansen, and in the circle Velma Whitman.

Fox Introduces Joan Sawyer

SURATT, PEARSON AND CAPRICE IN OCTOBER FEATURES

WILLIAM FOX'S releases for the first weeks in October give to the public three strong features in which Valeska Suratt, Virginia Pearson and June Caprice are starred.

Several hundred feet of Miss Suratt's picture which tells of a woman's revenge plot were made at Sing Sing prison. Another interesting scene is the realistic effect of lightning striking the house.

Miss Pearson's play is a story of life during the war in a simple Scotch village, and shows the torment the struggle brings to a woman's heart.

A cheery, optimistic little tale is woven through Miss Caprice's third production for the William Fox films. The story was written by Frederic Chapin, and gives the winsome actress the sympathetic role of a waif. Harry Hilliard plays opposite the youthful star. Little Jane Lee is also included in the cast.

Joan Sawyer Dances for Fox

Joan Sawyer's wonderful dancing will not be lost to the world because she has joined the ranks of the silent drama.

In the new William Fox photoplay in which Miss Sawyer is now busily at work under the direction of Tefft Johnson, the famous society danseuse has several opportunities to display her art. The picture has a background of Gypsy life, and the first steps the noted dancer takes for the films are photographed at midnight in the glow of the Gypsy's campfire.

The plot of Miss Sawyer's initial production has been planned out so carefully that her dancing, in each instance, fits in naturally with, and is essential to, the story.

"I think I know what were the shortest and the longest dances on record," said Joan Sawyer.

"Credit for the shortest, I'll take myself.

"That dance, what little there was of it, was performed in the barn in back of my home in El Paso, Texas, when I was still carrying school books in a strap. I had seen 'Uncle Tom's Cabin' the night before and was trying to imitate the fandango little Eva did between the acts.

"My father saw me take three steps, and the dance was done.

"As for the longest—that was performed by William Kemp, the famous Shakespearian actor when he 'daunced from London to Norwich,' as described in a book called 'Kemp's Nine Daies Wonder.'"

The Dangers of Picture-making

The picture featuring Gladys Coburn, another new star in the Fox firmament, is well under way. Few persons realize that the dangers which are gone through by actors are frequently real dangers, and not deeds merely faked for the camera. An experience of Miss Coburn last week exemplifies this.

The actress had to fall from a swiftly moving yacht in one scene of her photoplay. She did. Although she cannot swim, yet she did not hesitate about the plunge. It is betraying no confidence, however, to say that she was genuinely glad when Fritz Leiber "rescued" her.

Director Bertram Bracken, who is screening the Coburn picture, has also found that civilization has its drawbacks. Everything had been rehearsed exhaustively before Mr. Bracken ordered the cameras to begin "shooting" a scene showing an Indian attack on a fortified cabin.

The Indians crept through a clump of bushes on the side of the road opposite the house, while the cameras ground. Then, just as the Red-men were about to dash across the road, an automobile party of three cars passed gaily between the cameras and the ferocious Indians.

A fresh start had to be made.

Theda Bara "Vamps" Again

Theda Bara's new photoplay for Fox films is near completion. Miss Barra has a "vampire" role—her first since the tremendously successful "The Eternal Sapho."

A. H. Van Buren, who had the male lead in "Her Double Life," has an important part in the photoplay. Included in the cast are Herbert Heyes and Mary Martin.

Clarke Acts in First Fox Production

George Clarke, for some time stage manager for the late Charles Frohman, is now acting in his first William Fox production.

Mr. Clarke was born in England, and has had the distinction of playing before two kings and two presidents. The new Fox actor quickly attained a position of prominence on the English stage, and during an engagement at the Garrick Theater in London, he appeared before King Edward and Queen Alexandra. Many years afterward, he played to King George and Queen Mary.

In America, Mr. Clarke had the distinction of acting

before Presidents Taft and Wilson. He personally received Mr. Taft after the performance behind the scenes of the Belasco Theater in New York.

Theda's Letter From the Trenches

Theda Bara received this card last week from the trenches:

Somewhere in Belgium.

"Many thanks for your kindness in supplying cigarettes and tobacco for us boys who are trying to do their bit for all civilization. These little acts of kindness and self-denial on the part of those across the water are beams of sunshine to us boys in muddy Flanders. So with best luck and wishes to yourself, I remain

Yours truly,

E. L."

SIGNAL TO RELEASE SERIAL

Helen Holmes to Be Featured in "A Lass of the Lumberlands," Released Through Mutual in Fifteen Chapters of Two Reels

S. S. Hutchinson, president of the Signal Film Corporation, announces that this company has ready for release a new picture serial entitled "A Lass of the Lumberlands." Helen Holmes will be the star of this serial, which will be released through the Mutual Film Corporation's sixty-eight exchanges on October 23. "A Lass of the Lumberlands" is in fifteen chapters of two reels each. E. Alexander Powell is the author of the story, while the production is in the capable hands of J. P. McGowan.



Helen Holmes, the luminous charmer of Signal's coming serial.

As the title "A Lass of the Lumberlands" indicates, the story is laid in the great north woods, amid the mighty sequoia, pines and cedars that make this region famous. As the story progresses the screen will actually illustrate every detail of operation in the great lumbering industry. One will see the standing timber, behold the methods of cutting and trimming the logs for arrangement in booms, the shooting of the logs down the flumes, the start of the drive down the swirling streams to the sawmills, the breaking of a log-jam, the arrival of the timber at the mills, the operation of the mills themselves and the final marketing of the lumber.

All who see the serial on the screen are sure to gain a more comprehensive idea of what the great lumbering industry means to this country than they could by reading columns of dry text on the subject, or by an actual visit to any single lumber camp, any sawmill, or any single factor of the many which go to make up the lumbering industry as a whole.

The story is not primarily an educational feature, but an intensely interesting, tremendously thrilling, splendidly acted spectacular chapter play which has been actually filmed in the real lumberlands. There is nothing staged or artificial about it from first to last. The company that produced the picture under the direction of J. P. MacGowan worked for several months in the heart of the mighty forests of the north. Real lumberjacks are seen cutting real timber. Real log-jams in real rivers are seen broken up by real dynamite. Every chapter of the entire fifteen is crammed with action, and each chapter demonstrates the daring of the fearless film star, Helen Holmes. In fact, there will not be a dull moment in the whole serial. And yet there is nothing exaggerated or unbelievable in the entire story. It is a tale of conditions as they exist, told in a convincing fashion.

The fact that the story has the lumbering industry as its theme and that its scenes are laid in the big timber regions will give the exhibitor innumerable opportunities for odd and unusual displays in his lobby and for outdoor display on the street. Huge logs, gaily colored mackinaws, canthooks, peaveys and other lumbering utensils, can be used to advantage in decorating the theater, and many houses will probably make use of rough timber in trimming their lobbies during the period that "A Lass of the Lumberlands" is on the screen.

The film will be released at a time when the fall season has just opened. It comes at a time when the whole country is feeling prosperous and the people are seeking amusement. It is unusual in theme. It features a star who has an established following. It is filled with action and thrill, yet is always logical and convincing.

Kleine Men Meet in Chicago

In Chicago on September 10 and 11 an important conference of George Kleine exchange managers was held. Branch managers of the Kleine offices from the west, the south and the central west gathered to discuss plans for launching the regular fall sales campaign and to talk over problems affecting each individual exchange.

All the managers were guests at a noonday luncheon given at the University Club. Following the meal M. E. Smith presided over a business meeting that lasted well along into the afternoon, and which resulted in bringing out many new ideas by which exhibitors in all territories will benefit. In attendance at the meeting were Messrs. Buckwalter of Denver and Salt Lake City; Ragland of New Orleans; Edmunds of San Francisco and Los Angeles; Rosenberg of St. Louis; Wuerz of Dallas; Ratz of Indianapolis; Hardcastle of Atlanta; Reavey of Cleveland; Graham of Minneapolis; Nathan of Detroit, and Jenner and Fox of Chicago.

Vitagraphs on General Program

On Monday, September 25, the General Film Company released a Vitagraph one-part comedy made at the Bayshore Studio by Director Robertson. It is entitled "Getting By" and features Huntly Gordon and Shirley Moore.

On Friday, September 29, Hughie Mack scores in the comedy offering "She Who Laughs Last." This is another screen production from the script by himself and Graham Baker. Patsey De Forest and the rest of Semon's "Sea Lions" support Hughie.

Paramount Plans Diplomatic Series

LENORE ULRICH AND VALENTINE GRANT IN FIVE-REEL FEATURES

THE first of the one-reel comedies which will hereafter be a feature of the Paramount program will appear on the program of October 2. This comedy was produced by the United States Picture Corporation and is entitled "Nearly a Deserter."

This first-week-of-October program also marks the return to the screen of Lenore Ulrich in her first Morosco production for this season after her exceptional success on the speaking stage last winter, and also brings forth the second Famous Players production in which Valentine Grant appears.

Lenore Ulrich will appear in "Intrigue," the first of three productions planned for her this season.

Valentine Grant will be seen in "The Daughter of MacGregor," a Scotch character piece written by Miss Grant herself.

Beside the comedy the small features on the program consist of the thirty-fourth edition of the Paramount Pictographs, the magazine-on-the-screen; a Paramount-Burton Holmes Travel Picture, the thirty-fifth of the series of "Trips Around the World," entitled "A Scotch-Irish Reel"; and a Paramount-Bray Cartoon, "O. U. Rooster," by C. L. Glackens.

The Paramount Pictograph is made up of four subjects, "Safety First," showing how people can safeguard themselves from injury in many unique ways; "What Became of the Spinning Wheel?" "How Great Lake Freighters are Handled"; and "The Four-Footed Aristocrats."

Burton Holmes takes his audience through an interesting trip to Scotland and Ireland. The pictures are the result of Mr. Holmes' recent motor trip through these countries.

Special lithograph paper, publicity and advertising, has been arranged for each of the five-reel features and the single reels on the program for the exhibtor's aids, which is a part of the campaign Paramount has inaugurated to help the exhibitor.

Arrangements have just been completed by Paramount Pictures Corporation with the members of the cabinet of President Wilson and other prominent personages in diplomatic circles, for the production of a series of feature screen-magazine stories, entitled "What I Am Trying To Do." They will be released as the leading articles in the Paramount Pictographs, the magazine-on-the-screen.

Pictures have already been made of the stories regarding the accomplishments in office of Secretary Franklin K. Lane, of the Department of the Interior, Secretary Baker, of the Department of War, Secretary Josephus Daniels, of the Department of the Navy, and Admiral Benson, Chief of Naval Operations. Each of the pictures shows in details the many interesting things these men at the head of the government have done and are doing, the great majority of which information the average layman never knew of or had reason to believe came within the province of a cabinet member. Each article is signed personally by the official which makes the pictures the authoritative statement in pictures of the men themselves to the public as to what they are doing.

These pictures disregard in every detail the matter of politics, and despite the fact that it is already known what others will do in the different cabinet offices if they succeed the present holders, the releases will show what the province of each in connection with the running the Government really is.

It is only the larger plans of these officials which are outlined in the pictures. There is no detailed descriptions of the experiences of some under official in trying to promote a political scheme. They tell exclusively what the larger efforts of each individual head are, and they present to the voter, to the man and woman who is a good citizen, an opportunity to judge as to whether or not each of these head officials is acting as the citizen would want him to act in regard to these plans. There is absolutely no question whether the head is a Republican or a Democrat.

Paramount Pictographs have filmed a remarkable picture which shows how a tremendous farm has been built out of the Oak Orchard Swamp in western New York. The farm, which comprises 16,000 acres, is in no way a philanthropic enterprise. It is the endeavor of Wall Street bankers to make money on a farm and to discover at the same time the best ways for making a colossal project of this sort a commercial success. This picture shows to the world what it is possible to do on a large farm with modern machinery. The farm is on a cost accounting system so that the bankers know just how much each can of spinach produced at the farm cost. There is no guess work of any sort.

To Helen M. Irwin of San Diago, California, belongs the honor of inaugurating the first Paramount Party. Miss Irwin issued invitations to her guests on Paramount cards requesting them to come to her home dressed to represent their favorite Paramount star.

The Irwin home was beautifuly decorated for the occasion with pictures of the Paramount stars and the Paramount trademark artistically arranged in different sections of the house, lighted with electric lights. Gold and blue was used as the color scheme throughout.

When luncheon was served on the center of the table was a motion picture camera with a camera man turning out a new picture of a number of stars. The place cards were bordered with strips of film and the table covering was of stars of the Paramount program. During the evening clever Paramount games were played and prizes in the form of theatre tickets to the next Paramount productions were given.

New Philosophy on Acting

Here's an altruistic actor. Walter Law rises to the defense of the "other fellow."

"In all the comments on acting, both in the legitimate and in motion pictures," says the William Fox star, "it seems to me that critics and laymen alike have overlooked, or have not stressed sufficiently, one thing. Successful acting in plays, or for the screen, depends largely on teamwork, especially in scenes in which there are only two persons.

"When anyone compliments me on a bit of acting in a photoplay I always split the credit two ways, if there has been some one else in the scene with me, because any good work that I may have done is in no small measure due to whoever was my 'partner' in that

particular scene. I noticed this was true soon after I began treading the boards, and I think it holds with double force for the silent drama.

"It helps one a whole lot to know that one won't have to think for the other fellow; it gives you the intensest sort of a satisfactory feeling to realize that the other fellow is working in conjunction with you. I have played in countless scenes in stock in which the person opposite me handicapped, more than aided, me.

"In chorus dancing and musical comedy generally teamwork is always emphasized because a flaw there would be so obvious. In photoplay acting a mistake would not be so apparent, but would be equally disastrous."

The William Fox actor admits that he may make a fetish of the teamwork idea because he got a severe training during the three years in which he smashed and kicked with ten other members of the football team at Ohio State University. Law, by the way, has a forty-six inch chest.

BIG FEATURES FOR ARROW

The Famous Hall Caine, Mrs. Wilson Woodrow, Mrs. Maravene Thompson and William Osborne to Contribute to Arrow

W. E. Shallenberger, president of Arrow Film Corporation, announces that he has signed contracts and completed arrangements whereby Arrow will, in the next twelve months, produce in addition to its five-reel pictures a number of seven and eight-reel special features and two serials, the basic stories of which include the best-known novels and stage plays of world-famous authors or else material written by them especially for Arrow.

Chief among these writers is Hall Caine. Other famous authors who have written or now are working on stories acquired by Arrow are Mrs. Wilson Woodrow, Mrs. Maravene Thompson, William Hamilton Osborne and a number of others.

All of these big stories will be produced in the motion picture length which is warranted solely by the dramatic value of the material. Some will be only five reels in length, others seven, some eight, and at least one of them ten. This length will not be accurately determined until the picture is finally assembled, titled, and cut.

Arrow does not intend to abandon, totally, the production of program features. But Mr. Shallenberger feels that it is best not to agree to make nothing but five-reel productions.



In the center is W. E. Shallenberger, president of the Arrow Film Corporation, who has secured [illegible] production works of the noted novelist, Hall Caine (on left) and Mrs. [illegible] Woodrow, prominent modern magazine writer.

In addition to the acquisition of these stories of world-famous authors, Mr. Shallenberger has brought to the United States, to appear in a number of Arrow picture, Derwent Hall Caine, son of the Manx author and himself a famous London actor-manager. Derwent Hall Caine, who has produced and starred in several of his father's plays on the English speaking stage, will be seen in the same parts in Arrow's film version of these masterpieces.

Mr. Caine's American debut will be made in an eight-reel Arrow production of one of his father's best-known books. It is anticipated it will be ready for the market in about three weeks. Following this, he will be starred in a five-reel American picture which Mr. Caine has helped to prepare for the screen.

"THE CONQUEST OF CANAAN"

Frohman Amusement Corporation Uses Entire Population of Village in Production of Film—Jack Sherrill and Edith Taliaferro Score Success

The Frohman Amusement Corporation announces that its latest production, "The Conquest of Canaan," represents the best work yet done by Director Irving and his staff. Over two thousand people were used in this production, and no pains were spared to make it perfect in every detail.

The role of Joe Louden is happily suited to Jack Sherrill's particular ability, while Edith Taliaferro lends to the part of Aeriel the winsome personality that won her so favorable a standing in her work in "Rebecca of Sunnybrook Farm," "Young Wisdom," etc.

For the exterior situations Technical Master Ralph Dean arranged with the civic authorities at Mineola, Long Island, for the use of the principal streets and municipal buildings for several half holidays. The court house, post office, fire department buildings, police station, county and city jails and various city office suits were all used to good advantage. The populace, in response to an invitation, assisted in various ensemble scenes to such an extent that perfectly natural effects resulted, and the stereotyped mob scenes has been improved upon to no mean extent.

The entire company journeyed to Trenton, N. J., where a number of scenes were staged at the head of an old bridge, across the spot Washington was supposed to have made his memorable crossing. The bridge is over a century old and formed an admirable background for numerous situations.

The production is in six parts. The story in itself, in book form, exceeded four hundred pages, and Director Irving stuck as close to Tarkington's tale as the camera necessities would permit.

An extra large cast of principals features the production.

Edith Taliaferro, Jack Sherrill, Ralph Delmore, Ben Hendricks, Marie Edith Wells, Walter Heirs, Gene La Mott and George Melville all have important parts, while over two thousand people were used in all.

The releasing arrangements will be announced by the Frohman company within the next few days.

The eight reissues of Clara Kimball Young photoplays announced by the World Film Corporation and first offered to the regular patrons of that concern are in strong demand. All these pictures have been re-edited and retitled.



Want another little peach for your screen Mr. Showman? In their big "Beauty and Brains" contest, Photoplay Magazine and the World Film Corporation applied the magnet of the motion drama to the uttermost parts of the country and among the thousands called these few were chosen to challenge the camera for a place in the screen. They are, top row, from the left, Phyllis Curl, Roxbury, Massachusetts; Mildred Lee, Kansas City, Missouri; Florence Gray, Seattle; Helen Arnold, Louisville; Alatia Martin, Dallas; Peggy Bloom, Orlando, Florida; Lucille Zintheo, Spokane. Lower row: Lucille Satterthwait, Waynesville, N. C.; Vivian Suckling, Winnipeg, Canada; Estelle Claire Judy, McKeesport, Pa.; Claire Lois Butler Lee, Wichita.

World Contest Winners Arrive

ALICE BRADY REFUSES OFFERS FROM FOOTLIGHTS

ELEVEN young girls, representing Canada and nine states in the Union, have arrived in New York to make their first try-out before the camera. These embryo artists have at least one distinct advantage over other girls who come to New York with a similar purpose, inasmuch as each is assured of a thorough screen trial and a year's contract under salary if she survives the camera's vivisection and shows ability to act.

The trials will take place in the studios of the World Film Corporation at Fort Lee, and Director General William A. Brady expresses the belief that one or more conspicuous favorites of the screen may be developed. The competitors are the winners of a "Beauty and Brains" contest conducted by *Photoplay Magazine* and the World corporation.

The official stamp of unusual mental as well as physical gifts was bestowed upon the members of this group by a board of judges which included Lillian Russell, Kitty Kelly, Sophie Irene Loeb, William A. Brady, Arthur H. Spiegel and Julian Johnson.

The eleven American girls typifying their country's pulchritude and intellect are: Vivian Suckling, Winnipeg, Canada; Estelle Judy, McKeesport, Pennsylvania; Lucille Zintheo, Spokane, Washington; Florence Gray, Seattle, Washington; Claire Lois Butler Lee, Wichita, Kansas; Peggy Bloom, Orlando, Florida; Alatia Marton, Dallas, Texas; Phyllis Curl, Roxbury, Massachusetts; Mildred Lee, Kansas City, Missouri; Lucille Satterthwait, Waynesville, North Carolina, and Helen Arnold, Louisville, Kentucky.

"The motion picture producers," said Mr. Brady yesterday, "had been met with one of the great obstacles which confront producers for the speaking stage—scarcity of young actresses who possess real ability and attractive personality. The main idea of this contest was to discover such talent and bring it to the motion pictures to fill the breach already mentioned. But we did not want mere beauty, which means nothing beyond visual gratification. To be of real usefulness the girls who are to relieve the scarcity of worth-while youthful material must have exceptional intelligence."

Alice Brady Forswears Stage

Alice Brady will not be seen upon the speaking stage for some months to come. Miss Brady has recently declined propositions from Cohan and Harris, Oliver Morosco, John Cort, the Messrs. Shubert and other producing managers, including her father, William A. Brady. The manager last mentioned wanted her for a new play by Owen Davis which he expected to place in rehearsal following the comedy by Montague Glass and Jules Eckert Goodman, now in preparation, but when Miss Alice had stated her case he was satisfied with its business wisdom.

"You see," said Miss Brady, "I am going along so famously in the moving pictures that I think it would be poor judgment to interrupt my progress at present. It would be different if I had any considerable time on my hands between productions, for of course a stage hit stimulates the demand in the studios and increases one's value—particularly if that value happens to be a trifle uncertain.

"But this case does not apply to my situation, at present anyway, I am very happy to say. When one picture is finished I scarcely have time to draw a long breath before another begins. I had only eight hours' rest between 'The Gilded Cage' and 'Bought and Paid For,' and now a single day follows the latter before I begin on the next play, which I hear is to be called 'Loneliness.'"

Miss Brady also bases her decision on her belief that the experience gained in working for the screen is much greater than that gained on the legitimate stage. In discussing this the star says: "What does stage experience amount to as compared with what you get in the pictures? When you are making ready for a stage play you rehearse for a given time, going over

the same ground day after day until you are as perfect as you ever will be. Then full of ambition and excitement, you come up to your first night and perhaps make a big hit.

"With the pictures, on the other hand, when you come to your first night you are finished with that particular affair, and you begin all over again upon a totally different proposition. It is just one character after another, one set of requirements following upon the preceding set—constant change.

"When the picture is completed you are done, so far as that one goes, and you must be up and doing for the next. There is absolutely no comparison between the two schools, if experience really makes actors and actresses."

Lawson Sees "Friday the 13th"

Thomas W. Lawson, author of the novel from which "Friday the 13th" was made into a photoplay by William A. Brady and the World Film Corporation, went to see the production in a very quizzical frame of mind. He did not expect much from the screen version. But as the play unfolded the quizzical smile left his face and an expression of growing interest took its place. At the end of the performance he expressed himself as "fairly carried away with the illusion of the picture."

Exhibitors at Censor Problem

The censorship situation in Minneapolis has hit rough waters. With the argument that to recognize censorship in any of its forms is dangerous, a several hour meeting was held on September 16, in the offices of the Bijou Theater, which was attended by exchange managers, exhibitors and the mayor's secretary.

At a previous meeting with the mayor and the censorboard representatives, a form of censorship was agreed upon that merely required the registration of film with the mayor's office and if it was thought the picture should not be exhibited publicly the censorboard would request the exchange to present the picture for their viewing.

Everything worked along harmoniously until the codemning of "The Wolf Woman." At the showing of this picture to the board it is claimed by Mr. Broadford that very little attention was paid to the picture by the censors. The result is that a committee was appointed of nine men to wait on the mayor and request him to abolish the censorboard now in existence and return to the police regulation policy.

Also it was decided to get the candidates for mayor in the coming election to declare themselves on the question of censorship. They will be invited to a meeting of exhibitors, exchangemen, operators and attaches in the motion picture business to be held in the Unique Theater.

Labor Rumblings in Mill City

Rumblings of labor trouble have been going on in the local picture field for the past few weeks. The operators have presented to the theater managers their demands. Several meetings have been held by both factions and a few joint meetings were called. The theater managers have presented their compromise. It is understood, however, that one of the contended demands of the operators upon which they are obdurate is that they will not pick up or deliver film to the exchanges unless they secure fifty cents for the first exchange visited and twenty-five cents for all other exchanges visited.

It is believed that the wage scale will be settled amicably. Considerable time was spent arguing the point of permitting an operator to appoint a substitute on days he takes off, it was also a requirement of the union that the operator get one day off a week.

It is expected that a decision will be reached within a very few days.

Greenwood and Coxen in Mutual Drama

Mutual's popular star, Winnifred Greenwood, will be seen in a stirring drama of unusual merit in the Mutual Masterpicture, "A Woman's Daring," which will be released October 6.

In the role of a woman, who through her life has the shadow of a wrong done her in her girlhood days hanging over happiness, Miss Greenwood is cast in an interesting role. There is a restraint, a delicately hinted at tinge of melancholy which must color the portrayal of the role of the woman throughout the production. Miss Greenwood's interpretation shows an unusual understanding of the psychology of the part. Edward Coxen, Miss Greenwood's co-star, is also worthily cast. He plays the part of the woman's husband, a noble character and excellently portrayed by the Mutual (American) star.

There are many scenes of real beauty in this production. Some of the most charming are those including the grounds of the woman's home, and the small boy who poses as the woman's son.

"Crisis" Owner in New York

Harry Sherman, who recently announced his purchase of Selig's production of Winston Churchill's "The Crisis," is in New York and has opened an office in the Candler Building, 220 West 42nd street. "The Crisis" will be offered on a state rights and territory basis. Mr. Sherman will retain Chicago and all territory west and he will exploit "The Crisis" in the same manner in which he is now handling "Ramona" and "The Birth of a Nation."

Mr. Sherman says that in his estimation "The Crisis" is the equal of "The Birth of a Nation." The production and photography, he says, are wonderful; while the story is of a type which should make "The Crisis" as big a money-getter as Griffith's great Civil War play. In the course of the next few days Mr. Sherman will open offices in Chicago and another announcement given out by Mr. Sherman is to the effect that he has secured E. J. O'Donnell as director of publicity.

In Which Another Rumor Is Killed

There seems to have been thrown into the channels of news, or at least into the broader paths of rumor, that Marguerite Clark, the celebrated little star with Famous Players, has been captured by another company and that her name has been written on the dotted line of a long time contract with the new concern. This report is, however, incorrect. Famous Players and Paramount have both stated that Miss Clark is still a member of their family and will remain on Paramount screens indefinitely.

Flora Parker De Haven has commenced work again at Universal City under the direction of Allen Holubar.

Ruth Roland is the latest acquisition to the group of popular stars appearing in Knickerbocker Star Features.

Another Golden Eagle Ready

INTERNATIONAL ENGAGES OLIVE THOMAS AND MAY HOPKINS

"THE Flower of Faith" is the second of the Golden Eagle Features in five reels offered by the International Film Service, Inc. The film was especially produced for the International by the Superb Pictures Corporation of which Arthur Jacobs is president.

Jane Grey, the star of this feature, is well known both to the screen and the legitimate stage. Her latest success was as Miranda in the Century Theater production of "The Tempest."

Frank Mills, playing opposite Miss Grey, is also well known on the stage having been leading man for Olga Nethersole, Mrs. Patrick Campbell, Mrs. Fiske, Elsie Ferguson, Mary Mannering and Eleanor Robson.

Percy Helton, who also has one of the principal parts, is a boy character actor and at present is starring in "Yankee Doodle Dick."

Albert Travernier, another of the all-star cast, made his greatest picture success in "The Devil's Garden." He is at present appearing in the star production of "The Flame."

Eighteen thousand persons witnessed the filming of a most novel motion picture, at the Polo Grounds, Sunday afternoon. When completed the picture will form a part of the tenth episode of "Beatrice Fairfax," entitled "Play Ball," the great photo-play series of the International Film Service, Inc.

The crowd had assembled to see the baseball game between the Yankees and the Giants, for the benefit of the New York American Evening Journal's Needy Family Fund. Every person in the vast throng, including the players on both teams, will form a part of the picture.

Before the regular game started, the members of the two teams enacted the critical stage of the film game, with the screen actors in the characters they assume in the episode. They include Harry Fox, the star of "Beatrice Fairfax," as Jimmy Barton, Grace Darling as Beatrice Fairfax, Migel Barrie, as Kerrigan, the pitcher, and Olive Thomas, as Rita Malone, his sweetheart. The vast crowd was then photographed from all sides, and many of the scenes of the regular game will form a part of the photoplay. The spectators entered into the spirit of the novel experience with the greatest enthusiasm.

The ball game was won by the Giants by the score of 4 to 2. Both teams had their regular line-up on the field. Russell pitched for the Yankees and Schupp and Anderson for the Giants.

Prior to the game there was a sacred concert by Nahan Fanke's Band, and solos by Miss Anna Fitzjiu and Hugh Allen, of the Metropolitan Opera Company. The benefit netted more than $11,500.

Grace Darling, who is a personal friend of Nahan Franke, and an accomplished musician, was invited to the conductor's stand by Mr. Franke, and directed the band while it played several numbers.

Two New Members of Fairfax Cast

Two new members have been added to the all-star cast producing "Beatrice Fairfax." They are Olive Thomas, of Ziegfeld Follies fame, who will appear in the tenth episode, "Play Ball"; and May Hopkins engaged for the eighth episode, "At the Ainslee Ball."

"Jaffery," the first of the Golden Eagle Features of the International Film Service, Inc., which has just been released, is meeting with tremendous success. The popularity of this photoplay lies in the fact that nothing has been lost in transforming Locke's beautiful story from the novel to the screen, and it is well portrayed by an all-star cast headed by C. Aubrey Smith and Eleanor Woodruff.

The International Company has been very much gratified by the letters and telegrams of congratulations they have received on this film. Harry Davis of Pittsburgh, a prominent theatrical man, wrote: "'Jaffery' broke all records for attendance both afternoon and evening on our first day's presentation in the Grand Opera House. This in spite of intense heat and threatening rain. Distinctly a one hundred per cent picture. Give us more like it." Many others of this same opinion were received.

Mrs. Vernon Castle, star of the International Film Service's preparedness serial, "Patria," is mourning the loss of a gold emblem of the British Royal Flying Corps, of which her husband is a member. Mrs. Castle was at Newport last week, where several of the scenes of "Patria" were made. After the completion of one of the scenes, Mrs. Castle missed the emblem, which she had worn constantly since it was presented to her by her husband on the night they danced before the Queen Mother of England, early last spring.

The loss was reported to the police of Newport, who are making every effort to find it.

Mr. Castle recently sent to his wife one of the caps which he wore for several months as a member of the Royal Flying Corps. She has made it a part of the "Castle preparedness suit" which she recently designed.

"Charity?" to Have Trade Showing

"Charity?", the first feature of the Frank Powell Productions, Inc., which has just been completed, will be shown to the trade at Loew's New York Theater Roof on Tuesday afternoon, September 26, at two o'clock.

This picture, which has been made under Mr. Powell's direction from a story by Linda A. Griffith, and which marks his initial effort as an independent producer, already has aroused unusual interest. In it, and who are making their first appearance as stars under Mr. Powell's direction, are Creighton Hale, Linda A. Griffith and Sheldon Lewis.

In the endeavor to eliminate the possibility of that which is ofttimes an unfortunate feature of an otherwise presentable picture—bad titles—Mr. Powell commissioned James Clarence Harvey to write the captions for "Charity?". Mr. Harvey has long occupied a unique position in the world of letters as a writer of verse and prose that carries always an appeal to the heart strings.

In addition to the trade there will be present at the private view of "Charity?" numerous people prominent in various lines of endeavor who have displayed

keen interest in the picture during its making, and who are interested especially in those conditions considered in the picture.

"Charity?" will be released on a state rights basis.

PICKFORD FILM IN OCTOBER

Artcraft Pictures Corporation Announces "Less Than the Dust" for Release Early in October—Many Bookings for Mary's First Film

The Artcraft Pictures Corporation has named October for the release of the first Mary Pickford production, "Less Than the Dust." The final scenes of this



Her Majesty, Mary I, of Filmland

production are now being taken and the work of cutting and assembling will begin at once, and then a preliminary shipment of eighty prints will be made to the sixteen exchanges in the United States and Canada. A complete replica of a city of modern India was erected on Long Island for the filming of the big scenes.

Miss Pickford feels that Rahda in "Less Than the Dust" will prove her most popular characterization up to the present time, as the portraying of the heroine gives her a splendid chance to show her versatility. The scenes with the children of the Indian city give the little star an opportunity to show all her charming and adorable traits that have built up her large following.

The Artcraft Pictures Corporation has now invaded Canada, and the Artcraft Pictures Corporation, Ltd., has been organized especially to handle the new Mary Pickford productions throughout the Dominion.

The managers of the various branch offices in the States have also been chosen as follows: San Francisco, C. M. Simmons, formerly with Mutual; Denver, T. Y. Henry; Seattle, H. G. Rosenbaum, formerly with Triangle; Chicago, Max Goldstein; Minneapolis, Ben E. Drum, formerly with V. L. S. E.

Walter E. Greene, president of the Artcraft Pictures Corporation, reports the closing of an unusually large number of contracts for bookings of the Mary Pickford productions in the more prominent theaters of the country.

Charles S. Goetz, assistant manager of the New York exchange, spent all last week in western New York closing bookings on the mass of applications from that section.

MICHELENA FILM FOR OCTOBER

California Motion Picture Corporation to Distribute "The Woman Who Dared" on the State Rights Plan—Beatriz Michelena in New Feature

The California Motion Picture Corporation announces that "The Woman Who Dared," with Beatriz Michelena in the leading role, has been completed and will be distributed on state rights plan for October release. An extensive line of advertising helps has been prepared for the picture and is now ready for delivery.

The sales department of the "California" organization says the number of inquiries received concerning this picture would indicate that the independent buyers are alive to the new opportunities offered by the open market. The number of requests for quotations on "The Woman Who Dared" has prompted their decision to begin an immediate assignment of territories for that feature.

The California Company also announces another Michelena production entitled "The Passion Flower," written by Captain Leslie Peacocke, which is nearing completion, and will be released for a November date. This is a seven part feature, and listed in the supporting cast are Andrew Robson, William Pike, Albert Morrison and Irene Outtrim.

"The Passion Flower" is a story of the big out-of-doors and utilizes a section of northern California's redwood scenery never before touched by the camera.

"Birth of a Nation" in Chicago

Chicago is again to see "The Birth of a Nation." That immortal of the screen is to re-open at the Colonial on September 25, for a four weeks' run. Dollar prices will be charged.

The decision of the management to re-run the "old" Griffith masterpiece will of necessity postpone the opening in Chicago of his new "sun play of the ages," "Intolerance," which is now magnetizing crowds in New York. The big spectacle was scheduled tentatively to open at the Colonial on October 2, but Jones, Linick and Schaefer now expect to open its run about four weeks later, following "The Birth of a Nation."

W-C-T-U Endorses Film

The W. C. T. U. of Minneapolis, Minnesota, has endorsed Thomas H. Ince's "Civilization." At a regular meeting of the club held last week, a resolution was passed highly commending "Civilization."

Jack Warren Kerrigan will go into vaudeville upon the expiration of his present contract with the Universal.

"IS ANY GIRL SAFE?" RELEASED

Anti-Vice Motion Picture Company Presents Film Exposing the Methods of White Slavers—Sociologists and Philanthropists Commend Film

When "Is Any Girl Safe?" the first production of the Anti-Vice Motion Picture Company, Inc., was presented at the Maxine Elliott Theater, New York, so great a crowd thronged the box office that the management had to call for police protection and hundreds stood outside for two hours until the second show began. Children under sixteen years of age were not admitted.

The play is an indictment of the conditions made possible by the vice trust and presents a vital warning to parents of all girls. Helen Wright, Mina Cunard, Jessie Arnold, William Quinn and G. Raymond Nye play the principal roles. The play depicts the insidious methods pursued by well-dressed young panderers and no attempt has been made to gloss over the most horrible aspects of the traffic in girls. Included in the film are pictures of Yushe Botwin, the "king of the white slaves," who is now awaiting trial in the Tombs, New York.

Other scenes show the burial of fallen girls at Potter's Field on Hart's Island, New York, where the bodies of more than 198,000 of New York's "unknowns" are shoveled into trenches 150 to a trench by convicts. Another series of views were taken in Washington Cemetery, Brooklyn, where the New York Independent Benevolent Association maintains ten plots for the burial of vice trust victims. The president of this association is Nathan Schwartzburg and Ike Fisher is the secretary.

The Anti-Vice Motion Picture Co., Inc., was organized for the express purpose of assisting in the fight against the white slave traffic. While its first picture was conceived some time before the present proceedings were started against Yushe Botwin. The story it tells, by an extraordinary coincidence, bears a startling resemblance to that which was unfolded before Judge Rosalsky in the Court of General Sessions, New York, recently.

With a view to getting authentic local color for the picture the directors sought permission from the District Attorney to Interview Botwin in the Tombs. This was readily granted, the District Attorney believing the picture would prove a powerful aid to him in his fight to clean up New York City.

Dr. Charles H. Parkhurst, who resigned from the editorial staff of the New York *American* to collaborate on the picture; District Attorney Swann, and Lieut. Dan Costigan, head of the New York Police Department vice squad, made several interesting and valuable suggestions for scenes in the play.

Among those who were invited to the opening performance and whose aid has been solicited in the fight against the white slave traffic by the producers of "Is Any Girl Safe?" were Warden Osborne, of Sing Sing prison, Mrs. William Einstein, vice-president of the New York State Conference of Charities and Correction and president of the Widowed Mothers Fund Association; Mrs. William Grant Brown, vice-president of the Civic Betterment League of New York, and president of the Women's Auxiliary to the rescue work of the Salvation Army; Mrs. Alice C. Smith, probation officer of the New York Night Court for Women; Miss Florence Guernsey, writer on sociological subjects, formerly head of the New York City Federation of Women's Clubs; Mrs. John Elliott of the Hudson Guild; Daniel F. Murphy, vice-president of the Florence Crittenden League; Mrs. Walston Hill Brown, head of the International Child's Welfare League; Mrs. Charles Austin Bates, president of the College Women's Club; Mrs. Mortimor Menken, head of the Sisterhood of the Spanish and Portuguese Synagogue; Mrs. Mary Masters Needham, general secretary of the Big Sisters, Inc.; Mrs. William Julian Heath, president and founder of the National Housewives League; Judge Aaron J. Levy, president and founder of the Board of Judges of New York and Justice of the Mother's Police Court; the Rev. Charles A. Eaton, pastor of the Madison avenue Baptist Church; Mrs. Inez Milholland Boissevain; Supt. Barger of the Society for the Suppression of Vice; Mrs. Margaret E. Luther, white slave traffic worker and investigator for the Florence Crittenden Home; Miss Alice Smith, chief probation officer of the Night Court, and City Magistrate Norman J. Marsh, Assistant District Attorney James E. Smith, Dean Kirchway of Columbia University; Helen Varick Boswell, Miss Helen Todd; and representatives of the Catholic Drama League, the Bureau of Immigration, the Woman's Prison Association, and the Home for Wayward Girls.

Sociologists and others who have witnessed a private exhibition of the picture say it is the most vivid and thorough portrayal of the methods of white slavers ever shown in moving pictures. They think it should, by enlightening mothers and fathers on the methods pursued by these cadets, move them to make a final collective effort to stamp out this horrible business forever.

GAUMONT TO RELEASE SERIAL

Third Episode of "Fantomas" Released—Announcement Made of Serial to Be Released in Nine Episodes of Three Reels Each.

The third "Fantomas" episode and three single-reel releases comprise the Gaumont Company's contribution to the Mutual program for the week beginning September 17.

"The Mysterious Finger Print," the third of the "Fantomas" series, will be released September 21. There are two more episodes to follow.

The three single reelers are "Reel Life" No. 20, released on September 17, which shows "Training Our Merchant Marine Officers," a second section showing how a designer of gowns drapes his creations from bolts of material; and another Gaumont tabloid photoplay from "Life."

"See America First," No. 54, released September 20, takes the spectators on a trip through the mountains of New Hampshire. Attached to it is one of Harry Palmer's cartoons entitled "Nosey Ned Commandeers an Army Mule."

The third release is the Mutual Weekly, which is edited and manufactured by the Gaumont Company. This shows the notification of President Wilson of his selection to head the democratic hosts in the coming election, activities of the naval "rookies," the pretty girls on Fifth avenue leading goats, and Freddie Welsh, the pugilistic victor at Colorado Springs, Colorado.

The Gaumont Company is announcing the forthcoming release of "The Vampires," the "Arch Criminals of Paris." It will be released in nine episodes of three reels each. As in the case of the present Mutual series from the Gaumont studios, "Fantomas," each episode will be complete in itself. There will be one episode released each week. The date for the first episode has not been set.

Kittens Reichert, the famous little child actress with the William Fox photoplayers, is cast for the part of a blind girl in Bertram Bracken's new production, now being screened.

INCEVILLE INFORMATION

William S. Hart Again Appears as "Bad-Man." Dorothy Dalton and Howard Hickman as Co-Stars in "The Jungle Child."

For the first time since "The Aryan," William S. Hart is seen in the role of a "bad-man" when he is presented by Thomas H. Ince as star of the western play entitled "The Return of 'Draw' Egan." This story is from the pen of G. Gardner Sullivan and is released as a Triangle-Kay Bee subject. As "Draw" Eagan Hart is said to have contributed a characterization that compares favorably with his famous performance of Steve Denton in "The Aryan." Hart's principal support is supplied by Margery Wilson. Louise Glaum also has an important part and the other two members of the cast are Robert McKim and J. P. Lockney.

A Brazilian Tupi Indian village in all its picturesqueness was faithfully reproduced in Inceville for the scenes of "The Jungle Child," the Triangle drama in which Thomas H. Ince presents Dorothy Dalton and Howard Hickman as co-stars. The Tupi Indians appearing in the scenes are impersonated by the redskins regularly employed at Inceville, while fifty negroes shown in the play were "borrowed" from a neighboring ranch.

Elaborate preparations are being made at the Ince-Triangle studios in Culver City for the production of a powerful drama in which Thomas H. Ince will present another tri-star combination—this one to consist of Dorothy Dalton, Charles Ray and Louise Glaum. It is a psychological subject with a deep thought behind it and is the work of Alice P. Brown of Pasadena, Cal.

The supporting cast will consist of Margaret Thompson, Robert McKim, J. Barney Sherry and Charles K. French. The production will be directed by Raymond B. West.

John Lynch, the writer who of recent months has provided the Ince-Triangle players with several of their biggest subjects, has just completed a new drama for William Desmond and Enid Markey. It deals with college life, providing Desmond with the role of a heroic collegiate athlete and Miss Markey with that of a chorus girl. The supporting cast will consist of Howard Hickman, Margaret Thompson, Charles Gunn, J. Barney Sherry, David M. Hartford, J. Frank Burke and Louis Durham.



Photoplay fans in [illegible] will welcome Clara Hayden in the newest Ince play, "Love Leads," and the new drama will be shown at [illegible] hundreds of good screens.

Motion Picture Forum

The advent of the Motion Picture Forum into the field of motion picture activities marks one of the most progressive and important movements of this rapidly growing industry.

Entertainment will always be the chief mission of the screen; but no more satisfying form of entertainment can be conceived than that which conveys information and knowledge through the absorbing and powerful medium of motion pictures.

The unqualified and enthusiastic approval of the forum idea by such men as Lee Ochs, president of the Exhibitors' League of America; Samuel Gompers, president of the American Federation of Labor; D. W. Griffith, master motion picture director of the world, and many other men prominent in public life is an indisputable proof of the gripping force of the screen forum.

Informative material entertainingly presented will be received with acclaim by the millions of people that patronize picture theaters every day. It will bring the screen closer to their lives, increase patronage, improve the quality and tone of photoplays presented and definitely do away with the grave menace of national and state censorships.

Vitagraphers "Out"

The first annual outing of the Greater Vitagraph Company was held on Saturday, September 16. Various contests of skill and strength were arranged between the New York and Brooklyn contingents. The former includes all the employees at No. 1600 Broadway and the latter those at the studio and office in Flatbush. The order of events was as follows:

A cameraman was on the job to record all events from start to finish, and these pictures will later be shown in the home office projection room. Arriving at the studio, an informal light luncheon was served at 12:30. The hosts and hostesses included the leading Vitagraph players. At 1:30 a trip was made through the entire factory and studio, incidental toward seeing a film from the moment it is inserted in the camera as blank begative until it is finally projected on the screen.

Then came the athletic events. In the big swimming tank in the Vitagraph yard took place the swimming races, then at the Brooklyn athletic field a five-inning baseball game, New York vs. Brooklyn, was pulled off.

Triangle Leaders in New York

And now all the interesting rumors in the film industry are centered about Triangle. All the corners of the company are in New York at present—Griffith, Ince and Sennett. Of course they have business of their own to transact in Manhattan, Griffith and Ince to supervise the presentation of "Intolerance" and "Civilization," respectively, and the genius of Keystone to oversee production. Still there is in the air evidence of some changes about to be made in Triangle, particularly in distribution methods.

Theda Bara has completed her seventeenth picture under the William Fox banner. The direction was in charge of J. Gordon Edwards, and the photoplay marks Miss Bara's return to the "vampire" role in which she is pre-eminent.

New Arrow Lady

Marian Swayne, who has just been placed under contract to the Arrow Film Corporation by W. E. Shallenberger, is a bewitching blonde personality whose career on stage and screen has been a continued success. Hard work, ambition, personality, ability, and again hard work have combined to put Miss Swayne at the top of the list. In our opinion, for she is a modest little lady who quickly disclaims the pet phrases of the press agent, it has been mostly hard work.



Miss Marian Swayne, featured in Arrow and Pathe specials.

Although she is but 20 years old she has five big stage successes to her credit. Included in these are the roles of Effie in "The Blindness of Virtue," Cicely in "The Importance of Being Ernest," the Squaw in "The Squaw Man" (on the strength of which performance Lasky offered her the same part for the screen version of this play, but which Miss Swayne declined in order to remain on the stage), as the Grain (the stenographer) in "The Grain of Dust," and as Vivie in "Mrs. Warren's Profession." Before her success in these five important parts Miss Swayne had also played in "The City," "The Greyhound," "The Deep Purple," and "The Awakening of Helena Ritchie." Prior to her appearance as Effie, Miss Swayne played for almost two years in motion pictures, appearing for one year in Blache features, and for another year in Gaumont features. She also played the role of Kitty in James Montgomery Flagg's series, "The Adventures of Kitty Cobb." Immediately prior to joining the Arrow forces, Miss Swayne played the lead in the Thanhouser feature, "The Net." Following this performance she was offered the leading part in a current New York stage production, but under the persuasive powers of Mr. Shallenbeger this idea was relinquished, and Miss Swayne contracted with Arrow for the big features which that company now has under way.

Miss Swayne's first moving picture was a Solax production called "Her Mother's Picture," which was directed by Howell Hansel, this being also his first moving picture production. In her return to the screen Miss Swayne again finds herself under Mr. Hansel's direction, this time with Arrow. In the strange way that life has of repeating its incidents, many of the scenes in Miss Swayne's current Arrow picture were taken at exactly the same location in New London as those used in her first screen play under Mr. Hansel's direction.

The up-to-date list of stars featured in productions of the World Film Company is as follows:

Alice Brady, Mollie King, Marie Dressler, Gail Kane, Carlyle Blackwell, House Peters, Muriel Ostriche, Gerda Holmes, Arthur Ashley, Holbrook Blinn, Frank Beamish, Doris Keyon, Lew Fields, June Elvidge, Madge Evans, Robert Warwick, Frances Nelson, Clara Whipple, Ethel Clayton, Johnny Hines, Alec B. Francis, Edward Kimball.

New Plays for Florence La Badie

Following "The Fear of Poverty," which was released through the Pathe exchanges on September 10, Florence La Badie, the Thanhouser star, will be seen in a novel drama by Philip Lonergan, called "Saint, Devil and Woman."

In this Thanhouser feature, which will be released on September 24, Miss La Badie's emotional powers are taxed quite as much as in "The Fear of Poverty," in which she played a mother and a daughter, of widely different characteristics.

Following "Saint, Devil and Woman," the next Florence La Badie feature to be released through Pathe will be "The Pillory," by Philip Lonergan, and directed by Frederic Sullivan.

Miss La Badie is supported in "The Pillory" by Marie Shotwell, Ethyle Cooke, George Marlo, Nettie Parker Spaulding, Marie Haynes, Yale Benner and James Seeley.

"The Pillory" is a strong tale of a country girl who is reared by a stern aunt whose religion is superorthodox. Miss La Badie's mother has been driven away and finally Florence, innocent of any wrong, suffers the same fate.

A Thanhouser company combined business and duty at Block Island, New York, the other day when the big Hygeia Hotel burned to the ground.

Vincent Serrano, Thomas Curran and Assistant Director Leo Wirth, members of the company that is at Block Island making scenes under the direction of Eugene Moore for "A Modern Monte Cristo," were in the Hygeia grill shortly before midnight when the fire was discovered.

They rushed upstairs, through smoke and flame, just as if they had been making a picture, and awoke the sleeping guests and helped them get out with their clothing and valuables.

Mr. Curran was the last to leave the burning building. When he got out into the open air he found Mr. Moore standing beside Camera Man George Webber, who had his machine ready.

"Fine fire," said Mr. Moore. "We're taking it. Get a girl, take her back into the fire and bring her out. It'll make great stuff."

And Mr. Curran did. Mr. Moore took scenes until Mr. Curran, utterly exhausted, warned him that if he didn't stop the citizens would suspect that he started the fire just to make a picture.

Famous Trip Filmed

Jules Verne's world famed novel, "Around the World in Eighty Days," will soon appear in pictures. Millions will remember the happy hours spent reading the wonderful story by Jules Verne and will recall the actual trip around the world made by Nellie Bly for the *Evening World* of New York, and now every devotee of the screen will have the opportunity of seeing the modernized version of this immortal novel picturized.

The story will appear in six reels. In rapid succession there are visited London, Suez, Alexandria, Hong Kong, Yokohama, Vancouver, New York, Cherburg and back again to London.

The Herald Film Corporation will release "Around the World in Eighty Days" during the early part of October, thereby enabling the general public to take the same trip that it took Phileas Fogg eighty days to make in eighty minutes.

POPE TO SEE "CIVILIZATION"

Pope Benedict XV Desires to Witness Ince Spectacle With a View to Using It in His Peace Propaganda

The widespread approval which "Civilization," Thomas H. Ince's great spectacle, has created throughout the United States has attracted attention abroad, and it is said that Pope Benedict XV has expressed a desire to see the picture, with a view of invoking its aid in his peace propaganda.

This is not the first instance in which the Roman pontiffs have shown a tendency to extend their patronage to the motion pictures. Pope Leo the 13th, who was a great scholar, wrote some Latin verses about "still" photography, which were highly appreciated by professors of the black art, and two years ago, after careful diplomatic handling, Pope Pius the 10th allowed motion pictures to be made of the Vatican, himself and his august entourage. It is on record that when his late Holiness saw the American made motion pictures he was profuse in his admiration of their artistic qualities.

His successor, Pope Benedict XV, has shown himself just as sympathetic towards the motion picture art as his two distinguished predecessors. It is well known that the present occupant of the papal throne is a great humanitarian as well as a great ecclesiastic, and is endeavoring to stop the bloodshed that is deluging Europe. He is neglecting nothing which would bring about this much desired consummation.

It will be the aim of Mr. Ince to provide every facility for the inspection of "Civilization" by Pope Benedict XV.

Unofficially the spectacle has been indorsed by many religious bodies, Catholic dignitaries in particular being enthusiastic about this film as a contribution towards the dissemination of the best principles of humanity.

First Selig on "K-E-S-E"

"The Country That God Forgot," the Selig Red Seal play which has created so much favorable comment in the trade, will be Wm. N. Selig's first release in Kleine-Edison-Selig-Essanay. The release date will be Monday, October 2.

Marshall Neilan wrote and directed "The Country That God Forgot" and the leading character roles are undertaken by Tom Santschi, George W. Fawcett, and Mary Charleson. Critics who have been favored by Mr. Selig with a preliminary view of this drama are enthusiastic over the story, the acting, and the numerous deft touches which, in the aggregate, assume prime importance.

"The Crisis" Offices Opened

After a consultation with Wm. N. Selig, president of the Selig Polyscope Company, H. A. Sherman, president of Sherman-Elliott, Inc., which incorporation recently purchased half interest in "The Crisis" for the United States and Canada at the cost of a quarter of a million dollars, announces that plans are about perfected for the release of this drama of true American life founded upon Churchill's popular novel.

Mr. Sherman will open offices in both New York City and Chicago in order to properly get in touch with buyers of territorial rights and others. Communications may be addressed to him, care Selig Polyscope Co., 58 East Washington street, Chicago.

Gaumont Production

An average of a reel a day from its studios and laboratories each week is the present Gaumont contribution to Mutual Service. The importance of these issues is in their quality rather than in their quantity, since they comprise the three single-reels released by Mutual, and an episode of the great Gaumont "Fantomas" series. "The Crook Detective" is episode number four in this remarkable three-reel series, the first of this length to be released in America. It will reach the screen September 28 as part of the film released by Gaumont the week of September 24.

The efforts of both exhibitors and societies, schools and clubs to secure entertaining motion pictures, other than photodramas, will be made easier by the weekly publication of a bulletin of Gaumont single-reel releases. The preliminary bulletins, containing a list of subjects in "See America First" and "Reel Life," has already been issued. The Gaumont bulletins are being supplied Mutual branch managers, and through the branches they are distributed to exhibitors and others interested in films of this nature.

Would You Do It?

Few persons realize that the dangers which moving picture actors often go through are real dangers, and not mere faked deeds made for the camera, where the actor in question is not a far-famed "daredevil."

In the case of Gladys Coburn, the new William Fox star, this is especially true.

Miss Coburn had to fall from a swiftly moving yacht for one scene in a new William Fox photoplay. She did. But the worst part of it is that Miss Coburn is no Neptune's daughter. In fact, she cannot swim. Yet she did not hesitate about the plunge, but it is betraying no confidence to say that she was genuinely glad when Fritz Leiber "saved" her.

Douglas Fairbanks in Chicago

For an hour or so on September 18 the Windy City was breezier than ever—while Douglas Fairbanks stopped off between trains. The vigorous and good-natured Triangle comedian had slipped away from New York unbeknownst to even the press agent and so his trip to "somewhere in Wyoming" was unheralded. Fairbanks took a "tenderfoot" along with him for the amusement the latter would afford while the pair are roughing it.

One decided opinion that Fairbanks dropped off in Chicago was that in general directors are far from artists. Many of them, he declares, are sadly in need of a generous coating of culture.

Release Date for "Prudence"

"Prudence, the Pirate," starring Gladys Hulette, will be the second Thanhouser feature released through the Pathe exchanges in October. October 22 is the date upon which "Prudence" will have her first public showing. Florence La Badie in "The Pillory" is to be Thanhouser's first October release.

The same qualities that made "The Shine Girl" one of Thanhouser's greatest successes is responsible for the punch in "Prudence, the Pirate."

Current Releases Reviewed

"The Storm"

Lasky-Paramount Drama Is of a High Order of Quality. Reviewed by Thomas C. Kennedy

A GOOD sound drama, capitally produced and finely enacted. All this may be freely said of "The Storm," a play by Beatrice C. De Mille. Miss De Mille's scenario compels admiration, for it presents situations which are tinctured with a bit



The wedding.

of originality, the characters are human and the general effectiveness of the construction is, indeed, something over which to grow enthusiastic.

The central character is a young girl who lives in a cottage near a secluded lake with her studious and absent-minded father, an ex-college professor. At the beginning of the play a theological student who is camping at the lake receives a letter from the bishop advising him of his nearness to an old friend who has retired from active work and is living at the lake. The daughter is being brought up a pagan and the bishop hopes Avery will seek her out and open her eyes to the beauties of religion.

Avery and Natalie meet often, the topic of their conversation being religion. But one of these meetings reaches a disastrous conclusion. For both, while stranded on a small island during a storm, succumb to an impulse having its birth in their strong attraction for each other. Before they leave the island Avery proposes marriage but it is evident that he does not love Natalie and she refuses to accept his viewpoint, claiming she would feel herself guilty of a continuance of the wrong were she to marry him when there is no love.

The following year Avery's close friend, a millionaire, goes to the lake for a few days' outing. But the days stretch into weeks because Fielding has developed a deep affection for Natalie. He asks her to marry him and though she hesitates long, the persistence of Fielding and love itself persuade her to accept. News of this forthcoming marriage brings Avery to the lake. Fielding proposes that the marriage take place the following day and that Avery perform the ceremony. In a scene with Natalie that night Avery is not only unsuccessful in trying to force Natalie to draw back but he is driven by her to agree to perform the marriage service. At the ceremony, however, Natalie breaks under the strain and she relates the circumstances of her one transgression. Naturally, Fielding is stunned but his recovery is quick and he commands Avery to proceed with the service.

The story loses much in being printed as it is above, for it is not possible to add the touches contributed by a director who makes evident his marked ability in the visualization of every scene and players of such experience and talents as Blanche Sweet, Theodore Roberts, Thomas Meighan and Richard Sterling. Miss Sweet's Natalie is the best thing we have seen her do in a long while. As for Mr. Roberts, one can only fall back on superlatives in an endeavor to describe his delightful and life-giving characterization. Thomas Meighan is at his own admirable best as Robert Fielding and Richard Sterling is most effective as Avery.

"The Storm" is an excellent drama. Of this there can be no doubt and its real worth will be proved when its public is given the opportunity to see the picture.

"Into the Northland"

Three-Reel Selig Drama Released September 18. Reviewed by Genevieve Harris

THE adventure element and the fact that the story is laid in the always interesting northland give an appeal to this offering, written by D. W. Higgins and directed by William Robert Daly. The play is unpretentious but holds the interest. The work of Fritzi Brunette in the leading role is the play's best feature. As usual, Miss Brunette has a number of tearful scenes to enact, but her best moments are those when she appears as a mischievous boy, which causes one to wonder why her fortune (in picture plays) does not lead her more often into sunshiny paths, where "sob stuff" is less prevalent.

Leo Pierson has the leading man's role. Lillian Hayward does very clever work in a character part, as Moll McGuire. Other character roles are taken by Harry Lonsdale and James Bradbury.

The Story: George Collins (Leo Pierson), after becoming involved in a quarrel in a gambling den, sets out for the gold fields of the north, leaving his wife, Harriet, (Fritzi Brunette) with his mother. Moll McGuire, the owner of the gambling den, which is raided as a result of the quarrel, also decides to seek new fields, and she goes into the north, encountering Collins on the ship.

While Collins in seeking his fortune, his wife is most unhappy at home and finally, disguised as a boy, she becomes a stowaway on a ship and follows him northward. She is unable to locate him, and therefore continues to pose as a lad, earning her way as an errand boy. Then she becomes ill, and is cared for by Moll, who learns that the supposed boy is Collin's wife.

In the meantime, Collins has located a gold mine and returns to the little town. He is met by Moll, who takes him to her cabin where he finds his wife and their newly born son.

"The Way of Patience"

Three-Act Essanay Drama Released September 23. Reviewed by Genevieve Harris

THIS picture is very pleasing, both from the standpoint of story and of production. The Quaker characters and settings give distinction to the play, which is effectively presented. It is entertaining and wholesome and will be greatly enjoyed by the average audience.

Nell Craig has the leading role, the Quaker girl who runs



Patience's purchase of a necklace is a shock to the "Friends."

away from home to adventures in the city. Ernest Maupain as her father is very good as a stern old Quaker. Darwin Karr is an entirely satisfactory hero, while Hugh Thompson as an artist plays the villain well.

The settings are interesting, the photography excellent.

The Story: Patience Worth, a Quaker girl, while on an errand to the village store purchases a necklace of beads, to the genuine horror of several women of the Quaker community who are present. When she arrives home, her father reproves her severely, and, since the women have reported her action, she is also reprimanded in meeting and as a result of her disgrace, she rebels and goes to the city.

An accidental meeting with an artist's model results in an appointment to pose for Amos Thayer, an artist. Patience soon substitutes modern styles for her Quaker garb, and becomes one of a little bohemian set. Both Thayer and Emerson Leonard, the latter an author, fall in love with the girl. She believes that she loves the artist, but, alarmed by his unconventional ideas of love, she marries the other man. Then she runs away from him and returns to her father. But when Leonard follows her to her home, she realizes that she loved the man she married and is glad to go back to the city with him.

"Manhattan Madness"

Triangle-Fine Arts Comedy, with Douglas Fairbanks. Reviewed by Thomas C. Kennedy

"MANHATTAN MADNESS" furnishes an hour of the most sprightly and rollicking entertainment that an amusement seeker has a right to expect. This melodramatic farce presents Douglas Fairbanks in the fullnes of his mirth-provoking talents and it captures the spectator's risible affections in the beginning only to hold them in a firm grip until the audience has walked out of the theater and on along the streets. "Manhattan Madness" did that very thing to the several groups of people we trailed out of the Rialto last Monday afternoon. Remarks very flattering to Fairbanks and "Manhattan Madness" generally floated back to us, and we were entirely in sympathy with them.

Fairbanks sprang into favor with the picturegoers in his first film appearance, which is nothing to wonder at. If there are any who have not seen his pictures and are a bit skeptical about this let them visit the theater showing "Manhattan Madness." Those who do not see the picture will have cause, without being aware of the fact, to regret; for most certainly they are missing something.

Directed by Allan Dwan, the play is screen farce of a singularly diverting sort. Whatever praise the play deserves, which is a whole lot, must be given to Mr. Dwan, for without the exceedingly fine direction the story would amount to little or nothing at all. The subtitles are written in a humorous and witty vein and several of them scored successes on their own account with the audience at the Rialto.

"Manhattan Madness" records the doings of a young Westerner who comes to New York on business and quite astonishes his friends by being thoroughly bored with everything they have to show him. Steve wants a thrill, so his college chum stages one for him. It is all real to Steve until he is told how it all came about. By that time he is in a position to give the New Yorkers a sample of the sort of thing he has been calling a "thrill." There is a girl, a very pretty and attractive one, and there are fights of the zippy kind Fairbanks always supplies.

The action of the piece is brisk. Something is going on all the time and there are many big laughs contained in the five reels. Jewel Carmen is the girl who makes Steve admit in the end that it makes little difference where you are, the thing that counts is not a geographical question but a question of finding the right girl. Others in the cast are George Beranger, Ruth Darling, Macey Harlan, W. P. Richmond and Eugene Ormonde. "Manhattan Madness" is the best Douglas Fairbanks picture we have seen. It is a real, honest-to-goodness treat.

"Saint, Devil and Woman"

A Five-Part Pathe Gold Rooster Play Produced by Thanhouser. Reviewed by George W. Graves

THIS picture, featuring the irresistible Florence LaBadie in a part which presents her with opportunities a-plenty to display her dramatic power, fulfils all requirements as regards stirring action and realistic, artistic production. The picture has been exceptionally well directed. The author, Philip Lonergan, bases the good and evil forces of his story on hypnotic control, entering a field which has become so popular of late. Although it is true some things rather conjectural occur in the story, they do not draw enough on the spectator's credulity to make him lose interest in the fortunes of the characters concerned, and the story's interest is well sustained. Often in pictures of this kind, the appeal is lost because of a tendency to be too radical.

After her uncle's death, Florence Stanton is placed under the care of the executor of the estate, and this individual, Alvarez, loses no time in getting control of the girl's mind to such an extent as to cause her to do things which will bring him prosperity—depriving her of her individuality and finally transforming the "Saint" into a "Devil." Thus it is that Florence is led to cut the wages of her already starving factory workers and to do things of like nature.

But a young psychologist and doctor finally becomes interested in the girl, and in investigating the reasons of her extreme brutality, discerns the cause—Alvarez. Then ensues the "battle of wills," it seeming at times as though Alverez's subtlty would get the best of the doctor. But after a series of stormy incidents the latter gains the ascendency, the devil nature in Florence is



Florence La Badie in "Saint, Devil and Woman."

conquered forever and Alvarez commits suicide.

Hector Dion makes a most diabolical character out of his Alvarez, while Wayne Arey is effective as the hero. Other names on the cast are Claus Bogel and Ethyle Cooke.

"The Pillory"

A Five-Part Pathe Gold Rooster Play Produced by Thanhouser. Reviewed by George W. Graves

FLORENCE LABADIE was never more charming and appealing than in this story which presents in a startling manner some of the cruel usages of society which are based on the erroneous mortal law of the ages. The story, written by Philip Lonergan, has a distinct tone of originality, and it contains some forceful dramatic situations which have been "put on" the screen by a director who aims for clear effect. Being purely sociological in nature the story presents numerous arguments which need not be mentioned here, but which the spectator will find himself reflecting over for some time after the last scene has died out. It touches on some deep things with a knowing hand.

In a very well chosen cast, all the members of which give evidence of no little experience, are James Seeley, George Marlo, Ethyle Cooke, Yale Benner and Marie Shotwell. Mere physical thrills or stunts have no part in this picture; they are not needed. Tastefully conceived and well photographed settings, however, do have their part, as they do in every picture whose producer realizes the value of maintaining an unmarred illusion.

If for no other reason, the very presence of Florence LaBadie should usher this picture into the land of prosperity, but the exhibitor who wants a good story as well as a good star cannot stray far from the path of virtue by booking this picture.

At the outset of the story we are introduced to a beauiful young girl who is living with her straight-laced old aunt. The latter is determined that the girl shall pay the penalty for the sin of her mother, who has gone astray, and makes life miserable for Florence. Although the spinster knows her niece's mother lives, she tells the girl that she has no mother.

When the unmercifully "righteous" aunt dies, Florence is sent out into the cold world by the stern housekeeper. She comes to the city and blindly walks into trouble from which she

is extricated by the wife of a prominent judge, who is an indefatigable social worker. To her astonishment, this good woman discovers that Florence is her child, the child whom she was told had died at birth. She immediately adopts her, although her husband is unaware of Florence's real selfhood.

When Florence later becomes engaged and writes of this to her old nurse, her aunt's hypocrit housekeeper, the storm is precipitated. Being fully persuaded that it is the "Lord's will" that the judge's wife be brought down to the dust, she comes to the city and denounces the unfortunate woman at a crowded reception before all her friends. Whereupon the friends depart from the accused wife and her husband casts her off. So Florence and her mother live apart by themselves benefiting the community by their kind deeds. When the stolid judge is almost prepared to forgive his wife, she dies, and the next best thing he can do is to take back Florence. The judge at last realizes the enormity of hypocrisy, the folly of relentless human codes, and the import of the words, "Let him that is without sin among you first cast a stone."

"Where Love Leads"

William Fox Drama in Five Reels Released September 18. Reviewed by George W. Graves

ORMI HAWLEY, one of the pioneers of the screen, is the star of this film. Her performance in this picture shows that she is still a big attraction. The story, in whose interpretation she has been given a part, however, will hardly find favor with a discriminating audience. Both production and direction are inadequate. The picture is not up, in any respect but acting, to the uniformly good quality of Fox productions.

Not being allowed her own choice in love, Marion Barstow, daughter of a well-to-do American, is married to an English "title." She is blessed with two children, who, when they grow to be about the age of eighteen, she finally realizes, must be separated from the influence of their father who has become a riotous liver. Marion arranges to send the children to the home of the grandfather in America. The two girls fall into the hands of white slavers, and the net of captivity is just about to be drawn tight when Marion's old lover, Richard Warren, delivers them, and with the help of the police completely routs the gang. The children are safely given into their grandparents' hands. Later, Marion secures a divorce from her husband, turns her back on the long years of misery, and comes to America, to enter upon a bright future at the side of Richard Warren.

Rockcliffe Fellowes is consistently good in the part of Richard Warren, Charles Craig is an ideal Englishman and Pauline Curley and Sleen Hume, the two daughters, are very full of life and charm. Dorothy Rogers, as the procuress, is excellent.

"The Return of 'Draw' Egan"

A Five-Part Triangle-Ince Drama Featuring William S. Hart. Reviewed by George W. Graves

WILLIAM S. HART, whose Western screen characters, embodying such a volume of strength through his Indian-like composure, and yet surprising alertness, has seldom been seen in a picture which has a more direct appeal than "The Return of 'Draw' Egan." The strength of the story, by C. Gardner Sullivan, is in its simplicity and its intimate human, heart-effecting situations.

The regenerative influence which a gentle, pure-minded girl has upon the conduct of a bandit, moulding him into a defender of the law instead of a violator of it, is the psychological force of the story. The situation which arises, when after months of service as the most efficient and respected sheriff in the wild community, "Draw" Egan's true identity—a long-hunted bandit—is revealed by a former henchman, provides the dramatic force which attacks the vulnerable spot in our emotional make-up.

Egan's death seems inevitable. But, at last coming to the decision that his presence is indispensable to the enforcing of law in the region, and also the cognizance of his complete reformation, the good citizens decide he is better alive than dead, and act accordingly. The girl, who has been hard-hit by the affair, does not forgive him until he later voluntarily decides to leave the town for her sake. Then she runs after him and enters her protest against his departure. He answers, in the subtitle's language, "Well, in that case, I reckon it would take dynamite to move me."

Mr. Hart's thorough individuality, the story's force, the magnificent production, all combine to make this a picture worth while—one whose appeal is practically universal. Louise Glaum, Margery Wilson, Robert McKim, and J. P. Lockney are members of the highly efficient cast.

"Diane of the Follies"

Lillian Gish in Fine Arts-Triangle Comedy. Reviewed by Thomas C. Kennedy

LILLIAN GISH essays a role quite different from anything she has previously attempted in "Diane of The Follies," and as a very temperamental show-girl she does remarkably well. There is nothing in the way of adverse criticism prompted by Miss Gish's performance, but after sitting through the full five reels of "Diane of The Follies" one, even if one be most charitable, cannot down the feeling that the producers should have



Lillian Gish in a "different" role.

found another story about a show-girl if they were anxious to have Miss Gish play such a part.

Diane has plenty of spirit and breeziness but none of the other characters has, nor does this story by Granville Warwick ever threaten to get anywhere in particular. Diane is a show-girl and she marries an amateur writer and is not happy with him and goes back to the "Follies." That rather brief sentence would do as an outline of the play.

The only semblance of plot comes after Diane leaves her husband and child. The latter becomes the victim of some dramatic illness or other and dies before Diane receives word of the trouble. And that was to be expected from the moment Diane gazed longingly upon the child before taking her departure from Christy. The ending of the play finds Diane again back on the stage and her husband, whom she wishes every happiness and success, continues to live as he did before meeting her.

"Diane of The Follies" presents some quietly amusing situations and Miss Gish by sheer force of her own acting is a bit interesting upon occasions, but these events are too far between. The production is good in all particulars save one, and that one is the show given to the theater-going public of Stamford. If Stamford could applaud a show like that, why there is hope for "Diane of The Follies," in Stamford at least.

This comedy from the Fine Arts studio was produced by W. Christy Cabanne. Sam De Grasse as Phillips Christy does nothing at all. Others in the cast are Lillian Langdon, Howard Gaye, Wilbur Higby and Wilhelmina Siegmann.

"Friday the Thirteenth"

Robert Warwick in Wall Street Story by World Film. Reviewed by Thomas C. Kennedy

ROBERT WARWICK, a realistic atmosphere to the action laid in the offices in Wall Street and the Stock Exchange and a spirited ending are the high-lights of "Friday The Thirteenth." For the rest the picture is a love romance of a conventional sort.

The story is an adaptation from the book by Thomas W. Lawson, though even to one who has not read Mr. Lawson's attack upon certain of his erstwhile competitors in the Street it is apparent that little if anything of the original story remains in his screen play. Most every time a scenario writer breaks

into print he has something to say about the amount of change under which his story goes, and so Mr. Lawson will feel about "Friday The Thirteenth." For Wall Street methods are given but slight attention and when they are brought to view they have



Stock exchange scene in "Friday, the Thirteenth."

little about them that differs from incidents which have been treated in pictures previously.

If one expects to see any exposition of financial jugglery in "Friday The Thirteenth" one is bound to be disappointed. There is no such thing present. Instead we are presented with a romance of rather pleasing properties. The picture is interesting despite its lack of plausibility in certain moments and the ending is remarkable for its quick action and its profusion of complications.

Mr. Warwick plays with his usual finish and ease the role of Robert Brownley. Brownley's father has ruined financially a Southerner named Sands. The latter's daughter comes to New York to earn her living and accepts a position as secretary in Brownley's office under the name of Lee. These two are soon in love with each other and Beulah hesitates when the opportunity to ruin Brownley comes, but the urgings of her father prevail. However, a sudden change in conditions make Brownley a winner instead of a loser. Then before there is a reconciliation, a number of complications of a melodramatic nature arise.

Emil Chautard directed the production of the play. The scenes in the Exchange, as intimated above, are perhaps the most realistic and convincing the screen has ever held. Gerda Holmes is pretty and also effective as Beulah, while the supporting cast, which includes Clarence Harvey, Charles Brandt, Montagu Love and Lenore Harris, is uniformly good. "Friday The Thirteenth" has appealing moments. It is up to the standard of good World Film offerings.

"The Scarlet Runner"

Series Featuring Earle Williams Released by V-L-S-E. Reviewed by Thomas C. Kennedy

CHRISTOPHER RACE and his automobile, "Scarlet Runner," have become celebrated throughout London and in the fifth, sixth and seventh episodes of this Vitagraph series the name Race immediately suggests itself to those who have difficulties to solve. And like most people who have attained a brilliant reputation in a certain field Christopher is credited with accomplishments he had no hand in. This is of course one of fame's rewards.

In "The Jacobean House" Race is called in to do detective work by a young woman who cannot account for the mysterious disappearance of many valuable trinkets belonging to guests at the hotel. He consents to look into the matter and in an effort to solve the problem goes to the Jacobean House as a guest. The day and night he spends there are the same as many others which have passed in that hotel, for even he is robbed of his cuff-links and studs while at the dinner table. But Race discovers the thieves. They have used a mysterious drug from India. The effect of the drug is to render senseless for only a moment or two all those assembled in the room where this gas is released. They awake soon after and are none the wiser for their experience.

The sixth episode tells of a young man who suddenly disappears. His motor is found submerged near the shore but there is no sign of John Brown anywhere along the beach. Race is secured by a newspaper to find the young millionaire and report the chase. He gets so close to Brown that that young man decides to throw himself upon the mercy of the celebrated motorist and detective. He visits Race and tells how he attempted a fake death to bring his sweetheart, who broke off her engagement with him for some slight reason, to terms. This confession is satisfactory to Race, so he promises to keep the affair quiet and sends the young couple away happy.

The seventh release far surpasses its two immediate predecessors in interest. There is more action; fortunately, for in the fifth and sixth episodes there is a scarcity of it, in "The Red Whiskered Man," which deals with a banker's attempt to have a precious jewel carried from Amsterdam to London. Race is retained to drive young Van Courtland and his fiancee in Scarlet Runner. A famous crook impersonates the man who is to carry one of the packages (there being three, two empty and the third containing the jewel). The crook secures all three packages, but not the jewel. For Race has taken care of that. He elaborated on the original plan and had a fourth package done up. The fourth one contains the jewel and he keeps it in his possession with little difficulty.

"The Country that God Forgot"

Selig Red Seal Play in Five Reels. Reviewed by Genevieve Harris

THERE have been many western dramas produced by this and other companies, but "The Country That God Forgot" ranks among the best in that the human appeal in it dominates over any sensational effects or cheap "thrills." Without the aid of beautiful settings, with photography which is seldom even of average fineness, with a simple story whose plot has little complications, a play is presented which in its dramatic value, its sincerity and truthfulness, merits the term excellent.

To the director-author, Marshall Neilan, much of the credit for the play should be given. His presentation is very skillful in its effective simplicity. The continuity is unbroken, and the action, without being hurried, progresses well. There are no draggy intervals. The selection of incidents and of scenes gives the right emphasis to the play, and brings out strongly the producer's idea of the utter loneliness of "the country that God forgot," and the dreary life of the heroine, unrelieved even by the rough fun and the ambitious plans which fill the lives of the men. In its depiction of the tragedy of the pioneer woman, the play is very realistic.

The acting of the leading characters is fine, particularly that of Thomas Santschi, who as Steve Brant, has an especially fitting role, and George Fawcett, who as Cal, the partner, again proves his ability as a character actor. Mary Charleson as Helen Brant, the only important woman character, is very satisfactory. The acting and the arrangement of the story center the sympathies strongly about the leading players. We are equally sorry for



The temperance member of the company.

Steve, the miner, and for the wife who deserts him. And it is this definite appeal to the sympathies which will make the play go well in any audience. The part of Craig Wells, the villain, is played with good taste by Charles Gerrard. But his part in the tragedy is less than the part played by circumstances over

which the characters had no control. There is a certain inevitableness about Helen's infatuation for the stranger and her decision to go away with him. It is so inevitable that one cannot blame her, but this does not lessen our sympathy for Steve. And the magnanimity of the deserted partners also rings true. Helen's change of heart may seem a bit sudden, but under the circumstances it was probable, and it marks the beginning of the dramatic close of the story.

There are many bits of "business" and human incidents introduced into the picture that might be mentioned, but the important thing is that the picture contains a real appeal, presented in a fashion which is likely to "get it across" well.

The Story: Steve Brant (Thomas Santschi) and his partner, Cal Hearn (George Fawcett), have won a fortune through years of mining, and intend to use the bulk of it in giving to Steve's wife, Helen, the pleasures of life, of which she has been deprived. Helen is the daughter of a former partner of Steve and Cal, and had married Steve when her father's death left her unprovided for. Helen's life is most dreary and, not knowing of the surprise in store for her, she sees no way of changing it. When a stranger enters the mining community and his regard flatters her, she falls in love with him and agrees to go with him to the city life she has dreamed of.

Steve learns of the affair and of Helen's love for the stranger, and not only allows them to escape, but places his fortune in gold in a package for Helen. When, on their ride to the station, Helen discovers this, she insists on turning back, but Wells, who has stolen the payroll, does not dare, and the two quarrel. In a struggle for the gun, Helen is shot and Wells deserts her. She is found and taken home by Steve, who follows them when he learns that Wells is a thief. Wells is captured by the vigilance committee and is hung. Helen and her husband are reconciled.

"Gloria's Romance"

Chapter Twenty of the George Kleine Serial. Reviewed by Genevieve Harris

BILLIE BURKE'S pink finger daintily points to the words, "The End," printed on the last white page of a big book, Billie turns to the audience, smiles her sweetest and our eyes hear her say, "Good by." Thus endeth the Kleine serial's final chapter, entitled, of course, "Love's Reward."

The most interesting portion of this completing paragraph of Gloria's story is the children's lawn fete which Gloria gives for the benefit of the Red Cross. As we have said before, one touch of youngster makes the whole world grin, and the kiddies that cluster round Gloria are charming in spite of their faultless attire. They frolic after the Pied Piper and his entrancing strains and, as planned by Gloria, are led right up to a snowy table full of luscious things to eat. This incident, as well as the classic dance by the fountain, appeals to the feminine members of the audience.

That consummate actor, Henry Kolker, as Dr. Royce, plays



Photo copyright George Kleine.

The children's fete scene from the last chapter of Gloria's Romance."

Romeo to Billie's Juliet in the playlet given at the fete. He wins smiles in his practicing for the part under the coaching of David and audible chuckles are heard when he forgets to let go of "Juliet's hands in the love scene. "Look, the audience (at the fete) is laughing at us," says Gloria-Juliet-Burke. "Let them laugh," the bold lover returns. "I mean everything I say." And later on the lawn he proves it, when the final declarations are made and the inevitable embrace is coyly hidden by Gloria's lacy parasol.

Considerable yardage is taken up just before the close of the chapter by imaginary scenes of Gloria as a red cross nurse and Dr. Royce on the job as first assistant to her dainty ministrations. The romantic thread of the story which has to do with Judge Freeman's daughter, Lois, and her husband, David, is tied into a closing knot when they are seen happily arm in arm, and the judge smiles when he realizes that David has never discovered Lois' affair with Freneau which threatened to sink the matrimonial ship.

"Blind Justice"

Dansk Biograf Seven-Part Drama Has Real Merit. Reviewed by Thomas C. Kennedy

BENJAMIN CHRISTIE, who will be remembered in this country for his interpretation of the leading role in "Sealed Orders," makes his second screen appearance in "Blind Justice," a seven-part drama written and produced in Denmark by this



Scene from "Blind Justice," written and produced in Denmark.

excellent actor whose accomplishments have won him wide recognition on the European stage. Mr. Christie was inspired to write a story turning about the character he portrays in "Blind Justice" by the Jean Valjean of Hugo's "Les Miserables."

The scenario Mr. Christie has written is remarkable for its fine construction and his production in its wonderful detail and finish is equally as fine an exhibition of technique, while the characterization Mr. Christie contributes is really a superb and telling effort. The picture creates a very pronounced order of suspense in the early scenes and this element is found consistently throughout the play. Forceful situations are plentiful and they succeed one another in a rapid succession that makes doubly effective some good bits of comedy.

As a matter of fact the director hammers a bit too hard at suspense in the situations he has so carefully evolved. The climax is an instance of this. This moment is drawn out to the last point and though its grip does not exhaust the spectator, who in nine cases out of ten will be found with eyes riveted to the screen, it does wear and pall on one a trifle. The most remarkable part of this all is the absence of a single false note in the many details which contribute to the power of the dramatic moments.

The story of "Blind Justice" becomes a tragic depiction of a victim of circumstances and the long arm of the law. This is so mostly because of the leading actor's performance as "Strong John," who, falsely accused of murder, is sent to prison. He escapes and breaks into the orphanage where his infant son is being cared for and seizes the child. Again he is captured and sent back to prison. Fifteen years later John is released. He is now a man broken in body and spirit. He has his opportunity for revenge upon the woman he holds responsible for his second arrest and in a mentally unbalanced state he tries to kill her. John is shot and mortally wounded. He lives just long enough to learn that his son is being well taken care of by the woman he desired to kill.

The plot is a strong one and it has been worked out with

great care. The players who support Mr. Christie are all splendid actors. As usual, there is one thing which does not come up to the mark. In this case it is inserts. Whoever titled this picture was too anxious to explain perfectly apparent things and we find subtitles without number which do nothing more than break into a strong scene. A few are very effective both as to wording and placement but with so many chances an occasional score is not to be held as remarkable. The lighting and photography are praiseworthy. "Blind Justice" is a picture with a broad and powerful appeal. It is a genuinely fine screen drama.

"The Daughter of MacGregor"

Paramount Presents Scotch Comedy by Famous Players. Reviewed by Thomas C. Kennedy

A CINDERELLA child is the same the world over, as the motion picture fan must well know. "The Daughter of MacGregor" presents us with a Scotch one, but just the same she has a stubborn, tyrannical father, whose name is Donald and who marries a second time, unhappily for Jean. One gazes at Jean to find her a pretty lass, but there is that wholesomeness about her which causes one to look still deeper and ere long the gazer finds himself "considering the lilies of the field." But in spite of this the innocent girl is accused by the new mother of sinful conduct with a handsome English chap.

This brings things to such a pass that there is nothing for Jean to do but leave home. She makes her way to a lumber camp in the United States, where the poor girl is not very warmly received by her uncle, the boss of the camp. There have been robberies in the camp and because of their continuance MacPherson's job is threatened. Needless to say, Jean discovers the crooks and endears herself to the uncle. The rest is the story of marriage to the English chap who visits the camp in the interests of his father, also the scenario. There is a return home and forgiveness by the repenting father and all is happiness.

Valentine Grant, whose original script this scenario is based on, plays Jean with effective sincerity and intelligence. Miss Grant's is a faithful and highly commendable characterization. As may be gleaned from the outline above, the plot is of minor importance. The main issue is the production of the piece. This portion of the offering is in every regard splendid. Sidney Olcott supplies a number of quaint and unassuming little scenes for the opening of the story, and they go a long way toward carrying "The Daughter of MacGregor" to the successful conclusion it reaches.

Those who have seen the Famous Players production of "Butterfly" and know that it was made somewhere in New Jersey, need not be told that "The Daughter of MacGregor" is to all practical intents and purposes as rich in true and charming atmosphere as though the company traveled to Scotland to produce the story. It is in the charm and beauty of the settings, as well as the deft touches of comedy Mr. Olcott may be counted



Valentine Grant in Famous' Scotch comedy.

on to affect, that "The Daughter of MacGregor" realizes its ambition, which is that of filling the eye with beauty and appealing to the simple emotions in a simple way.

The photography is worthy of special mention. A good cast supports Miss Grant. Arda La Croix, Sidney Mason, Helen Ludreth and Edward Davis are included in this cast. Jean's faithful dog will make a hit with the spectators. Lady is now quite well known to patrons of the screen. "The Daughter of MacGregor" is a decidedly pleasant offering.

"The Intrigue"

Pallas-Paramount Offering Featuring Lenore Ulrich. Reviewed by Thomas C. Kennedy

"THE INTRIGUE" deals with the efforts of a certain foreign power's representative to secure the plans for a deadly weapon of war invented by an American. Also the story concerns itself with a romance between the inventor and a



Lenore Ulrich in "The Intrigue."

countess who comes here to defeat the ends of the other foreign representative. The best thing about this unconvincing melodramatic adventure story by Julia Crawford Ivers is the opportunities it furnishes Lenore Ulrich.

Miss Ulrich is given any number of situations and scenes in which to appear advantageously as an emotional actress. She accepts these at their true value and acquits herself remarkably well. The star receives her best support from the handsome staging effects usually found in a Pallas offering. Frank Lloyd directed this production.

"The Intrigue" tells of an American's visit to Europe in the hope of selling his invention, a wireless x-ray which is capable of killing men at a great distance. He demonstrates the terrible machine and the government he is negotiating with agrees to buy it. But first he must return to America as there is some improvement to be made in the contrivance. The government thinks it best to send a man to watch and keep track of Longstreet.

The secret service agents of a neighboring state learn all about this so the Countes Sonia Varnli is to follow Baron Rogniat and await her opportunity to destroy both the machine and the plans. Rogniat is aware of this, but the countess outwits him and we find her living in his home in this country as a maid. The baron has a sinister plot. He would kill the inventor after buying the plans, so his country would be the only holder of the secret of the wireless x-ray. The countess foils his scheme and because he loves her the American destroys the instrument of murder.

Howard Davies is the baron, Cecil Van Auker, the American, and Florence Vidor the maid to Sonia. The picture is interesting, but its failure to show a single life-like character or incident forces one to stop at that curt assertion in describing it.

"The Manager of the B. and A."

Signal Five-Reel Feature with Helen Holmes. Reviewed by Genevieve Harris

THERE are many thrills in this picture. It will be exceedingly well received in picture houses where railroad dramas are liked. Of its type, it is one of the best. There is not a dull moment in the production. The "thrills" are very real and very well presented. Director McGowan has succeeded excellently in his efforts. The acting of the players is good throughout.

A remarkable phase of the picture is that while Helen Holmes is the star, she appears in very few scenes. When the story did not logically require the presence of the heroine, the director was wise enough not to go out of his way to include

her. And while Miss Holmes is a charming addition to any picture, one cannot but admire her for letting the story itself take the first place, rather than the star. If all stars and all directors were as wise as Miss Holmes and Mr. McGowan



Helen Holmes in the latest Signal drama.

show themselves in this feature, there would be fewer criticisms of the so-called "star system."

The story is especially timely, dealing as it does with a trainmen's strike. It is a play which can be heavily advertised as a play of "thrill following thrill," without disappointing the most wearied fan. Fires, railroad wrecks, mob scenes, dangers of all kinds, are included. And with them are very real and very appealing characters. The story holds the interest at all times, and it is logically built up.

The Story: Leo Maloney is appointed manager of a division of the "B. and A." railroad. The division is not paying expenses and the new manager must reform it, or the machine shops will be closed. Since the men have been working under a slack manager, they rebel against the more stringent rules of the new man. A political faction is working against him, and its members influence the men to such an extent that they refuse to cooperate with the manager.

The manager gives a position in the shops to his father, who is an ex-convict, a role excellently played by Paul Hurst. This angers the men, who finally strike. There is a battle between the strikers and the new men. In the midst of it, the explosion of an engine sets the shops afire and endangers the town. The water supply has been cut off, but after a number of spectacular events, aid is brought from a neighboring town and the fire checked. The ex-convict proves himself the hero of the occasion but loses his life. The men renew their loyalty to the manager of the B. and A.

"Beatrice Fairfax"

Seventh in International Series Entitled "A Name for a Baby." Reviewed by Thomas C. Kennedy

JIMMY BARTON, who, as seen in the magnetic person of Harry Fox, is one of the brightest features of the "Beatrice Fairfax" series, gives up a story such as any reporter might long to get hold of in order to bring happiness to an outraged young mother and an unacknowledged baby. This happens in "A Name for a Baby," the seventh release of the series. It is an active release and one of undoubted interest to those who have found previous episodes to their tastes and liking.

As usual, coincidence proves the grand old standby in bringing the rescuers to the scene where they are most needed. "A Name for a Baby" shows Jimmy Barton and Beatrice Fairfax in their best light as friends to the needy. Beatrice receives a request for a suitable name for her baby from a distracted young woman who has been shamefully treated by a prominent lawyer. The lawyer is soon to marry a society girl who knows nothing of his affair with Madge.

When Barton sees the letter he connects it with a marriage announcement carried in the morning paper and he pays a visit to Conley. Conley's actions convince him that he is the man referred to in the letter to Beatrice. The lawyer's suspicions are aroused. He then offers a dissolute man who lives in Madge's home town a large sum if he will force the poor girl to marry him. The worthless one kidnaps the baby and he is about to exact a promise of marriage from Madge when Jimmy and Beatrice appear upon the scene. The next scene shows the marriage of Lawyer Conley. Immediately after the service Conley lifts the veil from his bride's face only to find that he has entered into a marriage contract with Madge. Of course, he is furious, but Jimmy and Beatrice calm him.

The cast in this episode includes Betty Howe, Mary Cranston and Allen Murnane, and the featured players Grace Darling and Harry Fox.

"Twin Fates"

Essanay Drama in Three Acts Released September 30. Reviewed by Genevieve Harris

A STORY with interesting complications which hold the interest throughout the three reels forms the theme of this photoplay. Sydney Ainsworth has the leading role and appears in the first scene as a ragged tramp, rather a departure for this portrayer of suave villains. The opening scenes lead one to expect a temperance play, but the story soon takes precedent over the lesson. However, if he judges this feature of the story will please his patrons, an exhibitor is justified in calling attention to the temperance sermon indirectly given.

The plot, while not startlingly original, is cleverly presented and will go well in the average house. It has action and suspense and characters which win sympathy. The acting is good, and also the photography.

The Story: Walter Keane (Edmund F. Cobb), a youth who yields to his craving for strong drink. His father gives him a chance to redeem himself when he arranges a position for him with a business friend in another city. By the end of a year, he must prove that he has made good.

Learning the conditions under which he is taking the position, the boy rebels and leaves the train at a small town. There he meets a tramp, "Gentleman Jack" (Sydney Ainsworth), who, on hearing the story, advises the boy to take the chance, stating that he himself would like another chance to make good. Walter, discouraged, shoots himself, after writing an explanatory note signed "Gentleman Jack" and another note to the tramp asking him to take the letter of introduction and make good in his stead. The tramp decides to do this, goes to the city and takes the position in the name of the younger man.

At the end of the year the ex-tramp has made good. Also he has met and regained the love of his former sweetheart, Doris (Marguerite Clayton), to whom he has told the story of his deception. At the appointed time, a friend of the boy's father arrives in the city to arrange for Walter's return home. Then the substitution is discovered, and the former tramp is accused of the murder of Walter. But through detective work on the part of Doris he is saved. The girl discovers that a friend's chauffeur calls himself "Gentleman Jack" and cannot recall events of a year previous. The chauffeur proves to be Walter Keane, who



Sharron is arrested for the murder of the missing youth.

had been only injured by the bullet wound, and who recovers his memory at the sight of Jack. The story ends with the reconciliation of Walter and his father and the marriage of Doris and Jack.

Director Wells of Universal is producing "Kinkaid, Gambler," a five-reel drama featuring Ruth Stonehouse.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Three Leading Men in One Metro Play

May Allison and Harold Lockwood Prove Themselves Heroes in Putting Out a Forest Fire, and Incidentally Save Two Thousand Feet of Film

ONE leading lady and one leading man is the usual quota of stars in a production but in the Metro feature "The Gates of Eden," Viola Dana, the star, is supported by three leading men, Edward Earle, Bob Walker and Augustus Phillips. Shakerism is the central theme of this five-reel feature and the religious ceremonies of the Shakers in which they "shake" their sins away add to the interest of the unusual production.

Fred J. Balshofer, president and general manager of the Yorke and Quality Pictures Corporation releasing on the Metro program, believes that one of the most important branches of photoplay production is the cutting and assembling of the films. Regarding this Mr. Balshofer says:

"Proper cutting of pictures is just as essential as good stories, photography or casts. No matter how good a story is, if it fails to contain simplified continuity and if the chief characters are not brought in front of the audience often enough you are just as far from having a successful photoplay as though you were dealing with a poorly constructed theme. On the other hand, you can improve the quality of a poor story with good cutting and subtitles."

The quick wit and courage of May Allison and Harold Lockwood recently saved several thousand dollars worth of Yorke films. They were in a dense woods at Lake Tahoe, California, when a fire sprang up in the dry grass near a car which contained nearly two thousand feet of the choicest scenes of "Mister 44." Slipping off her heavy riding coat and calling to Mr. Lockwood to do the same Miss Allison started to flail the burning grass. The flames were finally put out as others of the company came running up.

The stars received many congratulations on their bravery and presence of mind for this was really a case in which unusual courage was required.

New Rothacker Official

At a recent special meeting of the board of directors of the Rothacker Film Manufacturing Company of Chicago, N. J. Baumer was elected vice president.

Mr. Baumer for a great many years has been president and director of Matzene studios, which are probably the



N. J. Baumer, newly elected vice president Rothacker Film Manufacturing Company.

largest and foremost in portrait work in America.

Under Mr. Baumer's personal direction during the past seven years, were made over one hundred thousand negatives of national American reputation, thirty-two of the English nobility of London and all of the stars and settings of the Chicago Grand Opera Company, of which he is appointed the official photographer.

The Pathescope projecting machine was first marketed in the central west by Mr. Baumer, who organized, owned and directed the Pathescope Company of Chicago. While Mr. Baumer retains the presidency of Matzene's he has disposed of his Pathescope holdings to the new Pathescope Central Corporation and will devote his entire time to his official duties with the Rothacker Film Manufacturing Company.

Mr. Baumer is recognized authority on studio lighting and artistic illumination.

Pyke Engaged by Pallas

Wallace Pyke, the well known character man, has been engaged by Pallas Pictures and will be seen under this brand on the Paramount program in the forthcoming Dustin Farnum vehicle, "A Son of Erin."

Patrons of Paramount Pictures need no introduction to Mr. Pyke who has appeared under the Jesse L. Lasky banner, his recent work opposite Victor Moore having won him many new admirers. Prior to his affiliation with Lasky, Mr. Pyke appeared with Essanay under Thomas Ricketts and with the Vitagraph Company's New York forces. Behind the footlights he has attained considerable success, having appeared on the speaking stage for some fifteen years. His initial appearance as an actor was with the original cast of "Way Down East," in which Phoebe Davis and Odel Williams took part. Three years with the Henry W. Savage Castle Square Opera Company, three years with the Aborn English Grand Opera Company, playing leading roles and other important engagements including those with Victor Herbert's "Naughty Marietta," with Trentini and in vaudeville, gave him wide experience as an actor. One of his greatest characterizations on the screen was presented in "Sargent Mulcahay," in which he portrayed the title role. For Pallas Pictures, Mr. Pyke will portray the part of Dan O'Keefe, the ward boss in "A Son of Erin," which will be the next Dustin Farnum release on the Paramount program.

New World Studio Manager

Robert B. McIntyre has been installed as studio manager by the World Film



Robert B. McIntyre, World Studio manager.

Corporation, with headquarters at the Peerless studio in Fort Lee. Mr. McIntyre, who intends hereafter to devote himself to motion pictures exclusively, has enjoyed a long and valuable experience at the business end of theatrical amusements. For several years he was business manager and treasurer of the historic Walnut Street Theater, Philadelphia. From that post he joined the forces of William A. Brady, first as touring manager of "Baby Mine," and then as treasurer of Mr. Brady's playhouse, at that time about to be dedicated to the public. After the close of last season Mr. McIntyre turned his attention to the picture field.

Australasian Films, Ltd., who have their studios and laboratories at Rushcutters Bay, Sydney, recently completed the three hundredth edition of their Australian Animated *Gazette*, the oldest animated journal in Australia and New Zealand. At one time this gazette was released under the Pathe title.

Sifted from the Studios

CHICAGO GOSSIP

Grosset and Dunlap, book publishers, are to issue a special edition of "The Crisis," simultaneously with the release of the Selig film of the same name. It will be illustrated with scenes from the film drama.

George K. Spoor, president of Essanay, has purchased the picture rights of **Marion Fairfax's** play, "The Chaperon," formerly played on the speaking stage by **Maxine Elliot** and **Julian L'Estrange. Edna Mayo** and **Eugene O'Brien** will be featured in the film production.

Following the buying of an interest in "The Crisis" by a syndicate represented by **H. A. Sherman,** of Minneapolis, Minn., at a figure exceeding a quarter of a million of dollars, plans for immediate exploitation of this the latest Selig feature drama are progressing. **Michel Mowschine,** a Chicago musical composer of note, has completed the elaborate musical score, and plans of presentation will be announced to the public soon.

Nell Craig and **Bryant Washburn** are the featured players in the Essanay version of **Arthur Stringer's** story, "The Breakers," recently published as a continued story in *The Saturday Evening Post.* **Fred E. Wright,** who has just finished "The Prince of Graustark," will direct. The play will be in five reels.

John Cossar, Essanay character actor, is now playing in his third consecutive feature at Essanay. He played in "The Return of Eve" and "The Prince of Graustark," just completed in 5 acts each, and is now working in "The Chaperon," Edna Mayo's next feature.

Lewis S. Stone, stage star, who recently completed "According to the Code" in five acts for Essanay, is about to appear on Broadway in a new production entitled, "The Double Cure."

Exterior scenes for "The Chaperon" will be taken at Washington Island off the shore of the upper peninsula of Michigan.

PACIFIC COAST NOTES

After a year of dramatic roles, **Jay Belasco** of Universal is taking the leading part in a comedy-drama under the direction of **Director Morton.**

Henry Otto obtained a real dawn in the Metro picture, "Mister 44," in which he directed **Harold Lockwood** and **May Allison.**

In her latest play, "Diane of the Follies," **Lillian Gish** gives an imitation of **Sarah Bernhardt,** with whom she once appeared as a fairy dancer.

By special permission of the chieftains of the Hoopa Indian tribe now resident on the Hoopa Indian reservation some sixty miles from Arcata, the Signal Film Corporation this week secured pictures of the White Deer dance, a tribal rite of which much has been written in fiction tales of the northwest, but which few white people have ever seen.

Director General J. P. McGowan this week made arrangements with the officials of the San Francisco and Portland Steamship Company to use their passenger steamer "Bear," in the production of the second episode of the latest **Helen Holmes** serial feature, "The Lass of the Lumberlands."

In recognition of the splendid work she has done under the Ince-Triangle banner, **Margery Wilson,** who made her first appearance in this company with **W. S. Hart** in "The Primal Lure," following this with a successful part in "The Eye of the Night," has been given a long time contract to appear in Ince plays.

Matt Snyder, who plays the role of "Colonel Carvel" in "The Crisis," has been cast for the important role of "Count Anteoni" in the Selig production of "The Garden of Allah."

William S. Selig plans to produce a large number of spectacular specials along the lines of "The Spoilers," "The Rosary," "The Ne'er-Do-Well" and "The Crisis." Following "The Garden of Allah," now in the course of production with **Helen Ware** and **Thomas Santschi** in the leading roles, a company will begin work on another feature of ten reels.

George Sargent, who directed "The Secret of the Submarine" and the first two **Richard Bennett** pictures, was given a farewell dinner by the members of his companies at Santa Barbara recently, for he is leaving the American Company.

Harry Pollard has completed the first of his new features for the Mutual program, with **Marguerita Fischer** as the star, and is now at work on the Exposition grounds at San Diego, whose beautiful settings will appear in his next picture.

Henry King and little **Mary Sunshine** are busy at the Balboa studios making pictures which King says will surpass their first success.

The American Film Company boasts of the most filmed burro in the business. **Director Frank Borzage** has taken such a fancy to the little animal that he wants a part written in each script for the burro. The burro is always just where he is wanted and plays his part surprisingly well.

The new Universal serial, "Liberty," when released in foreign countries will be known as "Love's Battlefield."

George Siegmann is producing "The Best Bet," with **Dorothy Gish.**

Paul Powell is rehearsing a new play by **W. E. Wing** featuring **Wilfred Lucas** and **Constance Talmadge.**

Two passenger trains will be sent crashing together in a head-on collision for a scene for the current Triangle play which **Raymond B. West** is directing and in which **Dorothy Dalton, Howard Hickman** and **Enid Markey** will be presented in a tri-star combination.

Bessie Barriscale plays the role of a society reporter in her next Triangle picture.

Hylda Hollis, who played the adventuress role in "The Secret of the Submarine," is in real life the wife of **Director Edward Sloman.**

Neva Gerber has just completed an important role in a forthcoming feature produced by **Lois Weber** at Universal City. She plays a young working girl whose desires for frivolity and gaiety are repressed.

Film Market Quotations

Exclusive to Motography.

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	82	92
Biograph Company	4	28
Lone Star Corp., pref.	85	89
Lone Star Corp., com.	37	43
Mutual Film Corp., pref.	36	40
Mutual Film Corp., com.	31	38
N. A. Film Corp., com.	20	35
New York M. P. Corp.	32	40
States Film Corp., com.	32	43
Randolph Film Corp., pref. (with 50% common)	95	102
Thanhouser Film Corp.	1¾	2½*
Universal Film Mfg. Co.	165	..

*Par $5.00

North American Film Corporation: The sequel to "The Diamond From the Sky" is to be in 8 reels. It is now in preparation and will probably be ready for release about November 15, after which it will take about thirty days to get bookings and advertising, so that it will be about the middle of December before the pictures are on the market.

Randolph Film Corporation: Registered a slight improvement in the market during the past week. Stock is now quoted 95 bid, offered at 102.

Thanhouser Film Corporation: Recent sales of this stock have all been under $2.50 per share and more stock is offered at this figure.

K. E. S. E. Company: A new distributing concern, consisting of Kleine, Edison, Selig and Essanay, has recently been organized and will handle the product of the above four companies.

Vogue Films, Inc.: A stockholders' meeting has been called for Monday, October 2. It is unofficially hinted that something in the nature of a dividend disbursement may be expected.

Triangle Film Corporation has filed with the Massachusetts secretary of state, the following initial statement of its financial condition, dated July 1st, 1916:

ASSETS

Furniture, Fixtures and Equipment	$ 59,878
Merchandise	2,545,598
Cash Debts Receivable	159,400
Good-will	4,362,361
Total	$7,127,237

LIABILITIES

Capital Stock	$5,000,000
Accounts Payable	598,662
Floating Debt	1,042,217
Profit and Loss	303,326
Surplus	183,032
Total	$7,127,237

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-18	The Unveiling	Biograph	1,000
T	9-18	The Selig-Tribune, No. 75	Selig	1,000
D	9-18	Into the Northland	Selig	3,000
C	9-18	A Perfect Day	Vitagraph	1,000

Tuesday.

D	9-19	When Justice Won	Essanay	2,000
C	9-19	The Mud Cure	Kalem	1,000

Wednesday.

D	9-20	Strongheart	Biograph	3,000
C	9-20	Caumated News Pictorial, No. 16: Scenic	Essanay	1,000
D	9-20	The Girl from Frisco, No. 7	Kalem	2,000
C	9-20	The Honeymoon Car	Vim	1,000

Thursday.

T	9-21	The Selig-Tribune, No. 76	Selig	1,000
C	9-21	Love and Duty	Vim	1,000

Friday.

C	9-22	That Pesky Parrot	Kalem	1,000
D	9-22	A Lesson from Life	Knickerbocker	3,000
C	9-22	The Man Hunters	Vim	1,000
C	9-22	Sand Scamps and Strategy	Vitagraph	1,000

Saturday.

D	9-23	The Way of Patience	Essanay	3,000
D	9-23	Defying Death	Kalem	1,000
D	9-23	A Corner in Water	Selig	1,000

Monday.

D	9-25	The Sunbeam	Biograph	1,000
D	9-25	The Power of the Cross	Selig	3,000
T	9-25	The Selig-Tribune No. 77	Selig	1,000
C	9-25	Getting By	Vitagraph	1,000

Tuesday.

D	9-26	The Wedding Gown	Biograph	2,000
C	9-26	Peter, the Hermit	Essanay	2,000
C	9-26	Bumping the Bumps	Kalem	1,000

Wednesday.

C	9-27	Dreamy Dud	Essanay	1,000
D	9-27	The Girl from Frisco, No. 8	Kalem	2,000
C	9-27	Artistic Atmosphere	Vim	1,000

Thursday.

T	9-28	The Selig-Tribune, No. 78	Selig	1,000
C	9-28	The Reformer	Vim	1,000

Friday.

D	9-29	For the Governor's Chair	Knickerbocker	3,000
C	9-29	Rival Artists	Kalem	1,000
C	9-29	Tangled Ties	Vim	1,000
C	9-29	She Who Laughs	Vitagraph	1,000

Saturday.

D	9-30	Twin Fates	Essanay	3,000
D	9-30	The Death Swing	Kalem	1,000
D	9-30	The Raiders	Selig	1,000

V. L. S. E. Program

8-14	The Dawn of Freedom	Vitagraph	5,000
8-14	Selig Athletic Series, No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000
8-28	The Kid	Vitagraph	5,000
8-29	Selig Athletic Series, No. 10	Selig	1,000
9-4	The Return of Eve	Essanay	5,000
9-4	His Wife's Good Name	Vitagraph	5,000
9-4	Selig Athletic Series, No. 11	Selig	1,000
9-4	Phantom Fortunes	Vitagraph	5,000
9-11	Selig Athletic Series, No. 12	Selig	1,000
9-11	His Wife's Good Name	Vitagraph	5,000
9-18	The Combat	Vitagraph	6,000
9-18	The Fall of a Nation	Vitagraph	7,000
9-25	The Chattel	Vitagraph	5,000

Mutual Program

Tuesday.

C	9-19	The Stinger Stung	Beauty	1,000

Wednesday.

T	9-20	Mutual Weekly, No. 90	Mutual	1,000
T	9-20	See America First, No. 53	Gaumont	700
C	9-20	Kartoon Komics, No. 53	Gaumont	300

Thursday.

D	9-21	Fantomas, No. 3	Gaumont	3,000

Friday.

D	9-22	A Flaw in the Evidence	Thanhouser	2,000
C	9-22	Movie Struck	Cub	1,000

Saturday.

D	9-23	The Father of Her Child	Centaur	2,000

Sunday.

C	9-24	Paste and Politics	Vogue	1,000
T	9-24	Reel Life	Gaumont	1,000

Tuesday.

C	9-26	The Deacon's Card	Beauty	1,000

Wednesday.

T	9-27	Mutual Weekly, No. 91	Mutual	1,000
S	9-27	See America First, No. 54	Gaumont	700
C	9-27	Kartoon Komics, No. 54	Gaumont	300

Thursday.

D	9-28	Fantomas No. 4	Gaumont	3,000

Friday.

D	9-29	The Black Terror	Thanhouser	2,000
C	9-29	Catching That Burglar	Cub	1,000

Saturday.

C	9-30	Foiled	Cub	2,000

Sunday.

C	10-1	Poultry	Vogue	2,000
T	10-1	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	9-18	A Silly Sultan	Nestor	1,000
D	9-18	Liberty, No. 6	Universal	2,000
D	9-18	A Wife's Innocence	Laemmle	1,000
D	9-18	Under the Spell	Rex	1,000
D	9-18	Buzzard's Prey	Imp	1,000
D	9-18	After the Battle	Big U	2,000

Tuesday.

D	9-19	The Girl Who Didn't Tell	Universal	3,000
	9-19	No Release This Week	Victor	

Wednesday.

	9-20	No Release This Week	Laemmle	
C	9-20	Cold Hearts and Hot Flames	L-Ko	2,000
T	9-20	Animated Weekly, No. 38	Universal	1,000

Thursday.

D	9-21	Poisoned Lips	Laemmle	2,000
	9-21	No Release This Week	Powers	
C	9-21	High Speed	Victor	1,000

Friday.

D	9-22	Timothy Dobbs, That's Me No. 6	Universal	2,000
D	9-22	His Mother's Boy	Rex	1,000
	9-22	No Release This Week	Nestor	

Saturday.

D	9-23	The Broken Spur	Bison	2,000
	9-23	No Release This Week	Laemmle	
C	9-23	Musical Madness	Joker	1,000

Sunday.

D	9-24	To Another Woman ..... Rex	2,000
C	9-24	A Desperate Remedy ..... Imp	1,000
	9-24	No Release This Week ..... L-Ko	

Monday.

C	9-25	Model 46 ..... Nestor	1,000
D	9-25	Liberty, No. 7 ..... Universal	2,000

Tuesday.

D	9-26	Husks of Love ..... Gold Seal	3,000
	9-26	No Release This Week ..... Victor	

Wednesday.

	9-27	No Release This Week ..... Victor	
C	9-27	A Surgeon's Revenge ..... L-Ko	2,000
T	9-27	Animated Weekly, No. 39 ..... Universal	1,000

Thursday.

	9-27	No Release This Week ..... Victor	
D	9-27	The Lie Sublime ..... Big U	2,000
E	9-27	Behind the Scenes in Japan ..... Powers	1,000

Friday.

	9-28	No Release This Week ..... Imp	
D	9-28	The Shadow Sinister ..... Big U	1,000
	9-28	No Release This Week ..... Nestor	
D	9-28	Timothy Dobbs, That's Me, No. 7 ..... Universal	2,000

Saturday.

D	9-30	A Jungle Hero ..... Bison	2,000
	9-30	No Release This Week ..... Laemmle	
C	9-30	The Inspector's Double ..... Joker	1,000

Sunday.

D	10-1	Ashes of Remembrance ..... Rex	2,000
D	10-1	In the Laps of the Gods ..... Victor	1,000
	10-1	No Release This Week ..... L-Ko	

Miscellaneous Features

Tom and Jerry on the Field of Honor ..... Emerald M. P. Co.		2,000
Tom & Jerry in the Chorus ..... Emerald M. P. Co.		2,000
Casey, the Fireman ..... Reserve Photoplays		1,000
Casey the Detective ..... Reserve Photoplays		1,000
Tom and Jerry—Knights of the Garter ..... Emerald M. P. Co.		1,000
The Yellow Menace ..... Unity Film		3,200
The Crimson Stain Mystery ..... Consolidated Film		3,200
Tom and Jerry in Dreamland ..... Emerald M. P. Co.		2,000
Casey's Ghost ..... Reserve Photoplays		1,000
Where Are My Children? ..... Universal		6,000
Tom and Jerry Divorced ..... Emerald M. P. Co.		2,000
Casey, the Farmer ..... Reserve Photoplays		1,000
The Human Orchid ..... Florida Feature Film		5,000
Casey's Pals ..... Reserve Photoplays		1,000
Pages from Her Life ..... Great Northern		5,000
Casey's Monkey ..... Reserve Photoplays		1,000
Casey, the Cop ..... Reserve Photoplays		1,000
Casey, the Bandmaster ..... Reserve Photoplays		1,000
Kismet ..... California M. P.		10,000
War Brides ..... Herbert Brenon		5,000
Common Law ..... Lewis J. Selznick		5,000

Bluebird Photo-Plays, Inc.

8-7	Love's Lariat ..... Bluebird		5,000
8-14	Bettina Loved a Soldier ..... Bluebird		5,000
8-21	Little Eve Edgarton ..... Bluebird		5,000
8-28	The Girl of Lost Lake ..... Bluebird		5,000
9-4	The Unattainable ..... Bluebird		5,000
9-11	Saving the Family Name ..... Bluebird		5,000
9-18	Behind the Lines ..... Bluebird		5,000
9-25	The Evil Women Do ..... Bluebird		5,000

Fox Film Corporation

Released Week of

6-26	Ambition ..... Fox		5,000
7-3	The Man from Bitter Roots ..... Fox		5,000
7-10	Caprice of the Mountains ..... Fox		5,000
7-17	A Tortured Heart ..... Fox		5,000
7-24	The Beast ..... Fox		5,000
7-31	Under Two Flags ..... Fox		5,000
8-7	The End of the Trail ..... Fox		5,000
8-14	Sporting Blood ..... Fox		5,000
8-21	Daredevil Kate ..... Fox		5,000
8-28	Little Miss Happiness ..... Fox		5,000
9-4	The Unwelcome Mother ..... Fox		5,000
9-18	The Straight Way ..... Fox		5,000
9-11	Her Double Life ..... Fox		5,000
9-25	The Fires of Conscience ..... Fox		5,000

International Film Service, Inc.

9-12	Hearst-International News Pictorial, No. 73	1,000
9-15	Hearst-International News Pictorial, No. 74	1,000
9-2	Jaffrey	5,000
9-18	Beatrice Fairfax, No. 6	2,000
9-19	Hearst-International News Pictorial, No. 75	1,000
9-22	Hearst-International News Pictorial, No. 76	1,000
9-25	Beatrice Fairfax No. 7	2,000
9-26	International News Pictorial, No. 77	1,000
9-29	International News Pictorial, No. 78	1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain ..... Kleine		5,000
Feb. 9	When Love Is King ..... Kleine		5,000
Feb. 9	The Martyrdom of Philip Strong ..... Edison		5,000
Feb. 16	The Scarlet Road ..... Kleine		5,000
Feb. 23	At the Rainbow's End ..... Edison		5,000
Mar. 1	The Mishaps of Musty Suffer ..... Kleine		10,000
5-22	Gloria's Romance ..... Kleine		40,000

Metro Features.

Released week of

8-21	The Upheaval ..... Metro		5,000
8-21	His Rival ..... Metro		1,000
8-28	The Pretenders ..... Metro		5,000
8-28	Papa by Proxy ..... Metro		1,000
9-4	The Light of Happiness ..... Metro		5,000
9-11	Mister 44 ..... Metro		5,000
9-18	The Wheel of the Law ..... Metro		5,000
9-25	The Dawn of Love ..... Metro		5,000

Mutual Master-Pictures.

Released week of

7-31	Foiled in the Forest ..... American		5,000
8-7	Father and Son ..... Mutual		5,000
8-7	One A. M. ..... Chaplin Mutual		2,000
8-10	The House of Mirrors ..... Mutual		5,000
8-14	A Wall Street Tragedy ..... Mutual		5,000
8-17	A Welsh Singer ..... Mutual		5,000
8-21	A Million for Mary ..... American		5,000
8-21	The Mystery of the Riviera ..... Gaumont		5,000
8-28	The Diamond Runners ..... Signal		5,000
8-28	The Man Who Would Not Die ..... American		5,000
9-4	Youth's Endearing Charm ..... American		6,000
9-4	The Light ..... American		5,000
9-11	The Sable Blessing ..... American		5,000
9-11	Grim Justice ..... Turner		5,000
9-18	The Three Pals ..... American		5,000
9-18	The Land o' Lizards ..... American		5,000
9-25	The Manager of the B. & A. ..... American		5,000
9-25	The Torch Bearer ..... American		5,000
9-4	The Count ..... Chaplin-Mutual		2,000

Paramount Features.

Released week of

9-4	Paramount Pictographs Weekly Magazine ..... Paramount		1,000
9-4	The Big Sister ..... Lasky		5,000
9-7	Bobby Bumps and the Stork ..... Paramount-Bray		1,000
9-11	The Reward of Patience ..... Famous Players		5,000
9-11	Paramount Pictographs Weekly Magazine ..... Paramount		1,000
9-14	Colonel Heeza Liar's Bachelor Quarters ... Paramount-Bray		1,000
9-14	The House of Lies ..... Morosco		5,000
9-18	The Storm ..... Lasky		5,000
9-18	Paramount Pictographs Weekly Magazine ..... Paramount		1,000
9-21	Ashes of Embers ..... Famous Players		5,000
9-21	Farmer Al Falfa's Wolf Hound ..... Paramount-Bray		1,000
9-25	The Quest of Life ..... Famous Players		5,000
9-25	Paramount Pictographs Weekly Magazine ..... Paramount		1,000
9-25	Bonnie Scotland ..... Paramount-Burton Holmes		1,000
9-28	Bobby Bumps Starts a Lodge ..... Paramount-Bray		1,000
9-28	Anton the Terrible ..... Lasky		5,000

Pathe.

Released Week of

9-25	The Grip of Evil, No. 11 ..... Pathe		2,000
9-25	Broken Lives ..... Pathe		2,000
9-25	Jailed ..... Pathe		1,000
9-25	Saint, Devil and Woman ..... Pathe		5,000
9-25	Some Tropical Birds—Parrots—Colored ..... Pathe		500
9-25	The Spanish Pyrennes—Colored ..... Pathe		500
9-25	Pathe News No. 78 ..... Pathe		1,000
9-25	Pathe News No. 79 ..... Pathe		1,000

Red Feather Productions.

Released Week of

8-21	The Beckoning Trail ..... Red Feather		5,000
8-28	The Folly of Desire ..... Red Feather		5,000
9-4	The Narrow Path ..... Red Feather		5,000
9-11	The Whirlpool of Destiny ..... Red Feather		5,000
9-18	Black Friday ..... Red Feather		5,000
9-25	If My Country Should Call ..... Red Feather		5,000

Triangle Film Corporation.

Released week of

9-3	The Patriot ..... Kay-Bee Triangle		5,000
9-10	The Social Secretary ..... Fine Arts-Triangle		5,000
9-10	Thoroughbred ..... Kay-Bee-Triangle		5,000
9-17	The Little Liar ..... Fine Arts-Triangle		5,000
9-17	The Wolf Woman ..... Kay-Bee-Triangle		5,000
9-24	Diane of the Follies ..... Fine Arts-Triangle		5,000
9-24	The Dawn Maker ..... Kay-Bee-Triangle		5,000

World Features.

Released week of

7-17	Sally in Our Alley ..... World		5,000
7-24	Paying the Price ..... World		5,000
7-31	Miss Petticoats ..... World		5,000
8-7	A Woman's Way ..... World		5,000
8-14	The Summer Girl ..... World		5,000
8-21	The Rail Rider ..... World		5,000
8-28	Husband and Wife ..... World		5,000
9-4	The Almighty Dollar ..... World		5,000
9-11	The Velvet Paw ..... World		5,000
9-18	Friday the 13th ..... World		5,000
9-25	The Dark Silence ..... World		5,000

Brief Stories of the Week's Film Releases

General Program

The Sunbeam—Biograph Re-issue—September 25.—Featuring Inez Seabury, Claire McDowell, Kate Bruce and Dell Henderson. The little one is playing with her doll while her mother lies sick. The poor woman dies, and the child, thinking her asleep, goes downstairs in search of a playmate. First she visits an austere old maid, and by her artlessness soon melts her coldness. Next she goes across the hallway to a crabbed old bachelor and affects him the same way. The old maid misses one of her hair puffs and goes after the child, thinking she took it. While she is in the bachelor's room talking to the child, several tenement house youngsters steal a "scarlet fever" notice and stick it on the bachelor's door. This quarantines the three until the Health Officer appears and releases them. They then take the child to find its mamma and are horrified at finding her dead. As each wants the child they end the argument most logically—a wedding results.

The Power of the Cross—(Three Reels)—Selig—September 25.—Featuring Virginia Kirtley and Robyn Adair. Madge Johnson, a beautiful young stenographer, is loved by Francis Randall, but she marries her employer, Horace Anderson. Francis joins the Salvation Army and rapidly rises in the ranks until he becomes an official and has charge of the meetings in the Salvation Army barracks. Madge's married life is not happy, as she does not love her husband. Some time later her husband dies of heart failure and then it is that Madge resolves to seek Randall, the only man she has ever loved. When they meet face to face, Madge tells him of the mistake she has made and that she appreciated that love is more than all the riches in the world, but Randall tells her it is too late, as he has sacrificed all worldly thoughts in order to work for the Master.

The Wedding Gown—(Two Reels)—Biograph September 26.—Featuring Gertrude Robinson, Marshall Neilan and H. S. Mack. May Belle receives a letter from her wealthy aunt asking her to come to the city and live with her. She takes leave of her sweetheart, Billy, and her mother and goes to her aunt's. Her aunt introduces her into society and later introduces her to the son of her most particular friend and implies that it is her duty to marry this man. May Belle, realizing all that her aunt has done for her mother when her father died, consents and writes her mother to the effect. Billy, when he learns of her coming marriage, holds to his post and even agrees to be messenger and bring mother's wedding gown to May Belle. May Belle is enjoying the new trousseau that her aunt has given her when Billy arrives with her mother's dress. Her aunt's friends make fun of the dress, but when May Belle shows them her letter they retired in shame. That night she leaves her aunt's home and returns to the little farm house where Billy and mother are waiting by the fireside.

Peter, the Hermit—(Two Reels)—Essanay—September 26.—Featuring John Junior, Nell Craig and Harry Dunkinson. Peter Dudley, a young assistant professor, nearly wrecks his health by writing a book on ants in addition to his other duties. His physician tells him he has three months to live, so Peter takes to the open road and falls in with Easy Ed, master hobo. In a colony of tramps he becomes the mentor for the crew. Vivian Palmer, tired of her social program, makes a trip with her father to his lumber camp. Peter rescues her from the lake as a matter of course and pays no further attention to her. Then he gets all the hoboes to work in the lumber camp and becomes camp boss. He makes no secret of his identity and when the girl reads in a newspaper that a book on ants written by a missing scientist has created a sensation she recognizes the writer as the young camp boss. Peter, who has forgotten all about dying in his new atmosphere, returns to collect royalties and resume teaching with his bride as one of his most earnest students.

The Reformers—Vim—September 28.—Featuring Babe Hardy and Billy Ruge. The fact that an unfortunate member of the canine race possesses a rather lurid appellation should not necessarily mean that the free passage of his breath ought to be prevented by means of a piece of hemp. Plump and Runt were jail birds—thieves from the day they first stole a mouthful of air. A religious revival hits some buried chord in their beings and they reform in so much as they get jobs as butler and chef. The same household shelters a wayward son, who is being bled by a woman of the world. To meet his demand for money his sister steals her friends' money and jewels, the blame falling upon our (this time innocent) heroes. How they emerge from the clouds of suspicion and finally bring the real culprits to justice is graphically told in the picture for the closing scenes show them, covered with virtuous indignation, vegetables and a few clothes, enthroned among the household gods.

Dreamy Dud Has a Laugh on the Boss—Essanay—September 27.—Cartoonist Carlson goes to sleep at his drawing board as soon as he has sketched his familiar figures of Dreamy Dud and his dog Wag. Catching their boss asleep these two mischievous youngsters leap off the board and are off for some fun. They get into an apple orchard. The farmer—Harry Dunkinson—is reading a "Diamond Dick" between blood-curdling interruptions by his parrot. He spies the trespassers and with a blunderbuss fires at them. They retaliate so rapidly with apples that he shakes off the mortal coil and becomes an angel. What matter if his garb is a sheet and his wings merely panama fans? Ascending, he reaches the moon and a wing breaks. A sign tells him it is only 983,000,000 miles to heaven, so he is discouraged. Spying Dreamy Dud in the orchard he hurls a boot at him from the moon. He topples out of the tree. Carlson wakes up on the floor where he has fallen, to find Dreamy Dud, Wag, and Farmer Dunkinson all laughing at him. It was his own dream.

Artistic Atmosphere—Vim—September 27.—Featuring Harry Meyers and Rosemary Theby. Wife reads that every woman must create an artistic atmosphere in her home to avoid becoming old. She thinks she already shows signs of wear and takes up painting. She decorates hubby's collars with her landscapes, causing him to become the laughing-stock of the men in the office. Hoping that a baby will cure her mania for painting, hubby adopts one, but she tells him babies are not in her line. He leaves the baby on a rich man's doorstep, but a copper sees him and he has to take the baby home. He puts it to sleep and then goes out to look for work. When he returns home he sees the painting outfit flying out of the window and later learns that wife has discovered a miniature Caruso in the person of the baby and he is overjoyed to hear that wife intends to find her "artistic atmosphere" cultivating the baby's voice.

For the Governor's Chair—(Three Reels)—Knickerbocker—September 29.—Dying, Tobias Meeker, an accountant who has been in the employ of the state for years, is forced by Henry Croft, Governor of the State, to sign a fake confession that Malcolm Rush, Croft's opponent for governor, tried to bribe Meeker to change state records, and Ralston, his secretary, signs the confession as witness. Arline, Meeker's daughter, overhears the plot and she tells Sanger, star reporter of "The Globe" and her sweetheart, of the scheme, who warns his friend Rush of the conspiracy. That night, a man whose face is concealed, enters the governor's office and secures the confession and as he is leaving he is seen by the night watchman, who gives chase. The man drops a glove and it is picked up by the watchman. The watchman forgets the incident, although he keeps the glove, which shows the initials "M. R." within the wrist. Ralston is arrested as the guilty party when the confession cannot be found, but later everything is straightened out and Rush is elected governor, while Croft is arrested on charge of conspiracy.

Tangled Hearts—Vim—September 29.—Featuring Robert Burns and Walter Stull. Pokes, a supposed nervous wreck, is sent by his wife to a hotel in the country that he may enjoy a well-earned rest. However, instead of resting, Pokes begins to flirt desperately with the wives of Jabbs and Newlywed. Both husbands are incensed at Pokes' conduct and finally their patience is exhausted, so they agree that Pokes must be taught not to flirt so promiscuously. Jabbs' wife, overhearing her husband's plan to punch Pokes, tries to warn the latter to escape, but when her husband discovers her in Pokes' room he is infuriated and refuses to listen to her explanations. In the fight that follows Pokes defeats both Jabbs and Newlywed, but when his wife suddenly appears at the hotel, he seeks refuge in flight. He escapes from the hotel via the telegraph wire, but slips and falls into the well, out of which he is dragged in a half-drowned condition, but upon his recovering consciousness, rather than face his irate spouse, he again falls to the bottom and rises no more.

Twin Fates—(Three Reels)—Essanay—September 30.—Featuring Marguerite Clayton, Sydney Ainsworth and Edmund F. Cobb. A review appears elsewhere in this issue.

The Raiders—Selig—September 30.—Featuring Tom Mix and Victoria Forde. Tom Gardner, a Texas ranger, while riding the border looking for raiders, visits his sweetheart, Vicky, who is just leaving with her father, Jim Nelson, for town. Ramero, leader of Mexican outlaws, sees Tom, and vows to "get" him if possible. Later, Ramero and his band give chase to Nelson and his daughter, who are returning home with their supplies. Nelson is killed during an exchange of shots. Tom hears the shots and goes to the rescue, arriving just in time to save Vicky. Ramero escapes. Tom and Vicky pursue him, and later he falls dead before Tom's well directed shot. Then it is that Vicky consents to become Tom's new deputy for life.

The Mud Cure—Kalem—September 19.—Featuring Lloyd V. Hamilton and Bud Duncan. Poor Bud has a toothache and Ham brings him to Doc. Pullem to have the offending molar extracted. The dentist's pretty daughter aids him in administering the gas but as she is busy flirting with Ham she bungles the job—and what a dream follows for Bud. He finds Ham and himself the attendants at a mud bath health resort where Doc Pullem and his daughter come for treatments. The things that happen then would make any Welsh rare-bit dream seem a sweet lullaby.

The Gun Runners—Kalem—September 20.—Featuring Marin Sais and True Boardman. Bar-



"The Deacon's Card," on the left, "Paste and Politics" and "Poultry, a la Mode," are brand new Mutual comedies.

bara, finding her automobile disabled, is forced to go to the Storms reception in a taxi. The chauffeur brings her to the wrong house and she finds herself greeted by The Blind Mole as "English Rose." The Blind Mole, a picturesque Central American character, takes her into his confidence regarding his plans for a revolution in Costa Blanca. Suddenly Arenzo, a rival revolutionist, arrives with his followers and in the battle that follows The Blind Mole is killed. Arenzo also thinks that Barbara is "English Rose" and forces her to accompany him. The scenes that follow, telling in exciting manner how Wallace and a reporter succeed in unravelling the mystery of Barbara's disappearance and how that adventurous girl thwarts the schemes of the "gun runners," culminate in a spirited conflict aboard the schooner which was to bear the revolutionists' arms to Costa Blanca.

That Pesky Parrot—KALEM—SEPTEMBER 22.—Featuring Ivy Close. The newlyweds have a parrot quick of memory and loose of tongue. With the aid of Pete, the paper-hanger, the parrot causes all sorts of mix-ups when Jack goes away on a business journey and returns unexpectedly. Jack finds the parrot alone in a wildly upset house, and decides that his bride has been kidnaped. But after a swift succession of laughable incidents all ends well.

Defying Death—KALEM—SEPTEMBER 23.—Featuring Helen Gibson. Dick Benton, a young attorney of the railroad, is on his way to the Capitol to deliver evidence involving Riggs in a conspiracy arising out of a fight with the railroad over a franchise. At Lone Point he learns that by leaving the package to be picked up by the express it will reach the Governor sooner than he can bring it on the local. He leaves it in Helen's care. But Riggs, who has been following Benton, succeeds in getting away with the box and boarding an auto standing outside the station. He has scarcely gone a hundred feet when a momentary loss of control causes the car to ram a telegraph pole. Helen recovers the box but looks up to find another automobile with Riggs' aides bearing down upon her. While they are tending the injured Riggs she boards an electric speeder, a development of the handcar, and races down the track. In a moment the conspirators are after her. Suddenly the express swings around the curve, on the adjoining track. Ahead, Helen sees the switch which will send her to almost certain death under the wheels of the express unless her speeder is brought to a stop. She tries frantically to apply the brakes but they will not work and in a twinkling she is at the switch and under the express. By a matter of inches she escapes the wheels of the train and races along the other track apace with the express above her. When she has finally mastered the brake she calls to the trainmen above her and both express and speeder are brought to a stop together. The trainmen quickly effect the capture of Riggs and his fellows.

Mutual Pictures

The Deacon's Card—BEAUTY—SEPTEMBER 26.—Featuring Orral Humphrey. The deacon is elected president of the Smithville anti-gambling league and his admirers, led by Parson Jones, are arranging to start a whirlwind crusade against the gamblers. Nora, the deacons daughter, is loved by Tom and he proposes to her the night the deacon is elected and Nora refers Tom to her father and Tom in his perturbation pulls out his handkerchief and dashes a deck of cards to the floor and he is at once banished. The deacon is picking up the cards when the league committee calls and thrusts the cards in his coattail pocket to get them out of sight. Tom and Nora, seizing the opportunity, elope and get married. When the deacon pulls out his handkerchief to wipe his heated brow he scatters the cards all over and the committee denounce him as a hypocrite. The committee call on the parson to demand the deacon's expulsion and find him in the act of marrying Tom and Nora. Tom explains matters and the deacon is again elected president of the league.

The Crook Detective—(THREE REELS)—GAUMONT—SEPTEMBER 28.—Fourth episode of "Fantomas. Since Juve, the greatest detective in France, has been unable to apprehend Fantomas, there has gradually grown the suspicion that Juve is himself Fantomas, and he is arrested and thrown into prison. Lady Beltham, who successfully concealed her affair with Fantomas and has since married a Russian Grand Duke, gives a masked ball and this is attended by Fantomas wearing the celebrated black garb, Fandor, Juve's friend, also wearing a Fantomas costume, and the third person wearing the Fantomas suit of black is a detective detailed to watch for thieves. Fantomas murders the detective and during the encounter receives a stab wound in the arm and he disappears before the murder is discovered. When it is, it is then clearly seen that Fantomas had been at work, and if Juve was Fantomas, then he would have a wound in his arm. Fandor and the police rush to the prison and find the detectice seemingly asleep in his cell and a stab wound is found on his arm, but instead of being asleep he is in a deep stupor. When he regains consciousness he accuses the keeper of stabbing him in his cell and Juve is set free to continue his search for Fantomas.

Poultry A La Mode—(TWO REELS)—VOGUE—OCTOBER 1.—Featuring Rube Miller and Ben Turpin. Rube and Ben are neighbors, one raises ducks on one side of their line fence and the other has a flock of geese. In a nearby part of the town lives a wealthy Turk who is engaged in securing wives to fill the harem of his sultan, and into the Oriental splendor of the Turk's place of abode a duck and goose strut and there they find a pool of refreshing water. They hasten back to tell the rest of their flocks, but not until Rube and Ben have followed them to the place. The water of the pool has been treated with a magic liquid and when the duck and goose jump into the water they are turned into two beautiful maidens. Rube and Ben capture the Turk and lock him in a huge chest and then they encounter the Turk's favorite and she flirts bewitchingly with the truant husbands. Complications set in and excitement reigns and a wild fight starts between Rube, Ben and the Sultan and several policemen.

Universal Program

A Hero by Proxy—(TWO REELS)—AN EPISODE OF "TIMOTHY DOBBS, THAT'S ME"—SEPTEMBER 25.—Carter De Haven featured. Timothy rescues a beautiful girl from a band of villains and as a result wins her father's gratitude—and a job as leading man in his movie company. Before coming into his position Timothy takes a job as property man in a studio and worries everybody, particularly the directors. Afterwards Timothy learns that he has by chance stumbled into the studio in which he is to be leading man. His attitude at once changes, as does that of the directors, who forgive him his past sins.

Model 46—NESTOR—SEPTEMBER 25.—With Gretchen Lederer, Lee Moran and Eddie Lyons. When Eddie is ordered to take a wax model to a salesman at the seashore, his sweetheart, Betty, thinks the model is alive, and supplanting her in the youth's affections. Later, when Eddie endeavors to explain, he only makes matters worse, due to getting into the wrong room and becoming victimized by an actress. It takes some time to settle matters to the satisfaction of Betty and the actress' lover.

Husks of Love—(THREE REELS)—GOLD SEAL—SEPTEMBER 26.—Claire McDowell and William V. Mong. When Mary Holmes, a reporter, marries Bixby, a society man, her life is made miserable by Bixby's mother, who thinks her son has married beneath his station. Amos Bixby himself finally becomes overbearing, and as a result of his cruelty Mary returns to her father. Time passes and Amos is taken ill. Realizing her place is beside her husband, Mary returns to him, only to be plotted against by a designing woman who wishes Amos for herself. The latter, by her wicked arrangements, so incites Amos against his wife that she is obliged to kill him in self-defense. Her justification in the matter is later established and Mary is left free to marry her first love, the reporter who has constantly stood by her.

The Lie Sublime—(TWO REELS)—BIG U—SEPTEMBER 28.—Featuring King Baggot and Edna Hunter. "The Lie Sublime" is the lie told to a young girl aspiring to be an operatic singer, by an impressario. It is done at the suggestion of a friend of the girl's, who, to gain fame on the stage, has sacrificed love, and knows that the girl will do the same thing and later rue her action. So the girl, who really has a wonderful voice, is kept ignorant of the fact and its possibilities, making her content to settle down and lead a truly happy life. Then the man who has brought this about seeks out his old sweetheart, whom he finds still waiting.

Behind the Scenes in Japan—POWERS—SEPTEMBER 28.—In this number of the Dorsey travel pictures the old capitals of Japan, Nara and Kyoto are visited, and many things of artistic and educational interest are shown. Particularly interesting phases of the life of the famous Geisha girls conclude the picture.

The Shadow Sinister—BIG U—SEPTEMBER 29.—Beppo, a Mexican, attacks a girl whom he has long coveted, but in his clumsy attempts to overcome her he falls over a cliff. The next day the girl's sheriff lover goes for the body and finds that it is that of a noted bandit, for whom there is a large reward. So the lovers have something substantial on which to launch forth on the ocean of marriage.

The Jungle Hero—(TWO REELS)—BISON—SEPTEMBER 30.—Featuring Golda Coldwell and Colin Chase. Lucille Ames sacrifices love for social ambition, her lover going to Africa to collect specimens for a zoo. Later Lucille accompanies her father to Africa on a mining expedition, which almost ends in disaster and in Lucille's death at the hands of natives. Lucille's lover, however, who is hunting animals with his men in this lawless region, comes to the rescue and saves the girl from being torn to pieces by lion cubs.

The Inspector's Double—JOKER—SEPTEMBER 30. With Gale Henry and William Franey. All the trouble contained in this reel is caused by the likeness between John and Frank, the health inspector, and their wives' inability to tell one from the other. Following many turbulent adventures both men finally land in the insane asylum, where the cops and the keepers at last realize their mistake.

Ashes of Remembrance—(TWO REELS)—REX—OCTOBER 1.—With Paul Byron and Helen Leslie. Through indiscretion a young wife appears to her husband to be unfaithful, and she is cast off. In a moment of great need the poor girl finds a friend in the kind old "Grandpap Martin," who fills her with courage. Soon after the wife's arrival within the old man's gates, the husband comes to him for advice. The old gentleman hides the girl in the next room and then proceeds to tell the erring youth a story of his past. The moral of the story is applicable to the young people's predicament, and leads the young man to rue his actions. Then, having done his part, the elderly man leads the concealed wife forth and a touching reunion ensues.

In the Laps of the Gods—VICTOR—OCTOBER 1.—This story deals with the test of a young man



These plays are, from the left hand, Claire McDowell, Lena Baskette and Jay Belasco in Universal's "The Caravan"; next, "The Shadow Sinister," Universal, and at the right, Triangle's "Plain Jane," with Charles Ray and Bessie Barriscale.

by a girl whom he has never seen, although he is to marry her within three days to come into a large fortune. The test proves Jack to be a man of good morals and gives the participants in the marriage full confidence in each other.

Feature Programs

Blue Bird

The Evil Women Do—(Five Reels)—Bluebird—September 25.—Featuring Rupert Julian, Elsie Jane Wilson, Hobart Henley and Francelia Billington. Ernestine Bergot, a child of the streets, is adopted by an artist and he takes her to his studio in the Latin quarter and here she meets Justin Chavessat. Gradually Ernestine becomes a beautiful "vampire" hardened to any crime. One day she accidentally shoves her benefactor out of the studio window after robbing him of a large sum of money. Ernestine and Chavessat leave the Latin quarter. Later Ernestine changes her name to Sarah Brandon and by her reckless adventures soon becomes known to Parisians as the most evil and pernicious woman in the gay city of Paris. She meets Count Ville Handray and later she marries him. Henrietta, the count's daughter, is forced to leave her father's house because of her unscrupulous stepmother. Later, however, Sarah's treachery is discovered and rather than submit to arrest she drinks poison and dies. Sydney Dean, C. N. Hammond, Douglas Gerrard and Tom Lockhart complete the cast. Rupert Julian directed the picture.

Fox

Where Love Leads—(Five Reels)—William Fox—September 18.—Featuring Ormi Hawley. A review appears elsewhere in this issue.

International Film

Beatrice Fairfax—(Two Reels)—International Film Service.—The seventh episode of this serial, featuring Grace Darling and Harry Fox, is entitled "A Name For a Baby." A review appears on another page of this issue.

Hearst-International News Pictorial No. 73.—September 12.—A new life-preserver makes deep-water swimming safe for Amateurs, Chicago, Ill.; new records are made at the National Championship track and field meets in which the best athletes of the country participate in contests requiring speed, strength and skill, Newark, N. J.; latest fashions; Yankees and Giants clash in a hard-fought baseball game, New York, N. Y.; equipped with deadly bombs, to drop in the Bulgarian lines, a French flying-boat piloted by an intrepid aviator, leaves here to join the Allies' offensive against the Central Powers, Salonika, Greece; five sailors killed when the cruiser Memphis was dashed upon the rocks in a hurricane off Santo Domingo City, are brought to the National Capital to be buried with honors in Arlington Cemetery, Washington, D. C.

Hearst-International News Pictorial No. 74.—September 17. Fire sweeps a large manufacturing plant in South Boston, Mass., inflicting $50,000 loss and threatening millions of dollars' worth of nearby manufacturing plants; the Fourth Missouri National Guard gets practical training in trench digging, Laredo, Texas; appearing in costumes of the latest cut, style and brevity, girls parade before a large throng on the beach at Oakland, Cal.; pigskin athletes of the East and West begin practice for the 1916 season, Coach Andy Smith puts the University of California squad through strenuous practice, while Captain Dadam of Harvard leads his recruits in preliminary training; beautiful out door opera is produced for the benefit of charity, San Francisco, Cal.; canoeists who plied their craft during the summer months on the historic Charles river, close the boating season with a gala day of thrilling water sports, Auburndale, Mass.; two giant locomotives running full speed ahead, clash in the center of a large arena for the entertainment of State Fair visitors, San Diego, Cal.

The Flower of Faith—(Five Reels)—International Film Service—October 2.—This Golden Eagle feature presents Jane Grey and Frank Mills. Reviewed elsewhere in this issue.

Kleine

Gloria's Romance. No. 20—(Two Reels)—George Kleine.—Featuring Billie Burke. "Love's Reward." A review appears elsewhere in this issue.

Mutual Star Production

The Manager of the B. & A.—(Five Reels)—American—September 25.—Featuring Helen Holmes. A review appears elsewhere in this issue.

The Torch Bearer—(Five Reels)—American—September 28.—Featuring William Russell. A review appears elsewhere in this issue.

Paramount

The Daughter of MacGregor—(Five Reels)—Famous Players.—Produced by Sidney Olcott from the story by Valentine Grant, who plays the name role. Reviewed elsewhere in this issue.

The Intrigue—(Five Reels)—Pallas.—A melodrama playing in Europe and America with Lenore Ulrich in the leading part. A review appears on another page of this issue.

Pictographs — Paramount — September 17. — Opening with an article on Safety First, which was produced under direct supervision of the New York Police Department, this is an especially good number of Pictographs. The Safety First pictures are very interesting, and, of course, they give instructions which might be taken real seriously by a majority of the people. "How Grandma Lost Her Job" gives contrasting pictures of the old and new methods in making wool ready for the loom, and "Handling a Great Lakes Steamer" shows some remarkable bits of modern ingenuity. "Four-footed Aristocrats" gives intimate views of domestic animals.

In Bonnie Scotland — Paramount-Burton Holmes—September 17.—The Firth of Forth bridge, which is the longest in the world, is well worth looking at as it is shown in this travelogue. Also there are views of Aberdeen, Ben Nevil, which is the highest mountain in Great Britain, and a breezy trip through the Caledonian Canal.

Colonel Heeza Liar's Bachelor Quarters—Paramount-Bray—September 17. An animated cartoon by J. R. Bray which is full of action and a number of mirth-provoking incidents. Mr. Bray gives the rat whose activity about the apartment brings on all the complications a wide range of facial expression that accounts for much of the enjoyment this short reel affords. On the same reel with:

An Animal Engineer—A quite thorough study of the beaver and its dam and hut-building methods. This Dr. R. L. Ditmars picture is attractive and it will appeal.

Pathe

Pathe News No. 74—September 15. The five thousand ton central span of the St. Lawrence bridge which collapsed while being lifted into space, falling and sinking in ten seconds, Quebec, Canada; five thousand workers of the Colorado Fuel and Iron Company receive a hearty welcome by the citizens of Trinidad when they arrive to participate in the second annual field day, Trinidad, Colo.; nation expresses its sorrow as the five American sailors, victims of the wrecking of the U. S. S. Memphis by a severe storm, are buried with full military honors, Washington, D. C.; Governor Hughes invades the Solid South during his campaign trip to plead the cause of the Republicans, Nashville, Tenn.; latest fashions; Golden State is busy washing and sorting its bumper crop of prunes, estimated at 130,000,000 pounds, San Jose, Cal.; military and naval battalions participate in an impressive celebration of Lafayette Day in honor of the great French general who helped us win the Revolutionary War, Fall River, Mass.

Pathe News No. 75—September 16.—Eight thousand striking employes of the traction lines unite in a monster demonstration to arouse sympathy for their cause, New York City, N. Y.; regiments of the New York militia, first of the National Guard to be ordered back from service at the Mexican border, return to Camp Whitman until mustered out, Beekman, N. Y.; rescued from the claws of its crazed mother lioness, a little cub is now being nursed by an altruistic canine together with its own little pup at the local zoo, Cincinnati, Ohio; Harvard commences its football season and a large squad turns out for practice, promising good material for a strong eleven, Cambridge, Mass.; President Wilson opens his summer capitol, located in a modern office building, where he will be in touch with the multitudinous duties of his office during his vacation, Asbury Park, N. J.

Red Feather

If My Country Should Call—(Five Reels)—Red Feather—September 25.—Remarkable preparedness drama featuring Dorothy Phillips and Lon Chaney. Helen Leslie, Adele Farrington, Frank Whitson, Jack Nelson, Albert MacQuarrie, Carl von Schiller and Gretchen Lederer complete the cast. Joseph De Grasse directed the picture.

Triangle Program

Plain Jane—(Five Reels)—Triangle-Ince—October 1.—A comedy by C. Gardner Sullivan with Bessie Barriscale and Charles Ray in the leading roles. The picture tells of the romance of a slavey who works in a college boarding house. Jane is so very plain as to appearance that John Adams is not in the least interested in her, but Jane is very fond of him. A prosperous photographer arranges her hair becomingly and takes a photograph of her which wins a beauty prize offered by a New York newspaper. Then the photographer adopts Jane, educates her and makes her generally enchanting to John. The leading actress is of course interesting, but the story unfolded by the picture contains no quality that would recommend it to praise. It is a slight story and the entertainment furnished by the picture is just as slight. Charles Miller directed the production.

V. L. S. E. Inc.

The Combat—(Six Reels)—V-L-S-E—September 18.—Vitagraph Blue Ribbon feature starring Anita Stewart. Reviewed elsewhere in this issue.

The Scarlet Runner—V-L-S-E.—Serial featuring Earle Williams. The fifth, sixth and seventh episodes are reviewed on another page of this issue.

The Fall of a Nation—(Seven Reels)—V-L-S-E. September 18.—This is a considerably shortened, and for that reason improved release of the preparedness spectacle written and produced by Thomas Dixon. The picture had a run at the Liberty Theater, New York.



Scene from the Triangle Fine Arts "The Rummy" is on the left; next is a Reesie Arbuckle Keystone comedy so young that it is as yet unnamed. At the right is "Model 46" a Nestor Universal Comedy.

CHICAGO NEWS

Harry P. Wayman, manager of the Triangle Theater at 7219 Wentworth avenue, is confined to a South Side hospital as the result of a mysterious accident. He is on the way to recovery.

M. A. Choynski of the Newberry Theater and "Bill" Sweeney, secretary Motion Picture Exhibitors' League of America, left for New York on September 18 to attend the meeting of the National Association of the Motion Picture Industry which opened there on September 21.

Fred W. Hartman, manager of the Aristo Theater, Chicago, has gone to Rochester, Minnesota, where on a tentative arrangement he has taken over the management of the two houses owned by the Metropolitan Amusement Corporation. Recent communication from him advises that he intends to include some high class vaudeville in future performances. Thus far he reports a good business.

Homer A. Bushay, general manager of the Essanay Chicago plant, who for the past few weeks has been vacationing on an automobile trip, will return to Chicago about October 1.

Philip S. Lewis, formerly connected with the Owl Feature Film Company, Chicago, has left for Minneapolis where he is to have charge of the distribution of the productions of the Lewis J. Selznick Enterprises. The Minneapolis office will look after the exhibitors in Minnesota, North and South Dakota and the northern half of Wisconsin in which territory Mr. Lewis is well known, due to his former connection with the Chicago Film Exchange of Minneapolis.

The Star Features Company, who formerly controlled the rights on "The Unwritten Law," in the states of Indiana, Michigan, Missouri and Kansas have disposed of Missouri and Kansas to Arthur Marowitz, who so successfully handled "Damaged Goods" in the same territory.

Manager Wiley of the Wiley Theater, Chicago, is planning to retire to his farm in New York state. Mr. Wiley is one of the pioneers of the film business in Chicago. He started with a small store theater in the early days and about five years ago built what was then considered a large house, within a few doors of the old one. This house, together with the equipment, has a tangible value of not less than $25.000.

SOUTHWESTERN NEWS

By Wm. Noble

Special Correspondent for Motography.

C. SPERBECK has purchased the Princess Theater at Reinbeck, Iowa, from John Wilkens & Son.

Clyde Eddington has purchased the Majestic Theater at Ossian, Iowa, from David Jacobson.

Charles Chapman has leased the Masonic Opera House at What Cheer, Iowa.

Harry Simpson is building a new picture house at McGregor, Iowa.

MR. EXHIBITOR: MISS GRANT

Valentine Grant, the international cinema star, who achieved a wide reputation as an interpreter of foreign types on the screen, will be seen as a Scotch lassie in her latest Famous Players productions,



Valentine Grant of Famous Players in a rosy pose especially for Motography.

"The Daughter of MacGregor," filmed under the direction of Sydney Olcott. It was shown at the Strand Theater, New York, the week of September 17.

Miss Grant has been filmed in pictures in England, Scotland, Ireland and on the continent, and this experience, together with her charming personality and ability as an actress, has enabled her to interpret foreign types with a wealth of sympathy and understanding.

Previous to "The Daughter of MacGregor" Miss Grant played the role of Nora O'Brien, an Irish colleen, in "The Innocent Lie."

"The Daughter of MacGregor" is from the pen of Miss Grant and the story is exceptionally interesting.

W. W. Cocroft has purchased the picture theater at Rock Valley, Iowa.

George Graves has purchased the Gem Theater at Coin, Iowa.

F. C. Schroeder has purchased the Majestic Theater at Wellman, Iowa.

Bruce Jones will open a new picture theater at Keswick, Iowa, in the near future.

Willis Oaks has purchased the Star at Shannon City, Iowa.

J. R. Battersby has sold the Auditorium Theater at Lewis, Iowa, to Mr. Frost.

Peter N. Ledeu has purchased the opera house at Yuma, Colorado.

M. J. Downes will open the Crescent Theater at Kearney, Nebraska, soon.

George Sinclair has purchased the Elmoreck Theater at Overton, Nebraska.

W. C. Heiden will build a new theater at Thayer, Nebraska, in the near future.

Mrs. Viola Brown will open the new Royal Theater at O'Neill, Nebraska, in the near future. The Royal will be exclusive feature and vaudeville and will use orchestra music exclusively.

A. L. Middleton has purchased the Princess Theater at DeQueen, Arkansas, from H. E. Wood, and will rename the theater "Queen."

The amusement situation in Oklahoma City, Oklahoma, continues unchanged, and this makes the seventh week since the strike of employees started. Despite the apparent success of the strike from the union viewpoint, members of the Theatrical Managers' Association do not seem to weaken. Theatrical managers are showing stubborn fighting, and a policy that gives but little satisfaction to the strikers. The latter, however, claim success and say that they will win in the end.

The Kansas City Screen Club dedicated their new rooms over the Columbia Theater at Kansas City, September 1. Managers and exchange men were present in large numbers.

The Pantages circuit, the big small time vaudeville string, has booked "The Crimson Stain Mystery," the sixteen episode serial, presented by Consolidated Film Corporation.

T. E. Letendre of New York for the past eight months associated with the publicity department of the World Film Corporation, has severed connections with that concern to take charge of the personal publicity of several well known stars, including Robert Warwick, Mollie King, Emile Chautard and Irving Cummings. He has taken up offices in the Heidelberg building, New York.

A feature of his publicity service will be a weekly news letter to Sunday newspapers on photoplay conditions in New York. Over one hundred newspapers have already subscribed for this service. Mr. Letendre is also the New York theatrical representative of sixty French newspapers.

AUSTRALIAN NEWS

By Blenner Hassett

Special Correspondent for Motography.

The censors have commenced operations in earnest in Australia. They have prohibited the screening of the "Yellow Passport" featuring Clara Kimball Young, and the "Kiss of Hate." This is the first big move on the part of censors, and many more films will probably be pruned, now that a start has been made. The action caused quite a stir in motion picture circles here, as the films had been showing for two days at several theaters before meeting their doom.

One of the finest theaters we have in this state is the Boomerang, which has just been opened. H. W. S. Bray, on being interviewed by Motography's representative, stated that the whole building and the modern effects and fittings lay out a total of £10,000 ($4,800). A first class orchestra of fifteen perform-

ers and first release programmes are being run in this palatial theater. H. J. Clayton, a well-known racing man of this state, is the owner of the property.

Jack Matthews, at one time on the Fuller Vaudeville Circuit, and a producer of many Australian productions, has completed a one-reel comedy, "Charlie's Twin Brother," featuring Ernie Vockler and Charles Evans. Vockler and Evans are well-known Chaplin impersonators who frequent the lobbies of the different theaters in Sydney.

"The Veil of Kismet," a two-reel filmologue recently written and directed by Donald Cornwallis and produced under the supervision of the Ben J. Fuller vaudeville enterprises, has taken a place on the latter's vaudeville bill at the Princess Theater.

John F. Gavin, co-producer of the Nurse Cavell film (which is at present being handled by C. Post Mason in New York City), is about to release a feature production starring Miss Gwen Lewis, a popular soubrette at present with the Royal Strollers Company at the Palace Theater. Miss Lewis makes her photoplay debut in this production and promises to be as big a hit on the screen as on the speaking stage. A lot of good work is put into the picture by the Palladium Ballet, headed by Vera Murray and Rae Anderson, both well known in Australian vaudeville. T. H. Eslick, the general manager of the Palladium, gave permission for these young ladies to work in the feature. Motor car loads of the "Pally" girls were seen being driven out to the studios in their cabaret costumes, and they caused quite a sensation.

Last week the state governor, Sir Gerald Strickland, accompanied by the director of fisheries, Mr. Stead, and the minister of education, Mr. Hall, embarked on one of the government trawlers to witness the scheme of deep-sea trawling. The trip was not without the representation of a film concern. Australasian Films dispatched Cameraman Ellis with the expedition, and a one-reel picture was taken of the whole trawling operation. The next day the fisheries director and the minister of justice paid a visit to the A. F. Ltd. studios and witnessed the whole operations over again, and expressed great satisfaction with what they had seen.

MOTOGRAPHY's Australian representative would like to hear from Stanley H. Twist, at one time associated with the Selig Company, and late general manager of the Australasian Films studios and laboratories. Address Box 2269, G. P. O., Sydney, N. S. W., Australia.

In a letter from Adelaide, South Australia, comes word of the tremendous success of the Triangle plays. The Ozone Theater has been doing record business.

"The Birth of a Nation" has now started its run in the Suburban districts of Sidney.

"The Battle Cry of Peace," Vitagraph's big war special, has been doing record business in this city, having played at the Crystal Palace Theater, Hippodrome, and a return season at the Lyceum Theater, in all occupying nearly a three weeks' run.

Wirths Limited, the big circus proprietors, recently turned their huge hippodrome into a motion picture house, but the new venture was not a success and they have closed down.

Hoyt's Limited, a well known picture show firm of Melbourne, Victoria, has opened a new theater in this city. The seating capacity is 2,000. William Fox and Metro productions are shown at this theater first.

According to the "Australian Variety and Show World," a bright and newsy journal, Australia apparently possesses the youngest cameraman in the world in the person of Claude C. Carter, who has just reached his sixteenth birthday. He is employed by Australasian Films turning the crank, filming the Animated cartoons of Harry Julius, which appear in the Australian Gazette.

A list of the films on the leading theaters at present includes: "The Eye of the Night (Triangle), "The Half Breed" (Triangle), "A Fool's Revenge" (Fox), "Blazing Love" (Fox), "The Phantom" (Triangle), "Jeanne Dore" (Bluebird), "The Weakness of Man" (World), "The Secret Sin" (Lasky).

The last week of August saw the first issue of the only trade picture magazine published in the Commonwealth of Australia, with a circulation embracing the Dominion of New Zealand, United States and England. Published under the title of "The *Australian Photoplay Magazine*," it will make its appearance weekly and has already secured the backing of exchangemen and exhibitors everywhere. The editorial management will be in the hands of John M. Giles, at one time organizer and general publicity manager for the Henry Waterhouse Tourist Bureau at Honolulu, and at the present time assistant advertising manager for Australasian Films, Limited. With him on the staff are Hal H. Carleton, well known in Australian circles as an authority on the industry, and formerly co-editor of the "Australian Reliance Reviews," who will have charge of exchange matters generally. Tom S. Imrie, who will handle reviews and general publicity matter, was associated with Mr. Carleton on the A. R. "Reviews" and until he joined the staff of the new magazine, was photoplay editor of "The Mirror," Sydney. Suitable offices have been secured in Berry's Chambers, Pitt street, Sydney, right in the heart of the "picture block."

SIGNAL VETERAN DEAD

After a long life of strenuous activity N. Z. Wood, or "Daddy" Wood, as he was affectionately known to the members of the Signal Film Corporation, passed away last week at his home in Glendale, California.

Ever since its organization a year ago Mr. Wood had been playing character roles with the Signal corporation, appearing in "The Girl and the Game," "Whispering Smith," "The Diamond Runners," and "The Manager of the B. and A." It was shortly after having been cast for an important part in "The Lass of the Lumberlands" that he was stricken ill and forced to abandon his work in the picture.

Prior to entering motion pictures Mr. Wood had been in active railroad work all his life and it was this fact which made him so valuable to the Signal company. He was for thirty-six years an engineer on the Chicago and Eastern Illinois and following that he pulled an engine out of Mexico City for a number of years over the Mexican International. He remained in Mexico until about a year after the outbreak of the Madero revolution when he returned to this country with his family.

He is survived by his widow.

Ellis Parker Butler's "Philo Gubb" series will be made in Jacksonville, Florida, under the directions of Pierce Kingsley, who is picturizing and also producing this series of comedy dramas to be released in two reel subjects.

Mr. Edwin Stevens, who plays the role of the villainous demon, Ali Singh, in "The Yellow Menace" serial, is starring in this new "Philo Gubb" series as Philo Gubb, the amateur detective, a comedy role.

CLASSIFIED ADVERTISEMENTS

FOR SALE—Good opera house with 486 seating capacity, furnished with opera chairs, stage curtains and machine room, at 10 a. m., September 25, at foreclosure proceedings. Will give good title to land and buildings. This property is known as the Atoka Opera House, at Atoka, Oklahoma. County seat, well located; is well equipped and was constructed specifically for theatrical purposes and motion pictures. The amount of the mortgage is $7,500. For further information write E. T. Johnson, Receiver, Atoka, Oklahoma.

CAMERA MEN!

SEND 15c IN STAMPS

And we will forward, postage prepaid, a book that will enable you to identify and keep track of every scene you take.

You Need This Handy Book

In order to register, and have accurate record of your exposures, and avoid expensive and annoying scene "mix-ups".

This Special Offer Good Only Until Nov. 1st

ROTHACKER FILM MFG. CO.

1341 Diversey Parkway, CHICAGO, U. S. A.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

You attracted many people to your theatre by advertising that feature you played last week. It was a good picture and pleased everybody.

How many of these new patrons have you driven away by showing a poor picture the next time they came to your theatre?

Consistent quality is assured the Paramount exhibitor, and he assures his patrons by displaying the Paramount Trademark.

Are YOU Satisfied?

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



SCHUYLER
LINCOLN SQ.
ARCADE
CIRCLE PARK
STRAND
NEW YORK
BROADWAY
Charlie Chaplin's Foot-print
MUTUAL FILM





on the Great White Way—

On Broadway, New York, between 41st and 110th Streets

CHARLIE CHAPLIN

in the latest Mutual Chaplin Special

THE FIREMAN

was played as *the feature attraction,* first run, in *14 theatres* — all but one of the big first class theatres in that section! This strip of "main street" is picked out merely for the sake of ready illustration. Every other section made a like showing —the town went Chaplin mad. Reports coming in from all over the country read the same—crowds turned away and patrons warmly enthusiastic in their praise of star and picture.

No such record smashing success has ever been known. Every part of the world is clamoring for the Mutual Chaplin pictures—for there never was such a sure thing investment. No speculation — just look up the business done in the thousands of houses that showed "The Floor-walker" and "The Fireman" and get in in time for the next Mutual Chaplin.

THE VAGABOND

Released July 10


MUTUAL SPE
Sea
Blown Up By A Mine!!
In Chapter Five of "The Secret of the Submarine" spies attempt to run the U. S. Channel, but their boat is blown to atoms by a floating mine. Hope and Cleo risk enormous dangers at sea when Mahlin captures the light house and turns out the light!
Big scenes that amaze big crowds!

CIAL FEATURE

Terrors!!

The raging, tempestuous scenes of "The Secret of the Submarine" are continued in another pulsating two-act chapter—Chapter Six, released June 26th. The brilliant beauty of the great seascapes is in powerful dramatic contrast to the terrors of the treacherous waters filled with floating mines—where the Americans and foreign spies strive for mastery!! ***Again***—Thomas Chatterton and Juanita Hansen in tremendous adventures! ***Again***—a chapter of ***gigantic drawing-power!!***

American Film Company, Inc., Presents

The SECRET of the SUBMARINE

Directed by George Sargent

The Film Novel of the Hour!

Crowds Blockade Streets!

Exhibitors send glowing reports of success! Read this letter—

Richmond, Ind., May 29, 1916

Today was our opening day for "THE SECRET OF THE SUBMARINE." We had "a regular jam." Before opening time (1:15 in the afternoon) our side of Main street was blocked, and those wishing to pass were compelled to take the other side. Regardless of inclement weather and six other high class features being shown at other houses today, we enjoyed a capacity business until 11:00 o'clock tonight. Considering that our audience changed on an average of once every forty minutes (as we were running but three reels today) will show you what "THE SECRET OF THE SUBMARINE" can do for box-office receipts. Any exhibitor who neglects this opportunity is overlooking a mighty good chance. THEATORIUM,
C. E. HOFFMAN, Manager.



Book Big Business!!

—for fifteen weeks with "The Secret of the Submarine." ***A chapter a week.*** Make ***big*** money! Show to ***big*** crowds! Rush your reservation ***today.*** Clinch this ***money-making opportunity.***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

SPECIAL! Over 1000 newspapers are publishing Powell's great novelization of "The Secret of the Submarine," including—

New York World, Boston Herald, Philadelphia Inquirer, Baltimore American, Pittsburgh Gazette-Times, Buffalo Courier, Cleveland Leader, Dallas Journal, Indianapolis Star, Omaha Bee, Milwaukee Journal, San Francisco Chronicle, Los Angeles Record.

MUTUAL PICTURES

The Demon of Fear

A powerful, visionary photoplay based on the theme that "no man, who admits he is a coward for a principle, is one." Anna Little, Frank Borzage and Jack Richardson are the principles in this virile story of land and sea—a two-reel "Mustang." Directed by Frank Borzage. Released June 30th.

The Sign of The Spade

Helene Rosson and Alan Forest in a five-part masterpicture of society and underworld intrigue. Directed by Murdock J. MacQuarrie. Released June 26th.

The Fate of The Dolphin

A strong two-part "Flying A" story of the sea, featuring Edward Coxen, George Field and Lizette Thorne—and a ship wrecked during one of the most violent electric storms ever filmed. Directed by Thos. Ricketts. Released June 29th.

Tangeled Skeins

A three-part "Flying A" domestic drama, with Vivian Rich, Beverly Juneau, Alfred Vosburgh and George Periolat in the important parts. Directed by E. Mason Hopper. Released June 29th.

When Adam Had 'Em

One-part "Beauty" comedy with John Sheehan and Carol Halloway. Directed by Archer McMackin. Released June 28th.

The Gink From Kankikee

Orral Humphrey is "the Gink" in this one-reel "Beauty" comedy. Released July 2nd.

These subjects present the American Film Company's popular stars in powerful plots and action—with ideal scenery and photography

BOOK THEM FOR ASSURED SUCCESS

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

American Film Co. Inc.

SAMUEL S. HUTCHINSON
President
Chicago, Illinois




WORLD PICTURES
TO ANY OLD PICTURES AND FAILURE
TO BRADY-MADE
THE WORLD PICTURES
AND SUCCESS
TURN RIGHT TO GO RIGHT
BEGIN WITH THESE
HOUSE PETERS AND BARBARA TENNANT IN "THE CLOSED ROAD"
CLARA KIMBALL YOUNG IN "THE FEAST OF LIFE"
KITTY GORDON IN "HER MATERNAL RIGHT"
ROBERT WARWICK IN "SUDDEN RICHES"
ALICE BRADY IN "TANGLED FATES"
MOLLIE KING IN "FATE'S BOOMERANG"
ETHEL CLAYTON AND CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"
EDNA WALLACE HOPPER AND FRANK SHERIDAN IN "PERILS OF DIVORCE"
AND
THEN STAY RIGHT
GET IN TOUCH WITH OUR NEAREST BRANCH OFFICE AND INSURE YOURSELF AGAINST
BEING LEFT
BRADY-MADE

The best list of newspapers story is running the

PATHÉ WHO'S

Here are some

Albany, N. Y.	Knickerbocker Press	Houston, Texas	Houston Chronicle
Binghampton, N. Y.	Press	San Antonio, Texas	Express
Syracuse, N. Y.	Journal	Oklahoma City, Okla	The Oklahoman
Elmira, N. Y.	Daily Advertiser	Drumright, Okla	Daily Derrick
Troy, N. Y.	Budget	Shawnee, Okla	News Herald
Atlanta, Ga	Atlanta Journal	Henryetta, Okla	Standard
Boston, Mass	Boston Traveler	Nowata, Okla	Star
Providence, R. I.	Tribune	Teague, Texas	The Times
Milford, Mass	Daily News	Shamrock, Okla	Blarney
Webster, Mass	Times	Des Moines, Iowa	Register
Buffalo, N. Y.	News	Cedar Rapids, Iowa	Republican and Times
Rochester, N. Y.	Photoplay News	Magnoketa, Iowa	Jackson Sentinel
Chicago, Ill	Herald	Detroit, Mich	Detroit Times
Springfield, Ill	Illinois State Journal	Romeo, Mich	Observer
Cincinnati, Ohio	Times-Star	Williamston, Mich	Williamston News
Columbus, Ohio	Ohio State Journal	Indianapolis, Ind	Star
Louisville, Ky	Louisville Herald	Wichita, Kansas	Eagle
Dallas, Texas	News	Los Angeles, Cal	Record
Galveston, Texas	News	Milwaukee, Wis	Evening Wisconsin

40 newspapers a day are

These newspapers, together with the pictures, are packing the houses

Produced by

The PATHÉ EXECUTIVE

25 WEST 45th ST.

that ever ran a photoplay
stories of the great

SERIES
GUILTY?

of them:

Madison, Wis.....Daily Democrat	Altoona, Pa.....Tribune
Rahway, N. J.....Record	Portland, Ore.....Telegram
New Orleans, La.....The Item	Salt Lake City, Utah.....Tribune
New York City.....The Evening World	Oakland, Cal.....Tribune
New York City.The Jewish Daily Warheit	Sacramento, Cal.....Union
Bridgeport, Conn.....Post Telegram	St. Louis, Mo.....Times
Bayonne, N. J.....Times	Owensboro, Ky.....Inquirer
Rockaway Beach, N. Y.....The Argus	Washington, D. C.....Herald
Ossining, N. Y.....Ossining Citizen	Wilmington, Del.....Morning News
Tarrytown, N. Y...Tarrytown Daily News	Richmond, Va.....Times-Despatch
Omaha, Nebr.....World-Herald	Baltimore, Md.....American
Philadelphia, Pa.....The North American	Lancaster, Pa.....Examiner
Harrisburg, Pa.....Patriot	Hagerstown, Md.....Daily Globe
Wilkes-Barre, Pa.....Evening News	San Diego, Cal.....San Diego Sun
Mauch Chunk, Pa.....Daily Times	Creighton, Nebr..... .The Liberal
Reading, Pa.....Reading Telegram	Flushing, L. I.....Flushing Daily Times
Atlantic City, N. J.....Press	Greenpoint, N. Y...Greenpoint Home News
Camden, N J.....Post Telegram	Mineola, N. Y.....Nassau County Gazette
Pittsburgh, Pa.....Press	Winfield, La.....Winfield Times

being added to this list!

super-excellent quality of the
where "WHO'S GUILTY? is showing.

Arrow Film Corp'n.

EXCHANGE inc.

OFFICES
NEW YORK

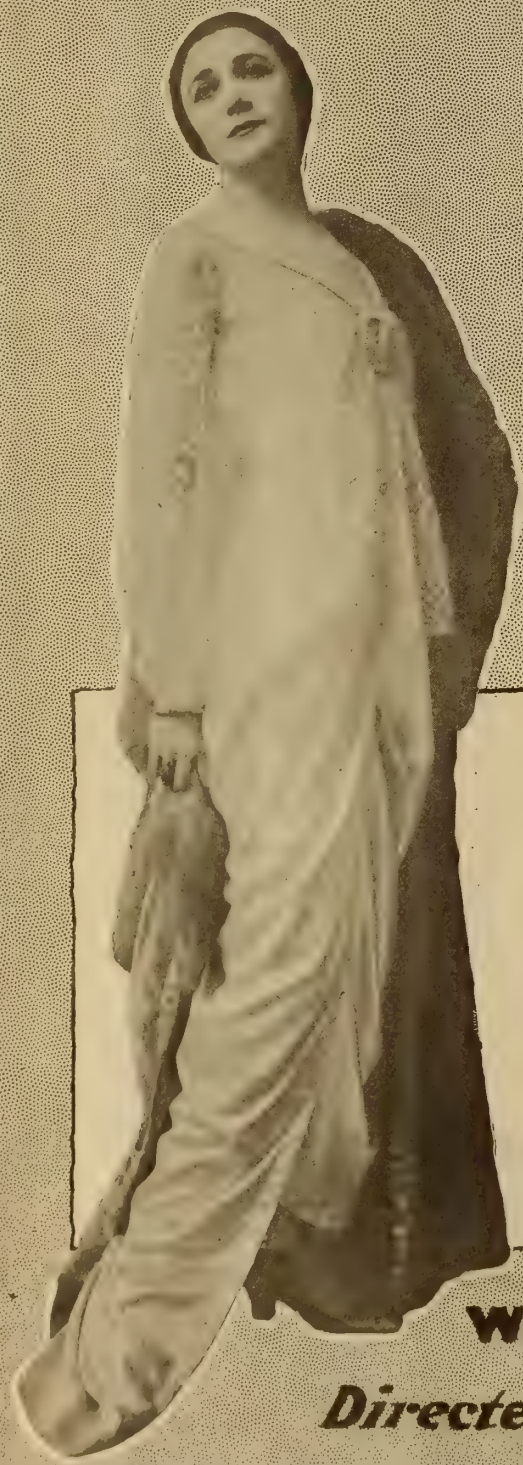
WILLIAM FOX

PRESENTS

BERTHA KALICH

IN

AMBITION



¶ That Indescribable Lure and Extraordinary Desire for Political Power that Causes Its Victims to Sacrifice Position, Home and Loved Ones to Secure Their Own Advancement.

¶ This Man Was Willing to Compromise His Wife that He Might Accomplish His Own Ends.

WRITTEN BY MARY MURILLO

Directed by JAMES VINCENT

FOX FILM CORPORATION

Your Personal Subscription

for

Motography

America's Leading Film Magazine

—

$3.00

a year

would prove both a convenience and a means of real profit. Each issue is of vital interest and practical value to every man in the motion picture business. If you miss one copy, you may miss an article or an idea that would have a vital effect on your work.

As a regular subscriber, you would be able to read **Motography** carefully and systematically at your leisure, and to preserve a file of copies for reference and for binding.

Bound volumes of **Motography** form the best foundation for a reference library.

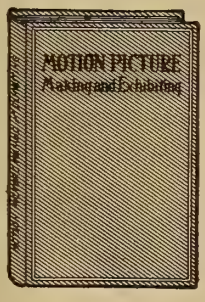
We suggest that you have the magazine sent to your residence.

Address

Motography
Monadnock Bldg. CHICAGO

Motion Picture Making and Exhibiting

By JOHN B. RATHBUN, B. S. C. E., formerly associate editor of MOTOGRAPHY



240 Pages — Fully Illustrated

A comprehensive, up to now volume treating the principles of Motography; the making of Motion Pictures; the Scenario; Film Exhibiting; Coloring and Talking Pictures; Covering all departments of mechanical and technical production of films and the successful operation of picture theaters in detail.

Price in full cloth, gold stamping, postpaid, ... **$1.14**

or with a years' subscription to MOTOGRAPHY, all prepaid, . **$3.50**

Electricity Magazine Corporation
Monadnock Building - - - CHICAGO

Motion theater patrons

who daily exclaim over the clearness of the pictures may not know that

"EASTMAN"

is stenciled in the film margin—*but you do.*

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Mr. Live-Wire Exhibitor: Have you arranged your bookings on Frederick J. Ireland's High-Class Comedy Series

TOM & JERRY?

If Not—Do It Now

Two reels a week for 10 solid weeks. First release Monday, June 26th
A Sure-Fire Box Office Winner for the Hot Weather Season

Made by **EMERALD MOTION PICTURE COMPANY**

Released exclusively through *American Standard Motion Picture Corporation*

Executive Offices: 164 W. Washington St., Chicago
Branches in all Principal Cities

WE ARE READY TO RECEIVE

The Exhibitors of the World

at the

Sixth National Exposition and Convention

of the

Motion Picture Exhibitors League of America and the Motion Picture Industry

Coliseum, CHICAGO ILLINOIS July 10th to 18th

NOW is the time to arrange for this vacation—you owe yourself and family this outing. Come to the big western city. Enjoy the glorious summer breezes. Get the latest ideas in the Motion Picture Business. It's your business.

The manufacturers will all be represented. See the latest and very newest articles made for your approval. See how Movies are made. Meet your favorite star; exchange ideas.

You as an exhibitor will have a voice on the floor of the convention. Get in and meet your brother exhibitors. Forget the daily routine of your business. Come to the Biggest Motion Picture Exposition that the industry has ever had.

Full Particulars Can Be Had of

Wm. J. Sweeney
Chairman Convention Committee

Louis H. Frank
Manager of Exposition

1413 Masonic Temple, Chicago, Illinois

Actual Pictures Taken On the Field of Battle!

EXHIBITED AT THE PARK THEATRE
New York City, under the auspices of

The New York Globe



THE ZEPPELIN RAIDS ON LONDON AND THE SIEGE OF VERDUN

The actual and only authentic scenes of the bombardment of London by the fleet of Giant Zeppelins, and the trail of destruction in their wake; "Deadman's Hill" the human slaughter pen taken inside the firing lines; Lord Kitchener's review of the Coldstream Guards—the last pictures taken of this great warrior just before he met his tragic death.

THIS IS THE ONE PICTURE WHICH BRINGS HOME THE HELLISHNESS OF WAR IN ALL ITS GRIM REALISM!

Truly, the most sensational box-office attraction of the year

Paper depicting actual scenes in 1, 3, 6, 9 and 24 sheets
For territorial rights and booking dates address

KEMBLE FILM CORPORATION

587 Fulton Street, Brooklyn, N. Y. Phone 2842 Main

¶ THE MYSTERIES OF MYRA is now in its eighth week. Bookings on this feature series continue to pour into our exchanges.

The story of THE MYSTERIES OF MYRA grows stronger with each episode and the dramatic situations intensify with each release. You are missing an opportunity if you do not book it.

¶ WITH THE AMERICAN ARMY IN MEXICO is the title of the only authentic Mexican pictures. This single reel feature was taken by Tracy Mathewson, staff photographer now with the Punitive Expedition in Mexico. Tracy Mathewson is the only authorized photographer with this expedition.

¶ MAUDE THE MULE by F. Opper, will make millions laugh, beginning June 20th.

A SAD AWAKENING is the name of a Krazy Kat cartoon by George W. Herriman. Book this cartoon feature.

¶ THE HEARST INTERNATIONAL NEWS PICTORIAL is a newspaper in pictures in the full sense of the word. It contains a news section—a war section—a fashion section—and puts the interesting events of the world before your eyes. Two releases every week.

The
INTERNATIONAL
FILM SERVICE inc.
NO. 2 COLUMBUS CIRCLE · NEW YORK City.

LIBRARY OF CONGRESS
0 007 244 882 0